

Duties of a Cinematographer in Creating a Film

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The present article deals with the duties, role and methodical peculiarities of a cinematographer in creating a feature film. The development of creating artistic works in the high creative level and its process is comparatively analyzed within the progress of the Uzbek cinematography.

Keywords: cinematographer, film director, critic, image, lightness, recurs, production, picture, plastics, rhythm, composition, editing, scenario, method

Introduction

The art of cinematography has not been studied widely. It is very difficult to express the description of a film by words. One must see the picture and just for this case a cinematographer's artistic activity of many years needs careful study. They say, it is not written much about a cameraman's work yet. In our opinion, the essence of their creativity involves expressing the method, plastics and descriptive decision of a ready feature film. The film supposedly is connected only with the name of a director as a single filmmaker. While criticizing a film they usually speak just about a director and leading actors. You can hardly find anything about a cameraman's work. Naturally, it is not enough. However, a cameraman's work spent for artistic picture demands a serious analyses and careful study. Undoubtedly, the right stylistics, artistically completeness of the form which strengthens the effective power of a feature film and accepting the film by the audience depends on the cinematographer's skills. And for this reason the problem of a film language exists not only in the theory, as it used to, but it exists in daily artistic practice of the cinema art. It is very important to know and remember it is impossible to imagine the whole work of filmmakers without the cinematographer.

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The question of cinematography has not been studied sufficiently—it would be fair to think over a cameraman's enthusiasm during the process of film-shooting and his participation in settling descriptive development of a film. As they are of the most important questions they require art's time and tasks both theoretical and practical points of view.

The art of cinematography of the Uzbek cinema is considered as a powerful school, which within 30-40 years was formed by the masters of cinema, such as D. Demutsky, M. Krasnyansky, A. Pann, Kh. Faysiev, A. Ismailov and others. As a result of their proficiency the films like, "Takhir and Zukhra", "Alisher Navai", "You Are Not an Orphan", "My Kind Man", "Fiery Roads", "A Bitter Fruit Stone" became the masterpieces of the Uzbek cinema. We can notice that in the art of cinematography some new trends have appeared lately. Many young and talented masters of cinema have come to the cinema, who can contribute to the development of our

national cinema and we are sure they will become the treasure of our country. This rich and many-sided experience shows that a cinematographer's high ability and responsibility plays an important role to eminent artistic ideological essence of cinema art. I'm not going to say, that my opinions about this fact are quite different. I think one must clarify what tends the modern cinema making process characterizes; relations between a director and a cameraman; proficiency advantages that a cinematographer has and his innovative level in the modern creative process. The answer to all these complicated questions we can find in the articles of experienced and well-known masters of cinema and cinematographers. Unfortunately, this type of various publications is the works of unskilled cinecritics who are not able to discuss cinema productions. Sometimes we face limits in evaluation assess the cinematographer's proficiency, for instance, "a certain place of the movie has been filmed quite professionally", or "in filming the cinematographer's views overcame all difficulties" and so on. The above-mentioned show journalists could see only definite part of a cameraman's power but they are not able to discuss the whole capability. Not everybody knows that each micro image is a descriptive image of dramatic actions which are provided through lightness and perspective of all images on the stage.

It is a pity that cinematographers do not appear with their publications very often. The necessity of realizing cameraman's work in a professional level, analyzing a film production in the right way helps filmmakers evaluate this or that cameraman's proficiency in the process of film shooting. While analyzing a film production there is no need to juggle with specific terms, but a director and a cinematographer's only idea and background is the most important thing in supporting the complete plot. We must not avoid the thought that a director is regarded as the main creator of the production, as they approach closer to the film idea the rest are just assistants. A well-thinking director is a teacher, philosopher, much depending on his ability and culture; and humanity dominates in the productions made by him.

The Uzbek cinema history is the witness of masterpieces created by cinematographers on cooperation with the most talented directors. There are surely a number of films with descriptive plastically solutions. For instance, the "Cranes are flying" by S. Urusevsky and M. Kalatozov, each object expresses a definite image. Though several years pass after the film showing people might forget the speech of the film characters but they never forget the shots from the film where Veronika goes through wire netting or Boris's death (the episode with rotator movements of birches). The same might be seen in the Uzbek film "Alisher Navai" a parting episode Navai and Khusain, or in the film "You aren't orphan" Dzeidra's "race" cannot be forgettable. This type of examples is the fruitful result of harmonious trust between a director and a cinematographer. Creating scene back image should not be done only by an actor but a cameraman's responsibility is very high. During his work he fully uses all technique proficiency: plastics, rhythm, light, and composition, the whole creative skills treasure. The films "War and Peace" by S. Petritzky, "Man's Fate" by V. Monakhov (the episode with a helicopter) or "The Communist" by A. Shelenkov (round panorama) and others are the examples of the above-mentioned.

While shooting a new film it is impossible to project in advance all opportunities of descriptive development. An eye does not convey the environment very often. In that case a director has to change some script elements. Such kind of thing occurred in the process of film shooting "Your Son and Brother" (director: V. Shukshin, cinematographer: V. Ginzburg). While shooting they had to take the wide mass stage with help if editing, that is, as a close-up. The decision of this kind suits not only the view of the stage but also the character of acting place. The mutual decision does not spoil the drama of the stage. Therefore very often a film-maker to

picture a drama character has to change projects done beforehand.

According to the above-mentioned experience in realizing the author's thoughts a director and a cameraman become creative authors. In such cases a director and a cameraman have to cooperate in producing artistic material and picturing it in the place of shooting. Unfortunately, sometimes cinema critics naming the films as the names of their makers, "Danelia's" film, "Abbasov's" film, or "Yormatov's" film decide that directors are the only producers of the film. The art of cinema is regarded as collective art, comparatively the art of music where the author is one person. After receiving the artistic script a cinematographer makes his own script on the bases of that one; here the script faces not only descriptive image changes, but there appear general problems, like social and moral ones.

Forming friendly and mutual agreement between a director and a cinematographer is expedient and an artist's, actor's, and a composer's joining their group will help the film succeed. During the process of film shooting each of them will have opportunities to think and to work together and create a good film. It should be noted that a cinematographer's meaningful measures need coincide with the author's ideas, they must not distract either a spectator or an actor.

The cinema art has explored great masters of cinematography in the last ten years; in Russia, they are B. Yusov, K. Slabnevich, R. Gerberg, S. Vronsky, B. Nakhabiev, V. Ginzburg, N. Ardashnikov, Yu. Gantman, V. Shumsky, I. Klebanov and others. This can be said about the talented cinematographers of our republic, for instance, Kh. Fayziev, A. Ismailov, M. Ismailov, Kh. Khasanov, D. Abdullaev, Sh. Makhmudov, who are considered as the treasure of our country.

Nowadays we can name a lot of young cinematographers who have already participated in a number of interesting film productions. First of all, we would like to speak about the talented cameraman Azizbek Orziqulov who shot the films "Utov" ("A Portable Tent"), "Advocates", "Telba" ("A Crazy Man"), "Poyma-poy" ("Unpaired"). Some years before Abduvahid Ganiev, the talented cameraman of the films "Chashma" ("Source"), "Mardjona", "Actrisa" ("An Actress"), "Orzu ortida" ("Beyond Dreams"), "Korgulik" ("Fate"), "Muruvvat" ("Humaneness") has been warmly accepted by film-goers.

With our young masters of cinema new trends are appearing in the Uzbek cinema art. The department of cinematography art at the institute of Art and Culture prepares a number of specialists, who will contribute to the development of the cinema art on our republic.

It is much spoken about a cameraman's "face", "method". In my opinion, the "face" of a cameraman is not only the collection of his peculiar and different methods, but it is his background as a cinematographer; it is his humanitarian experience of the way how he delivers his descriptive expression to the public. This is his real "face". Shooting on the lifting crane or with a hand makes the exception. A cinematographer must know all details of his specialty, and this should be completely shown in shooting a film with his knowledge in creating a work of art.

Conclusion

To make shorten, nowadays the art of cinematography has raised the art of cinema to a new level using all possibilities of technologic development in the form and content. During the filming process a cinematographer has all rights as one of the authors. The union of a playwright and director and cinematographer and their creative wholeness strengthens creating a perfect film. The cinematographer's figurative descriptive decision serves as a solving factor in creating artistically and ideologically whole work of art. The cinematographer is

responsible for peculiarities of image interpretation, picture wideness, lightning colours, cadre plastics, dynamics, rhythm, plan and method. Above-mentioned characteristics make the main part of the film, that's why studying theoretically the art of a cinematographer, and analysing is one of the most important things in the science of art criticism.

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