



## THE IMPORTANCE OF SHOOTING STYLES WHEN CREATING A FEATURE FILM

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### ABSTRACT

*In this scientific article, films created by young creative people currently working in the Uzbek art cinema were analyzed, their achievements and problems were studied, and the necessary suggestions and comments were made. At the same time, the work of leading actors and cameramen is considered on the example of films by young Directors, Cameraman and Art Directors currently working in the Uzbek cinema. The films of young Directors, Cameraman and Art Directors working at public and private film studios were analyzed from the point of view of professionalism. Their specific creative path is revealed. An overview of the current state of youth creativity in the Uzbek art cinema was made, suggestions and comments were made to eliminate existing problems.*

### INTRODUCTION

The difference between cinema and other art forms is explained by the fact that it is a mixed (synthesis) art. The service of the director is great in creating a whole work by combining many art forms. The director transforms the actor into a movie hero with the help of filmmakers such as scriptwriter, cinematographer, composer, artist, make-up artist, sound operator, costume, lighting and editing masters.

Directing is not only interesting, but also complicated. Any person may want to be a director, but few become professional. You need to be well-rounded in order to become a director. For this, the director must have the ability to act, organize, observe, and most importantly, to create something new. The main “weapon” of the

director is the actor, and the “arrow” is the cameraman. The ability to aim the “loaded gun” requires a high degree of skill from the director. First of all, he should be able to work in creative harmony with the cameraman, artist and other important creators in his creative group.

### METHODS

Descriptive, classification, historical-comparative, contextual and complex approach analysis methods were used in the research. In the work, methodological tools of humanitarian sciences - art studies, psychology, sociology, communication theory, cultural studies were also utilized.

This scientific article uses methods of modern art studies aimed at theoretical and historical-artistic understanding of the problems under consideration. The method



of comparative analysis was used in the study of the importance of the script in feature films at different stages of the development of screen art.

### RESULTS AND DISCUSSION

The consensus of the cinematographer, artist and director in the creation of a film is the cause of success or crisis. The cinematographer is a truly unique specialist, unique to cinematography, born and nurtured by the development of cinematography. The operator adds features of his artistic vision to the overall work. The operator's task is to be able to limit the most expressive part of the event to one frame. He should organize this expressive part of the event, illuminate it, and find means to present the event more concisely with the director. At the same time, he is supposed to create convenient conditions for the actor in order to work freely and without restrictions.

Undoubtedly, only the person who has a deep understanding of the essence of the artistic idea of the future film, and co-author with the scriptwriter and the director can do this work.

In the practice of cinematography, there are teams in which the director and cameraman have been working together for many years, have developed a common style, and have achieved full creative unity both in the creation of the director's script and in the filming process.

Sometimes in a poorly organized team choosing the point of view of the film camera takes half of the working time wastes, whereas in a team where the director and the cameraman understand each other well, this point is found in a few minutes and the film camera is installed. This statement also applies to the decision

of the light in which the film is shot, as well as to the editing of the composition of the shots.

The artist also takes a lot of painstaking work in the entire pictorial construction and organization of the film. Regardless of whether it is a scene created in the studio or a "piece of nature" carefully selected according to the tasks set by the director with the scriptwriter, the scene is recreated, and sometimes elaborated. Even so, the decisive work is done by the director and the cameraman.

Cinematography is an art based on synthesis, which combines the characteristics of all other arts, from literature to architecture. But the closest thing to cinematography is literature and visual arts. This is where many researchers get confused. Some say that literature is superior, while others say that visual arts are superior. Over the years, cinematography has been formed as an independent art with separate visual media. However, during the composition of the shot, that is, during the placement and formation of the scene seen within the frame, in the art of cinema, the centuries-old wealth of artistic culture is widely used.

In this sense, silent cinematography was closely related to visual arts. The power of a silent film montage relies heavily on the composition of the shot.

Modern sound cinematography has definitely preserved this connection. However, the sound film frame itself, covered by powerful additional tools such as speech, noise, and music, has undergone certain changes. We are thinking about the fact that the aspect ratio of the wide-screen cinematograph remains the same. In widescreen cinematography, the frame is almost doubled. Frame composition has



changed especially in panoramic cinematography. On the curved screen of the panoramic cinema, three parallel images shot by three film cameras and shown on three projection devices in the auditorium merge together. In this case, the frame captured by one of the three cameras is only one third of the recombined full frame. This needs to be taken into account when creating a composition. That is, in our own words, we are talking about a frame with normal proportions.

It is really crucial in the development of realistic visual art to create depth impression when it comes to arranging the event elements horizontally and vertically. This has been the reason for diligent research by artists, theoretical debates and sharp discussions.

The primary task of realistic composition is to depict the object truthfully. No matter which genres of composition, all three dimensions of the object - length, width and height - should be shown correctly on the canvas.

In recent years, "motion photography" or panoramic photography has become extremely popular. This kind of photography was done in different ways. The most common way of these is that the filmcamera mounted on a slide on a rail. In this way, the camera takes pictures in the center of the event, sometimes closer and sometimes further away. It seems like the event is developing.

During an "action photography" the "effect of being present" of the viewer in the event turns out to be more perfect. The director and the cameraman exaggerate the impression of distance on viewer, emphasize the improvement of events by placing in order of event elements

In order to clearly imagine the artistic task of panoramic photography, it is necessary to be based on the principles of mise-en-scène, namely, the correct distribution of the event to time and space on the stage.

The mise-en-scène in the theater is intended for the audience to sit still. When the director creates the story on the stage, or, as we say, builds the mise-en-scène, he always tries to ensure that the actors do not hide each other from the audience when they talk to each other, and the audience should be able to see their faces. Therefore, only in very rare cases an actor may stand with his back to the audience.

The theater director not only obeys these conditions, but also cares about maximum effectiveness in the form itself and in the dynamic development of the story. As we mentioned at the same time the main difficulty to be overcome is the distance between the stage and the different parts of the auditorium. Tiers, galleries, the distance of the last lines from the stage makes the director and the actor exaggerate and intensify the event on the stage, and even break the realism and the proportion of the actor's intonation and hand gestures sometimes.

Examples from the theater experience are presented above in order to emphasize the advantages of modern dynamic cinematography in the development of the event and organization of expression. In cinematography, the principle of montage along with the principle of internal montage or "filming while moving", play a very important role in the construction of mise-en-scène.

It is known that the main task of the montage is to re-unite the shots taken separately into a unique form, coherent



structure in terms of meaning, rhythm and composition. It is required according to the development of the plot and the compositional solution of the episode.

The method of "shooting while moving" has taken a firm place among the means of cinematography. This method has replaced the assembly principle.

This method has its advantages and obvious disadvantages.

One of the advantages of panoramic photography is the ability of depicting the continuous development of an event with its dynamic process. For example, a fleeing man and his pursuers, or an important conversation on the road, or an attack by infantry or cavalry can be captured in this way. While photographing all these scenes in motion, you will be as if participating in the event itself, watching, recording and observing every minute of the event, you will be able to notice every valuable detail in the actions and situations of the characters.

And the montage method helps solve another task that is completely opposite to it. In this method, the most expressive and important elements are selected from the developing story, and these elements are exaggerated by the help of perspective, lighting, placement of the people participating in the frame in the *mise-en-scène*, and later montage, thereby creating an opportunity to place these independently constructed frames in a more expressive way.

What do we gain and what do we lose in both ways?

In panoramic photography, we lose the factor of time, and the factor of time has an crucial role in cinema. In this method, as we have already mentioned, we capture the event with a continuous observation and

an image that has the effect on audience participation.

In the montage method of photographing, we win by artistically organizing of space solution. That is to say, we compact each frame, fix it, remove all the extra random, unexpected things inside. Naturally, we save time.

It is more appropriate to use both methods of photography in turn, depending on the content of one or another episode.

However, it is possible to organize the event in this analysis or to place all the moving factors in such a place that as a result, the panorama gives both a spiritual and dynamic effect at the level of complex montage construction, sometimes more than the level of montage construction. This is shown by the practice of panoramic photography. For this, they should take into account with the director in advance which parts need to be exaggerated, and during the filming process, they should bring the camera to the characters, close-up shots, sometimes close, sometimes away from them, and sometimes consciously block the characters with some element of decoration.

It is possible to recall how the entry of the troops of Tsarist Russia was filmed in a panoramic way in the film "Fields left by my father" created by Sh. Abbasov, who was the director and R. Galiev who was the cameraman. In our opinion, this scene was one of the most important scenes in both the novel and the film. It was necessary to show the greatest tragedy that the Uzbek people have experienced.

The cruel and destructive expression of the immoral enemy enters the lives of prudent, pure-hearted, open-hearted young people who were brought up in a



humanitarian spirit. Somewhere in this life, the enemy has not invaded other lands, but here in their own home, the place where they spent their childhood, every path, every tree, every house is familiar to them, they invade their village, streets and gardens. We've been thinking about this scene for a long time, and we're looking at a way to shoot this scene not with montage tools, but with multi-step continuous panning tools.

The creation of this film was a very difficult task for the filmmakers. The artist had to show three eras and times. Although the pavilion shots were based on historical pictures, sketches were drawn, the main shooting process was carried out on city and village streets. The effect of going back to this period and exposing the life built on lies lived by our compatriots for almost a century, was achieved with the help of skillful masters of their work.

Director M. Kalatozov and cameraman S. Urusevsky's film "Cranes fly" can be considered a very interesting work among the searches in the field of increasing expressive power of cinematography. As you know, this film caused a heated debate among the world's filmmakers and moviegoers. Besides the plot of this film, what else attracts attention?

The emotional impact of the scenes solved with the help of unique stylistic methods matched the task set by the deep and powerful plot. As a result, the viewer gets a vivid picture of a life event, which is enhanced by the powerful tools of cinematography. What tools did Kalatozov and Urusevsky use when working with the actor and his life environment?

In the film "Cranes Fly", the director and cameraman used ultra-short focal

length optics boldly, principledly and consistently. Except for a few scenes, almost all scenes were shot with an 18mm lens. This thing played a big role in the entire artistic solution of the film.

As mentioned above, the use of very short-focus optics depicts different forms of life more expressively, and at the same time changes these forms a lot, distorts the distance to a certain extent.

Undoubtedly, the original goal of both gifted artists was to reveal the material of life in a dynamic way. The wide-angle lens they used in their work allowed these artists to show both the person in the foreground and the environment that surrounds him or her. They are shown in such a proportion that the viewer can observe the tenderness in the eyes of the actor playing, and can see various elements of the story in the second and third plans.

If we compare Kalatozov and Urasakyski's film "Cranes Fly" with the works of other foreign directors and cameramen, these creators were able to perfectly use the possibilities of cinematographic techniques in their time.

The early works of Eisenstein and Pudovkin, the professional masters of cinematography, also served this great purpose and remain classic examples of bold intervention in life with the power and tools of a new, developing art.

### CONCLUSION

As a conclusion, it can be said that the cinema does not stay in the same place after the technical achievements from the films "Bronenosets Potemkin" and "Mother". Over the years, the art of cinematography has been keeping pace with technical development. Any new method is an achievement. Therefore, it remains as the main task to subordinate



various aspects and parts of the film to a single ideological artistic task for the director, who is the well-known leader of all the complex work of creating a film.

No matter the script is written by himself or not the director can imagine the ways of solving the composition of the most important episodes in the future film while skimming the script at the very first

time. The more clearly imagination of the film in the director's mind and the higher technical and artistic skills lead to the success of the film along with successful work with the artist and cameraman.

Our main goal is to create new discoveries and enrich the field of each film from the ensemble of authors.

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