

50 Years to “Karakalpakfilm”: Achievements, Disadvantages, Prospects

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Abstract--*The organization of the film studio "Karakalpakfilm", the first films, the movies that were created during the period of the studio establishment, the subsequent image resolution, and the skills of the operator are analyzed in the research. Additionally, article studies the quality of feature films made during the independence period by “Karakalpakfilm” movie studio and the level of artistic excellence of the films, the image resolution of the films, the skills of the operators, and the influences of the quality of the feature films.*

Keywords-- “Karakalpakfilm”, picture, feature film, operating skill, image resolution, image, quality, artistry.

I. INTRODUCTION

It is time to analyze the quality of films made during the independence period by the “Karakalpakfilm” studio, analyze the quality of their operator skills, investigate the use of artistic expression in film design, and provide specific solutions to identified downsides and problems.

The most prominent documentary and science-fiction and popular movies made by the “Karakalpakfilm” in the 20th century, including studio films as objects of work made during the independence period, are analyzed in the article. The subject of the research paper is the operator skill and means of expression in these films, the visual solution of the films and other demonstrations of the operator's work.

As a main source of this scientific paper, the “Karakalpakfilm” studio used to produce feature films, which were disintegrated during the independence period. These films are completely different in style and genre. An analytical and critical articles and commentaries published in national and local press criticizing of film were served as materials of the research.

The freshness of the research paper includes the results of this research work are based on the creative career of many years of the “Karakalpakfilm” studio and the creating a book dedicated to the skills of the filmmakers, artistic expression and visual solutions in films and the ways of its development during the period of independence. Efficient methods that find the solution to the problem of organizing, activating the work of creative groups of film, as well as choosing right methods by concluding to learn the experience of successful films and rather bad case of the production process on the produce the film solution and operating skill in the cinemas, serves as the basis.

This research paper aims to identify and explain the best means of visual expressions for films of different genres and themes by examining films of different styles created by different operators at different times. This scientific article draws conclusions of the artistic and technical skills of the operating, the obtained results, and the

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benefits for the film's creators and young specialists those interested in this field. This article attempted to answer a number of interesting questions for them.

II. MATERIALS AND METHODS

Descriptive, classical, historical, comparative, contextual, and comprehensive approaches were used to cover the topic of this research paper.

Taking into account the complex context of the screen culture phenomenon, uses methodological tools in humanities - art, psychology, sociology, communication theory, cultural studies. Contemporary art methods that focus on theoretical and historical-artistic understanding of issues under study, including techniques such as artistic and methodological analysis of specific artistic expressions created by technical and technological means, as well as typological methods for identifying and analyzing the main non-traditional forms of screen making using technical means were used.

In general, the work is used in an integrated approach to the problem of creating and identifying screen-specific expressions that allow for comparative analysis and typological generalization. Comparative analysis has been used to study the interaction of artistic solutions in the feature films and technological capabilities of their implementation at various stages of screen art development.

III. LITERATURE REVIEW

Any research work has not been conducted on this topic before this study. Only certain films or articles about the author have been published, they are not scientific and are only presented as information. It is the work of the “Karakalpakfilm” studio that aims to conduct research analytically and scientifically into the films that are produced, and to investigate the substance of problems arising through analytical, critical and comparative research.

The absence of books devoted to the history of the “Karakalpakfilm” studio and the way of its developing process, has caused to study some research problems. Unfortunately, no books on the subject were created during the post-Soviet period. In the books which devoted to Art or in memoir books of artists, some paragraphs or lines about the “Karakalpak film” studio, but in them do not appear in the analytical or scientific study

IV. DISCUSSION

Since Uzbekistan gained its independence, a number of measures were taken to improve cinema. At the same time, the President of our country Sh. Mirziyoyev pays special attention to the development of national cinema, in particular, to enrich cinema art with new content and traditions. The decision of the head of state Sh. Mirziyoyev on August, 7th “Measures on development of national cinematography and development” is the most important issue of strengthening the role and influence of national cinema to bring up young generation education.

This attention is an important event not only for Uzbek cinema, but also for Karakalpak cinema, which serves as a strong impetus for the development and advancement of them. In this time, the “Karakalpakfilm” studio has accommodated not only scientific- popular and documentary films but also feature films. More than 389

documentary and scientific-popular films and 15 feature films have been produced by the studio in the year of independence.

However, the quality of the films is a matter of the artistic and technical demands of the film industry, responds to the existing norms in the world of cinema, the subjects in the films, peak of the social issues are solved the image resolutions of the films should be analyzed and solved.

"Karakalpakfilm" studio is established according to on February 19, 1970. The Council of Ministers of the Soviet Socialist Republic of Uzbekistan was established by the Ministry of Education and Science of the Republic of Karakalpakstan. Today, the studio has received an independent order for the studio to be released, and the Cinema Committee has launched its own studio schedule. The studio had to translate 4 feature films into the dark language and 4 documentaries of "Soviet Karakalpakstan" and two documentary films. Since then, the studio branch has been operating independently as a studio.

The director of the branch is a well-known poet and playwright Zholmurza Aimurzaev, director or young playwright Saatbay Allanazarov and operator Negmet Davarkaev was applied. In addition, Parahat Saburov, was received as the group's director and assistant of branch director. As the director, G. Izzimbetov, K. Mambetov, N. Davarkaev, O. Abdirdakhmonov, T. Kalimbetov, K. Dzhandullayev worked at different years. M. Nyzanov has been leading the "Karakalpak Film" studio since 2003.

Skillful creators T. Ruziyev, T. Nodirov, K. Hasanov, G. Nurboev, B. Muzaffarov, Sh. Mahmudov, from the "Tashkent Scientific and Popular Documentary Studio" were invited to the film studio. Karakalpak writers and journalists such as O. Abdyrakhmanov, A. Sultanov, M. Taumuratov tested themselves on the screenwriting. P. Kayipov, T. Kalimbetov, T. Abdreimov, D. Abdumuratov, and other directors' works are cinematized. Director of the film studio "Uzbekfilm" J. Davletov and operator V. Allamyarov are able to efficiently create their work with the colleges in "Karakalpakfilm". A number of feature and documentary films that have been created as a result of this creative collaboration have been recognized at Russian and foreign film festivals. The film "Aralkum" (screenwriting by S. Eremenkov, O. Abdirakhmanov, text by J. Chernichenko, operator Sh. Mahmudov) In 1988, In the III-Soviet Union competition of documentary, science-fiction, animation films and newsreels which devoted to using wisely of natural resources and keeping nature in Makhachkala, this film won the highest award and diploma as the best documentary film. "Hum-hum" feature film (screenwriter by M. Tychiev, O. Abdirakhmonov, director J. Davletov, operator V. Alamiyarov) won the Grand Prix at the American Film Festival in San Francisco in 1990.

There are necessary conditions and opportunities to establish the independent film studio In the Republic of Karakalpakstan. According to the decree "On the Revision of Art, Organizational and Economic Activity of the Soviet Cinematography" of USSR Ministerial Council №1003 on November, 18 1989 and the letter of USSR Ministerial Council №10/72-152 in 1989 November, 16 and the decree of Republic of Uzbekistan USSR Council of Ministers №96/4 in 1990, April, 20 the "Karakalpakfilm" movie studio was established and worked independently on the base of "The Tashkent studio of popular and documentary films", in the Nukus branch. One after the other, it creates new opportunities for filmmakers to work freely and effectively in various aspects of the film industry.

After the independence of our country in 1991, the “Karakalpak film” movie studio also achieved a wide range of creative opportunities. The short film "Kaityu" (“Return”, 1992) directed by B. Nizamatdinov was the first film of the creative possibilities created by independence.

“Karakalpak film” creators always are loyal to national traditions when choosing titles for films. It is considered that film such as The film “Ayset is” about horseback rider Bekbosyn Rambergenov, “Jyrau” is also an example of a talented Kobyz (national musical instrument) musician, a well-known performer of national poems, bakhshi Jumabay Bazarov, “Kopkar” (national type of equestrian sport) about the fate of a racer horse and about rural sport games can prove our point. The by films cinematized by screenwriter A. Sultanov and director T. Kalimbetov were shown at the “German Film Forum”. Kalimbetov's film “Anajanim” (“Mommy”) and children's news reel “Tulkishek” (“A little Fox”) received a special prize of the jury of the Republican Film Festival in Bukhara. In 2002 the film "At Begi" of this director participated in the international film forum in the Netherlands.

The year 2002 was very productive for all members of the “Karakalpak film” creative team. This year, according to M. Nyzanov's script, director T. Kalimbetov in collaboration with “Uzbekfilm” and “Karakalpak film”, his full-length feature film "Tanka" was cinematized (by operator D.Abdullaev).

The film tells adventures of Shamurat ota in the city in search of a "tank" who could help his granddaughter enroll in one of the prestigious universities. It was the first full-length feature film by the “Karakalpak film” studio filmmakers.

In 2000s, there was a sharp changing in Karakalpak national cinema. On March 16, 2004 the Decree of the head of our state №PD3407 “On improvement of cinematography management” was adopted, and according to this decree the material and technical base of all cinema organizations in Uzbekistan was completely renewed. Particularly, the “Karakalpakfilm” studio also was equipped with worth of digital cameras and mounting tables that costs 52 million Uzbek soms. This gave the creators a new opportunity to be more productive and to work effectively.

The attention given by the state leadership allowed to expand the genre of films produced in the studio, to increase not only the quantity but also the quality of films. As a result, in 2004 not 7-8 films, but about 15-20 documentary, ethnographic and short films were produced. The film “At Begi” and “Kuduk” (“Well”) that created and directed by director T. Kalimbetov during those years has been successful in participating in the CIS (Commonwealth of Independent States) and foreign film festivals. These films participated in the International Documentary Film Festival in Europe and won the “Gumis Aigo” Award.



Fig. 1. Frame from the film "Kudyk" ("Well")

In 2009, for the first time in the state-owned enterprise “Karakalpakfilm”, the film studio presented the creative and technical possibilities of “The Thief” (author of the script M. Nizanov, film directors B.Nizamatdinov, B.Boymuratov, operator A.Askarov). The film was received with high interest from the public of the republic.

The movie “The Thief” is considered a movie is one of the high quality films was created by "Karakalpakfilm" than other films. It was created in 2008. The movie is a comedy. The script of the film is not high quality as “Tanka”but it is better than other movies which created by the studio.

The film “The Thief” has given a new page in the history of Cinema Art of Karakalpakstan. The first full-length feature film’s making process from the screenwriting to the installation and auditioning was implemented by “Karakalpakfilm”. The filmmakers, operators, and technicians were invited from Tashkent until this film was created. Installation, auditioning, music and stage design of films were made in Tashkent. All process of making film is made in Nukus city since 2008 because of acquired new technical devices in 2007.

Creators, who were inspired by the success of the first film, made a new feature film called “Resort.” This movie is a historical achievement that has evolved during the 40-year history of film studio.

If it is said that the feature films by made “Karakalpakfilm” we can say studio creators has improved quality of using technical and artistic skills in films over the last 20 years. Here is an example of a movie called “Mehrigiyo”, which was created in 2012 by the studio.

However, many of the films that were made by studio during the last years would be filmed in good quality, with a lot of clarity.

The main reasons for the disadvantages are the lack of staffing and the need to equip the studio with the younger generation, and the second is the lack of technical support and the use of technical facilities.

Image universe of the cinema is - a complex art that dedicate to make a screen the idea of film. Cinema includes different forms of the Art and basis of the synthesis is an image world.

In Karakalpak cinema Art, in documentary filmmaking, many of the experience, unique styles and operator skills have come from generation to generation for many years. In fact, documentary films and scientific popular films are all about the impact of many years of experience and the importance of schooling. The relationship that devoted to destiny of society and the human body, naturalism and the ecological problems of the films of author was reflected in the films which is national and about traditions and it moves on to the image resolution, to the universal rhythm and to the medium that surroundings, and it dedicates morale to the film.

Even the feature films which made in the “Karakalpakfilm” studio may be influenced by the experience and traditions of the documentary movies.

A number of documentary films that were created in the early stages of independent period by the operators of "Karakalpakfilm" won the prizes in international film festivals and it also demonstrates that the talent and passion of karakalpak operators.

Almost nine years, a number of feature films have been created by the “Karakalpak Film” Studio. The overall quality of filmmaking can be described as satisfactory in spite of, there are plenty of professionals who do not have higher education. As an example, we can point to the first feature film "Tank" (written by M. Nyzanov, director T. Kalimbetov, and operator D. Abdullaev), which was produced in collaboration with the studio "Uzbekfilm" as a studio.

To increase the quality of filmmaking, and the quality of the film industry, “Uzbekfilm” film studio specialists have also shared with their experiment. Especially, in installation, music and sounding, professional works on auditioning, and the use of professional actors to help to the process of sounding to the heroes and also other factors served to develop technical and artistic level of the film.

According to the fact that “Uzbekfilm” specialists have influenced to increase the quality of the film “Tanka”. Because the films that created by only karakalpak filmmakers, are not only high quality but they are considered that low quality films.

Let's start to analyze another full-length feature films “The Thief” and “Resort” that created by studio completely independent(not using the help of “Uzbekfilm” and other film studios).



Fig. 2. Frame from the film "Kurort" ("Resort")

First of all, let's analyze the movie “The Thief”, which was filmed in 2008. (Screenwriting by M. Nyzanov, directors by B. Nizamatinov, B. Boymurzayev, and by the operator A. Askarov), People's Artist of Uzbekistan, Karakalpakstan and Tatarstan, B.Matchanov and actors from the Republic of Karakalpakstan theater actors B. Nazarimbetov, K. Kalandarov, K. Shomuradova, J. Abdimov, Z. Sayipova, A. Piyazova, L. Akhimarlybetova performed in this film.

The movie “The Thief” is considered a movie is one of the high quality films was created by "Karakalpakfilm" than other films. It was created in 2008. The movie is a comedy. The script of the film is not more qualitative as “Tanka” but it is better than other movies which created by the studio.

The brief plot of “The Thief” is: Erbay is tired of everything. When he solves one trouble, the second one appeared. Erbay is blamed of being the cause of all the troubles by people in his village. However, anyone has never been able to understand that abnormalities were not connected with Erbay. Perdebay warned to the neighbors to know that Erbay could be a thief. But these suspicions caused to the laugh by neighbors. An elderly man in the village, Torejan-ota, asked for Erbay about his interest with pleasant. He replied that he was interested in peacocks.

Three days after this talk, one peacock of neighbors was lost as the result they had doubts of Erbay. Erbay was worry about doubts and questions of his neighbors. His sons were also blamed on stealing the bicycle wheels.

According to the author's point of view, this film tells the story of confidence and doubt, sincerity and cunning between the people.

"The genre of our feature film is comedy," says director B. Nizamatinov. - Apart from the main plot of the film, many comedic situations were also eliminated. It makes a lot of complexity. Because comedy is such a genre, that the exaggerating is perilous. "Childishness" is met often in the movie. Usually in such situations it is less demanding of performance, but the right situation is corrected in the process of operating, installation and sounding. Actors should never forget about this issue - just a little bit of performance which is necessary! However, in my opinion, we have found golden limit on the performance as the result it would be fascinating to watch a movie and events on the story for audience.

The life of two bellicose neighbors except the main hero was shown in the movie. They constantly quarrel with each other, proving each other because of the tree which grown up in the middle of two yards.

It can be considered that satisfactory of the work of the director of photography A. Askarov and the operator B. Dilmuratov., the environment, the town of Shadly-aul, Bestobe, the farm "Ornek" are focused on the nature and the beauty was shown with enthusiasm in the film. However, analyzing the work of operating with the view of professionalism that might suggest that operators' skills are not sufficient to make feature films. Of course, the role of operator in making movie is incomparable and the audience watch the film by his look.

Dr. Eisenstein says, in his article "25 and 15" about skill of director of Fiction Film, especially E. Tisse, "... coolness and astonishingly agility, strong temperament and firmness, the ability to combine the effects and patience and the sensation of incredible, unremarkable sensation in the dreaded damp conditions of the wild, hurricane, and tropical Mexico, with the subtle hints of the most important frame composition, the steam coating...Tissue has this one's"

The real skill of operator is in feeling everything, finding good and expressive speech, creating a descriptive image with the help of a visual artistic image on the screen, the aesthetics of the frame.

By the way, the operator has great skills, and the ability to create creative mediums, technical tools and ultrasound, the ability to work freely, to be able to copy and reproduce bubbles that have been filmed and directed by the director. Boundaries as limited time and opportunities, defective technical means or absence of the generally, create a real torment for the operator. However, even the most talented operator can look for opportunities, learn how to weave completely, and begin to develop a completely different style before painting. However, the alliance will only be able to do this when the opportunity arises. In a completely "fun" environment, a young, well-respected professional

We can observe some technical mistakes, unprofessional approach made by the operator as soon as the movie "The Thief" starts. This is due to problems with staff vibrations, exposures and personnel aesthetics, poor knowledge of digital camera capabilities (including shutter systems), experience and qualifications for shooting

time, and, of course, theoretical basics of the profession. In addition, the film made the following mistakes and omissions by the operator.

The incidents in the movie “The Thief” occur mainly in the countryside, and its first cadence begins with the scene of the film's hero moving to a new village. It is hard to believe that these frames were filmed at a high professional level by the operator A. Askarov. Cinema is primarily a means of education. Therefore, its aesthetic value is very important. The photographic object chosen by the operator (and perhaps the director) is that the road in the village is in a sad, semi-distorted way and it is not specifically selected as a metaphor for the film's idea. This is because the plot of the film, in its essence, does not reflect on the path of life chosen by the hero and its consequences. This path in the movie is just the way it is. So the creators, especially the operator, had to take a more responsible approach to their work and focus on frame aesthetics.

The filmed frames show a technical disadvantage, including the timing of shooting, the lighting conditions, the lack of artistic personnel, the choice of angles, the lack of attitude towards the film. Tractor-related frames were so primitive that it was not so much that the tractor was moving on long distances, but it was apparent that he was coming from there to the shooting area. It is not a secret that during installation, it is impossible to correct previously received frames by the operator.

The next episode is about the conflict between two scandalous neighbors. There, two neighbors in the cart chase the manure. Again, that's a matter of aesthetics. The operator manages the manure in the cart in a clear and clear manner. Neighborhood strangulation is also very ugly. The manure on the frame has no metaphorical or artistic meaning. That's for sure!

Scenes with manure can be found in the film industry, including director Sh. Abbasov's film "Fields from My Father". But here manure is a specific metaphor, filth and humiliation. The heroine of the work, Orzigul, throws manure onto the screen and then rubs it on the face, giving the film a dramatic power as a highly philosophical directing find. Not so in “The Thief”, the manure-related footage is in conflict with the aesthetics of film art, and it doesn't matter if the film's genre is comedy.

There is a plot in the film, in which Erbay invites his neighbors to visit in order to get to know him better as he relocates to the neighborhood. The incident took place at Erbay's home.

The dramatic load of image, its composition, light and color dramatics play an important role in the film's excellent performance. At the same time, it is no secret that the artist's contribution and contribution to the film is remarkable. The collaboration between filmmaker and operator has been highlighted in several studio films created by “Karakalpakfilm”.

Even in the above-mentioned “hospitality” scene the apparent riches and expressiveness of the staff and the aesthetics are clearly flawed. The overall atmosphere of the event, the props, the light and the color, the actors' heads are pretty slow-witted. The same problem is repeated in the film - in the house of the chairman of the Mahalla. Assembling is just a function of staffing.

Now let's analyze the film "The Resort", created by the studio in 2009 (written by M. Nizanov, director of photography B.Nizamatdinov, director A. Askarov).

The main role in the movie is played by actor Kuvvatbay Daniyarov. Also in the film the People's Artist of Uzbekistan M. Sapaeva, actors M. Aybatov, K. Shamuradova, M. Khalmuradova, A. Piyazova, U. Kosymbetov and L. Akhimbetova played a role.

Speaking of the dramatic basis of the resort, it is worth noting that the film is literally a comedy genre, with some elements of situational comedy and a bit of eccentric comedy. The theme of the movie "The Resort" is about a simple peasant child who never knows what a trip to a resort or big city is about. Authorities are instructing the management to send one of their hard-working employees to the "Chinobod" Recreation Center in Tashkent. The chairman decided to send mirab (waterman) Kuvvatbay to this resort

With the success of the film, there are some drawbacks. For instance, not all comedic situations in the film are perceived as warm by the viewer as comedic elements. First of all, the lack of acting skills of Kuvvatbay Daniyarov, who was the lead actor in many of them, and secondly, the fact that the sounding process of the film was made in a hurry and the sound is not a deterrent to the actor's performance, but an impediment to his performance. is displayed. This in turn has a negative impact on the overall acceptance of the film. In general, when it comes to film scripting (author M.Nyzanov), there is a lack of dramatic playwriting. First of all, his plot line can be said to consist of a collection of well-known old anecdotes. Secondly, the film does not evolve spontaneously, as the plot lines are based on the rules of playwriting, and the plot is largely indicative of the long-running and violent. Even a simple stranger can notice that the playwright was forcibly stuck to such a funny story. Thirdly, the dialogues were written down according to the circumstances. In a word, the word has been abused. Generally, there is skepticism of the film as well as dialogues that are specially developed.

Shukhrat Rizaev, a well-known film critic and member of the Art Council of the Filmmakers Association of Uzbekistan, said at a press conference in Tashkent in 2011 as part of the "Uzbekkino" Cinema Report. It is noteworthy that the "Karakalpakfilm" film makers are taking the first steps toward the creation of feature films. A few years ago, the film "Tanka", created in collaboration with "Karakalpakfilm" studio and "Uzbekfilm" studios, was met with great interest. It has also caused great debate by industry experts. As for the movie "Resort", it is not hard to notice the weaknesses of the dramatic basis of the film, its lack of directing, acting and visual resolution. If this movie was made in a satirical way, its sarcastic flaws would not be seen... After all the effort and expense it would be nice if the filmmakers were even interested in the fate of the movie. Now you, creators, have no right to let go down on it..."

The film clearly shows the shortcomings of the directing, especially in working the actors. The actors did not fully realize the spirits of their heroes, their role and duty in the film as a whole.

And the filmmaking work is very poor quality. Operator A. Askarov made a number of mistakes and shortcomings. One is that operators are not able to work well with fiction. In other words, inadequate use of visual means and operator techniques. The requirements of the aesthetics of personnel, which is one of the main

requirements of cinema art, have not been met. It is no secret that a creative person, in general, must be educated first and foremost in order to be able to teach others. From this point of view, there are some drawbacks to the visual resolution of the film "Resort." In particular, as in the movie "Thief", there are some disadvantages in terms of composition, stylistics, aesthetics, and colorist style.

There are many exposures to the film's personnel in the courtyard of Kuvvatbay Mirab, in the pool, in the resort (that is, in the "Chinobod" sanatorium). Especially in the footage of Kuvvatbay Mirab's courtyard, both the composition and the competitors were unsuccessful. The faces of the actors were dark, and the background behind them was very bright.

There is no dramatic workload of the staff. In just one scene - Kuvvatbay's fantasy of the resort's "massage room", the operator's slow motion (slow motion) film perfectly illustrates the mood of Kuvvatbay in the episode. The exposures that were allowed (perhaps even deliberately) by this stage were for dramaturgy. Kuvvatbay's thoughts were reflected in the white light.

The film "Mehrigiyo", made by Karakalpak film in 2012, can be said to be one of the studio's best-in-class films. The film script was written by M. Nyzanov, director of Karakalpak film, B. Baymurzaev, and director of "Uzbekfilm" film studio, talented filmmaker, author of "Sevginator," Sevginator-2, 2011, and. The best director of M & TVA-awards 2011" was invited by A. Ganiev. As the film operator, the Karakalpak film film operator, the operator of films such as "Resort", "Thief", "Neighbors" A. Askarov, and the talented "Uzbekfilm" film studio, which has frame a number of films such as "O'tov" ("Yurt"), "Qarzdor" ("Debtor") and "Parizod" ("Fairy girl"). A. Arzikulov and the young operator were invited.

The talented young actress Sh. Matchonova played the main role in the film, and the other actors were A. Nazarov, E. Kamilov, A. Yunusova, M. Sapaeva, B. Narimbetov, N. Rihimova, B. Razimbetov.

Although the film was drawn by experts from the "Uzbekfilm" film studio, the main part of the film (about 70-75%) was produced by local filmmakers. However, the involvement of these experts gave the film a little bit of a different spirit. By the way, cooperation in this creative field is justified.

There is some positive difference between the previous Karakalpak film with the film "Mehrigiyo" (and produced by the studio film makers). It feels in the movie's first frames...

... The Karakalpak national o'tov (yurt), the light from the ceiling of the yurt, creates a strange picture. The bride is in the Karakalpak national dress in the middle of the yurt. He smiles at us with an admiration and innocence. The Karakalpak national music, the music behind the scenes, made the scene even more magical and charming.

Other frame of film also shows the creative growth of studio artists. This is evident in the direction and the skills of the director.

Professor Abdurahim Ismailov, one of the well-known mentor operators, said: Each frame that made by operator is written in the biography of him. The next generation will evaluate this operator through these images. The audience is not interested in what problems these images have taken. That is why the operator has to cut and

measure seven times before pushing the camera button on each frame... ” It is also stated that, "... by the films made by the cameraman we can find out what kind of person he is, his thinking, his spirit, his inner world."

The main reason for the shortcomings of the Karakalpak film industry is the lack of technical equipment. It is true that each of the technical equipment of the operator plays an important role in the creativity of the operator, in the film dramatization of the film, the artistic sensitivity of the characters and the emotions in which they live. But Charles Spencer Chaplin, the great filmmaker, the most talented actor and director of UK and US cinema, is looking at the work of Chaplin, with only one very simple camera, with a low-light and low-resolution film. He has created a number of genre-based original works of art, such as "City Lights", "A King in New York", "The Vagabond" "The Gold Rush". From this point of view, given the fact that "Karakalpak film" studios are equipped with up-to-date digital video cameras, mounting equipment, lighting equipment, and other similar technical devices, it is only possible to make sure that the problem lies with the operators.

We can say that a number of talented operators have been able to create immortal films that were considered the best movie of all time. As proof of this, the great Russian cinema representatives include E. Tisse (Head Operator, "Battle ship Potemkin"), A. Golovnya ("Crash of St. Petersburg ") D.Demutsky ("Arsenal", 1928, "Earth"). , 1929, "Nasriddin in Bukhara" 1940, "Adventures of Nasriddin", 1941, "Tahir and Zukhra" 1945).

C.Yutkevich said that the film solution of the "Battle ship Potemkin" overturned the traditions of pre-operative art and the old notions of "artistic" operatorship: it is a movie that has served as a model for filmmakers around the world...". Given the fact that the film studio is equipped with up-to-date technical equipment, it is not just technical means, but the lack of highly educated, highly qualified and, most importantly, talented and enthusiastic young professionals in the field.

V. CONCLUSION

Numerous feature films have been created recently at the "Karakalpak" Film Studio. The qualities of them are also verifies. Some disadvantages are met in these films. The main reason is lack of experience for film studio in filmmaking, absence of specialists with high education among the studio staff, lack of modern technical devices to supply the studio, weak of experience in using technical devices, problems in planning to make a film in other words lack of practice in controlling the work, not paying attention to attract the means out of budget (sponsors' funds) s can be considered as the major problem.

While the process of watching movies it is can be considered that the imagination that "Karakalpak film" studio is full of creators who does not love the art and one's job, who does not realize the real meaning of the work, who has no point, relation and creative minds towards the one's work, who has less theoretical knowledge, can be awaken in point of view of audience and specialists.

However, it should be mentioned, creative team of the "Karakalpak film" studio, despite problems and difficulties, has been doing a significant job. In spite of technical shortages, lack of specialists, especially young professionals, lack of a new generation who creates imaginative films, the studio's creators are trying to create modern, superb, modern films. But the lack of theoretical knowledge and the technical shortcomings is still exist.

It is natural that in every sphere, there is a shortage of problems in the workplace. However, under any circumstances, creator should be leader as the life philosopher to others and should follow people back to life through the popular and universal ideas. In the consequence of, it is necessary to walk one step a head at a time.

VI. RECOMMENDATIONS

To solve existent problems, to return early honor and popularity of the film studio "Karakalpak film", teacher really need to be reorganized and corrected to achieve creative maturity, to reorganize and reform of the work of the technical clubs as "Young technicians" and "Photo enthusiasts" in extracurricular educational institutions, not to be on paper, but in the education of the younger generation for emerging creative skills operators in films, the "technician-educator" of the art. Additionally, it is necessary to improve the quality of education by improving the material and technical base of colleges and institutes where these specialties are being prepared; Keeping track of every episode, creative flights with celebrity trainers will give you a glimpse into the professionalism of operators with heavy rain and occupation. Today, Islam promotes growth through creative competition and provides the development and advancement of skills in the use of modern technology. In order to stimulate this process, state-run film festivals include "Best Operating work", "The best image resolution of Film of the year", and financial incentives and reformations should be done.

Regardless of who creates and what to create, the creator is first of all an artist. The creator is first and foremost a creator. And art is the beauty that devotes to the people goodness and brings them up. The filmmakers of the "Karakalpak film" studio don't forget this truth.

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