



Issues Of Light and Illumination in Uzbek Feature Films

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ABSTRACT

The article considers the role and function of light in the visual interpretation of Uzbek feature films, consideration of its nature and features, comprehension of its essence in the visual layer of classic and currently created digital films. The need to apply digital film technology to the traditional process of film production, study and analysis of the function of light and refreshment in the production of artistic-aesthetic and technological films of new format becomes clear.

Keywords:

Lighting, cinema, operator's art, frame, close-up, visual expression

In the production of Uzbek feature films, certain aesthetic means of lighting are used at each stage. In the process of researching the topic, these tools are clearly visible in creating the atmosphere, close-ups and lighting effects in the frame of the film.

The study of the theme is reflected in the period of use in black and white, color films, as well as lighting components created using modern digital technologies, CGI and VFX.

The visual style, a director is looking for in a film affects the lighting scheme that the cameraman creates in terms of how it illuminates the overall area of the frame. It has several basic lighting options at its disposal.

Until the 70s of the last century, the feature of light was the main tool for cameramen in creating the internal experiences and external situation of the characters in the film, the environment in a positive or negative way.

From the observation it became clear that qualified operators H. Fayziev, A. Ismailov, H. Fayziev, S. Mirzarakhimov, M. Muslimov, Sh. directors of photography who worked in the traditional way in the 60s of the last century, in general, preference was given to directional, emphasized top and bottom (key) light. The

reason is that until this period, the questions and experiments of operators to increase the efficiency of the pictorial layer and enrich it with expressive means did not end. In most cases, the composition of the film has different characteristics, from soft lighting for general lighting, using hard lighting to emphasize special scenes. Since this use of lighting was filmed on black and white film, it can be found in many films of different genres, shot both in our country and in the world cinema of that time. A soft light style is basically a style that illuminates all areas of the frame evenly, creating a natural look. Due to the absence of excessive, dark shadows from the camera and the actors in front of it in such lighting, this allows the operator to move freely in the shooting area. However, soft lighting also has its drawbacks. Since soft lighting is difficult to control, it tends to flatten and flatten the frame. And due to the fact that soft imaging devices are close to the object, there is a risk of falling into the field of view of wide-angle lenses. The hardness of light is a way of describing the type of shadow it produces, which is determined by its depth and darkness. Hard light, like direct sunlight on a clear day, consists of parallel

beams that create successive, hard shadows that clearly define the shapes of objects. Hard lighting, while demonstrating clarity, can sometimes appear harsh.

The argument between using hard and soft light is completely unfounded, because you choose the lighting solution depending on the scene. In this regard, the artist tends to illuminate the object in front of him with soft or hard light. The question is not soft or hard light, but in what genre I shoot the film. Essentially, you should have different styles of lighting at your disposal. To combine and adapt them effectively, you need to have hands-on experience with both styles of lighting. Caleb Deschanel says ASC (1)

Low key lighting mostly shows the negative environment. Among Uzbek feature films, there are no films with a single lighting style, similar to the genre films "German Expressionism" and "Hollywood Noir", but most episodes of black and white films show existential sadness and depression, negative situations. In most films made during this period, there is no use of light in a particular style as an effective lighting tool for the purpose of visual expression.

High key light was used in black and white films to show a positive mood in the film environment. Although the images were in black and white, the difference between the lightest and darkest parts of the frame was not contrasting. Several stages of shadow easing served as the basis for removing tension in the frame. Examples are the films "Nafosat" 1966 and "Lovers" 1969, shot in bright light.

The visual expressiveness of films does not contain powerful expressive tools that communicate with the viewer like a "close-up". During the silent film era, the close-up was a tool used by filmmakers to influence the audience. In a film frame, a close-up review is removed based on the task assigned to it, taking into account the characteristics of the selected lenses. As soon as the viewer looks at the large view, a different emotional dialogue begins between them. This plan makes a strong emotional impression on the viewer, an important message - if there is a human figure, then it shows the sides of his facial expressions that cannot be shown on the thinnest and

medium general plans. The issue of expressive close-up lighting, whether on location or in a pavilion, is more important than the issue of environmental design.

The ability to direct the light to a close-up is the result of the creativity of most operators. For example, if some operators start the lighting scheme in the pavilion from a general shot, then the operator Hotam Fayziev emphasized that they start from a close-up. "The close-up is the pillar of the episode and all the action is centered around that vision. Of course, adult men and women are different from each other. Even if a female actress is a negative character, the light directed at her should be softer and brighter than that of a man," they share their experience.

These ideas were shared by its director Sh. Abbosov. - "However, he will not leave himself and the film crew alone until he fulfills his task with conscience and his duty to the cinematographer with art, until he fulfills the lighting laws that require this. Stretching and dragging for 2-3 hours, he shed light on a close-up actor in kind. He tortured the actors by putting up big lighting fixtures. On the one hand, those who worked with him suffered. On the other hand, when I saw the result on the screen, I wanted to say "oh" and kiss their hands. This man was a great artist who was well versed in the fine arts," he describes the work of the operator. Cameraman Alexander Pann recalls that lighting the pavilion begins with a general view: "Even if the lighting aimed at the general view is done perfectly, even if it takes a long time, the actor does not suffer from the bright light of lanterns in the process of filming big scenes," recalls Hasan Fayziev, who worked as the second cameraman for him.

During a trip to Bukhara during the filming of the film "Muslima" (Muslim Woman) (1924), valuable lessons were learned in the climatic conditions and illumination of Central Asia and the peculiarities of filming were taken into account. Cinematographer V. Dobzhansky: "Temperature and lighting are so unusual and diverse that even the most experienced specialist cannot control the light entering the film at one or another technical moment. The light is so strong that in order to reduce the

light flux, the shutter has to close the aperture flap, i.e. close the rings to the last sections, fine dust, which regularly hangs in the air, "manifests itself", and during shooting, everything is too bright, and people's faces turn out black.....", he wrote. The cameraman noticed that the sunlight in each region is different, and the color of the plants depends on the local conditions, so he had to re-adjust to shoot in each new location. (2)

The first demonstration of purposeful episodes of discreet lighting in early silent films can be seen in the film *The "Second Wife"* directed by M. Doronin, 1927. Adolat (R. Messerer), sitting by the fire, without party members, is depicted in a low key, that is, in the half light. This light is also reflected in his close-up. The viewer can see his inner state through facial expressions. Due to the subdued lighting in this frame, the second wife does not feel the atmosphere of the wedding in her condition. A positive episode of bright high-key lighting can be seen at the beginning of the film in the imagery of Adolat's unmarried, innocent childhood. Director of photography V. Dobzhansky skillfully controlled natural sunlight. He positions the actress against the sun and directs the soft light reflected from the sun onto her face, creating contour light on her head and shoulders. "Here is a transparent chip of grapes, crushed by the rays of the sun, and a beautiful girl picks it and eats it, a smile plays on her face. Having described the protagonist of the film in this way, the authors move on to describing the landscape: everything around is flooded with sunlight. Sunlight reflects on every petal of the rose plucked by the hero's mother, on the graceful grass at Adolath's feet, and ambient light plays in the leaves of the trees. Both the heart and the smile of Adolat are like the sun full of happiness. The world around is beautiful, and the young heroine is also beautiful.(3)

Looking at the visual culture of cinema and photography in the 1920s, we feel the loss of many pictorial techniques, including expressive lighting. The lighting techniques used today cannot be compared to those used in silent films (4).

In those years, the cinematographer did not make serious moral demands on

cameraman, frame composition, lighting and artistic lighting. There was no concept of artistry.

Before cameramen came to the cinema, they were skilled photographers - masters of their craft, winners of photo exhibitions. They limit themselves to the purely technical tasks of photography, making full use of the qualifications and skills acquired in the field of photography.(5)

The reasonable use of light as a spectacular expression is connected with the practical work of the cameraman D. Demutsky in our country. His consistent observation of the nature of light in our region, captured by him in photographs at different times, will be reflected in the processes of creating an artistic and aesthetic environment in the films that he will shoot in the future.

"Uzbek feature cinema, in particular the attractiveness of personnel, the cinematographic school is associated with the operators and artists of these years. Cinematographers emerged, skills that had a significant impact on future films. Of course, this process is connected with creativity D.Demutsky. (6).

Conclusion

In conclusion, it should be noted that Demutsky's Uzbek cinematography brought several innovations to the school. The techniques used by him created a new level of lighting design and artistic and aesthetic skill in the figurative solution of films. For example, to capture an image in motion, on a railcar,

- Enrich the composition of the frame with details that serve its content in accordance with the essence of the episode,
- *Use the appropriate angle of view, I suggested shooting positive characters a little lower, and negative characters higher.,
- The reverse position of the actors in relation to the camera is not like in a theater scene,
- Shooting an episode from one frame with internal editing, without gluing, with a complex mise-en-scene
- The main thing is to manage artificial, natural and existing light complete control

in technical and technological matters along with artistic finds.,

- To illuminate the most important part of the frame and dim the light around it,
- Expressive lighting for portraits: I suggested shooting wide shots in the sun, on location and close-ups of this episode in the pavilion.,
- Applying the rules inherited from the fine art style to filmmaking using the shadow side of the face on a brighter background and the light side on a darker background in the film.,
- Softening harsh and hard sun shadows outside with a white cloth.,
- In order to realistically portray the light in the frame, he introduced the ability to shoot actors standing in the shadows even though their backgrounds were twice as bright, creating certain templates for future cameramen. His skill in creating a single frame of film can be seen in the following case.

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