

Art of creation and form of documentary films of Karakalpakstan

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Summary: This article discusses the art of making and the form of documentary films in Karakalpakstan, its current state and contribution to the development of environmental awareness and culture of the population of the Republic. There has been given the final characteristic of the genre diversity and style of Karakalpak documentary films.

Key words: documentary film, choosing frames for shooting, announcer, the journalistic polyphony of the film, ecological culture, ecological journalism, journalistic skill

We believe that a *documentary* film is, in a broad sense, an *art-documentary* form. Why? Because writing a script, defining a plot, choosing frames for shooting - all this requires a creative, artistic and expressive approach to a future film. In addition, the film often contains announcers, actors, etc. In principle, our idea is not new, we are only supplementing G. McLuhan, who said: "A film is not a single means of communication like a song or a written word, but a collective art form in which color, lighting, sound, action and speaking are controlled by different individuals" (McLuhan G. *Understanding Media*. M.: Kuchkovo Pole, 2011. – p. 333).

Even in documentary cinema, since this is a process of chronicling reality, a lot is decided depending on the degree of journalistic - visual and sound - intervention of the authors in the natural course of events, on what and how they shoot on film. At the same time, the very fact of the active participation of the authors in the events reflected is beyond doubt. This intervention is the beginning of a creative understanding of the chronicle that the authors present.

We believe that the eye of the lens is equal to the eye of the viewer. And the eye of the lens (and therefore the attention of the viewer) is controlled by the cameraman and other filmmakers. It is even difficult to calculate how many parameters of filmmaking depend on those who controls this eye of the camera: 1) choosing an object for shooting; 2) the unity of the shooter with the subject, which is manifested in the enthusiasm for the subject being filmed (for example, an outstanding person or an ancient monument); 3) choice of shooting location; 4) choice of plan and shooting angle; 5) individual approach to what is filmed; 6) the degree of interest of the authors in what and how to shoot; 7) fixation by the camera of the second-by-second change of the object in space and time; 8) the degree of penetration of the authors of the film into the essence of what is being filmed; 9) dynamic change in the foreshortening and planned nature of the shooting; 10) the level of personal participation of the shooter with what is being filmed, the degree of fusion between the author and the subject; 11) close-up shooting of decisive shots of the film; 12) the desire to successfully overcome continuously arising technical difficulties, etc. Thus, we can say that absolutely documentary cinema does not exist, because here we are actually talking about the art of cinema. Only life itself and reality can be absolutely documentary.

The power of a comprehensive journalistic impact on the audience lies in the fact that each filmmaker selectively works on his own part of the film, with its help influencing on the organ of feeling or thinking of the viewer subject to him: the operator - on vision, the announcer - on hearing and logic, the scriptwriter - on sequence and the logic of perception of the material, the director - on the plot and sequence of shots, etc. At the same time, each member of the group of filmmakers uses the maximum of influencing parameters, as a result of which the viewer finds himself under a complex bombardment of various aspects of the skill of the author's team.

We believe that the following can be assumed. The strength of the journalistic impact of cinema lies in approximately 10-11 main authorial parameters, which can be combined in various ways, sometimes even in one frame: 1) the filmed object (in the sense of its social significance); 2) shooting angle; 3) shooting plan; 4) the concept of the author of the script; 5) the director's idea; 6) the operator's idea; 7) the content of the text series; 8) mastery of announcer reading; 9) musical series and its sound; 10) method of depicting a person in a frame; 11) kinetics of life, etc.

From this we can conclude that the journalistic polyphony of the film can be interpreted in several aspects:

- creative approach of the screenwriter, director, operator, etc.;
- event and its specific picture;
- contrast polyphony within and between the visual and sound ranges;
- reflected episodes in the past, present and future;
- polyphony of the viewer's perception, and this is an inexhaustible polyphony, because it is multi-character, multi-sensory, multi-valued, and so on.

The edge of the journalistic skill of the announcer, for example, lies in the fact that, in addition to the purely vocal impact, there are also explanatory tasks conveyed to the audience, as well as the fact that in the course of depicting the reflected events, he also adds analytical reasoning. Sometimes, in a documentary film, some episodic role is also played by actors who can accompany the demonstration of the area, monument, etc., which also enriches the concept of documentary.

As G. McLuhan writes, photography creates a world of accelerated transience (See: McLuhan G. Understanding Media. - M.: Kuchkovo Pole, 2011. - p. 222). But film is even faster than photography. Although such speeds create difficulties for the presentation of the analytical content of this documentary, nevertheless, the opportunities for such an analytical approach and reflection of events by the authors are quite preserved, which is explained by the unique qualities of the documentary itself, including a diverse combination of visual and sound sequences.

In addition to the scenario described above, the main expressive means of documentary cinema also include the system of film components, its plot, composition, structure as a whole, synchronism, as well as space and time. Thus, the planning and implementation of a journalistic documentary film by a group of authors includes the organization of: 1) the structure of the tape as one of the most complex categories of its content and form; 2) its plot; 3) compositions; 4) catchy appearance, bright and eye-catching pictures; 5) voice and musical accompaniment, etc.

For a more accurate understanding of the meaning of these concepts, we can refer to the Big Encyclopedic Dictionary: "A system is the combination of some diversity into a single and clearly divided whole, the elements of which, in relation to the whole and other parts, occupy their respective places" (Big Encyclopedic Dictionary: Philosophy, Sociology, Religion, Esotericism, Political Economy. Editor-in-Chief and Compiler S.Yu.Solodovnikov. Mn: MFSP. 2002. - p. 741).

The content of the concept of "structure" continues the thought begun by the word "system". The authors of the dictionary explain it as follows: "Structure is a general, relatively stable, changing in space and time way of connecting the internal parts and relations of the system, the line of its behavior, the nature of interaction and many of its other features. The concept of structure reflects the form of arrangement of elements and the nature of the interaction of their sides and properties. The structure is nothing but the result of the movement of the elements of the system, the result of their organization, ordering, and in this sense it acts as the law of the connection of elements. It is the connection, integrity and the stability of the structure caused by them that are the hallmarks of any system" (Big Encyclopedic Dictionary: Philosophy, Sociology, Religion, Esotericism, Political Economy. Editor-in-Chief and Compiler S.Yu.Solodovnikov. Mn: MFSP. 2002. - p. 805). There is no doubt that the professional journalistic use of such creative techniques by the authors helps to increase the effectiveness of the expressive means of the documentary.

For example, the art of composition, including the journalistic connection of the beginning and end of the film, can be clearly seen in the silent film "Dunyokarash" ("Karakalpakfilm", 2006). It begins with the sound of a gong, when the hero of the film, Karamatdin Saparniyazov, approaches the ship, which is stuck in the sand, and climbs on it. At the end of the tape, the hero again comes to this ship and goes around it to the sound of a gong.

The composition of the film “Moynakkaakkuu gas keldi” (“A White Swan came to Moynak”) (“Karakalpakfilm”, 2006, by DamirAbdimuratov, GuljakhanTajadinova, AsanbayAskarov) is also peculiar. Further throughout the film it is told about the technogeniccauses of the disappearance of the sea. At the end of the tape, an appeal is given to the people of the perishing sea: “Mengamadadbering.”

A journalistic combination of lyrical, dramatic, and sometimes tragic episodes about the Aral, human capabilities and the real state of nature, as well as the sea and the desert that appeared in its place, are found in almost all films about the Aral. Thus, in the film “Dung” (“Karakalpakfilm”, 2003, authors DavronAbdullaev and RenatGaliev), its main storyline is connected with the kumgan (pitcher), which publicistically symbolizes the image of water, the vessel regularly appears on the screen in close-up and symbolizes the need for respect for water, which undoubtedly, has become a sign of life in these sandy regions.

As for the synchronism, according to the analysis of films, one can single out, firstly, the synchronism of living life, absolute, maximum, truly documentary, and, secondly, the creative synchronism, when sound and video are combined according to the director’s idea.

The logical and semantic outline of the tapes, from the point of impact on the audience, is determined not so much by the author’s commentary, but by the very movement of the filmed material, which is reflected by the camera. Therefore, it can be said that live material is more important in documentaries than the announcer’s commentary, although the latter is also indispensable.

An important, integral part of skill is installation, which we partially spoke about above. This is one of the most complex mysteries of artistic comprehension and representation of space and time on the viewer’s screen. The montage connects all the ideas of the authors in numerous and different direct and inverse forms. There is also, relatively speaking, montage of time, when shooting is carried out from the same place, but with certain breaks.

Such montage in the form of time compression is well represented in the film-essay “Thirst” (1999, authors T.Yunus, Sh.Nurmukhamedov). It was shown in 20 European countries. Here, 74 years of Soviet power are compressed in time: Lenin and Stalin in the stands, Khrushchev inspecting a waterless concrete ditch and Brezhnev against the backdrop of ships in the desert. It is shown here that one of the natural tendencies of the modern life of the Karakalpak people is that due to the lack of water and the inability to live in these parts, people leave their native land and go to other places.

If we carefully analyze the structure of certain tapes, then even in an ordinary film we can find very interesting compositional moves by the authors, inconspicuous at first glance, but having a good effect on the subconscious of the audience. Let’s consider from this point of view the film “Kuduk” (“Weel”) (“Karakalpakfilm”, 2003, authors TureniyazKalymbetov and RenatGaliev).

The plot of the tape is devoted to the search for water. It consists of a total of five publicistic scenes and all of them are devoted to how they dig wells to find water. This is a practical example of the complex structure of a film, as here there are visual-philosophical considerations directly related to the composition. In short, it can be noted that, in general, searches and water samples form the plot basis of the film.

Episode One. A young daughter-in-law leaves the house in search of water, but cannot find it. An elderly man who wants to help her is going to dig a well in the area.

Episode Two. The old man finds a suitable place to dig a well. He digs up the jantak (camel’s thorn plant), touches its roots with his lips and, sensing the presence of moisture and begins to dig there.

Episode Three. Although he dug a well, his joy was short-lived. Neighbors tasted the water and it turned out to be bitter-salty, undrinkable. At this time, the cameraman showed the face of the man in super-close-up, when a tear rolled down his cheek and dripped into the bucket.

Episode Four. Finding no water, the old man wipes his hands with sand. Those who are accustomed to the desert know that this is what people do when there is no water to wash.

Episode Five. The old man and the young man together look for a new place, find it and dig another well. Here the water is good. The old man watered the sheep and laughed out loud. Such a screen scene suggests that life in Karakalpakstan continues, despite all the difficulties.

Let’s move on to the final characteristic of the genre diversity and style of Karakalpak documentary films. As the previous presentation showed, the majority of national films are complex, complex in nature, so it is difficult to unambiguously attribute them to any particular genre. It is also necessary to stipulate that

we are talking about genre diversity within a single type of film, which is a documentary. There are fewer options for printed genres in newspapers and magazines, due to the fact that these are predominantly logical methods of presentation, than in cinema. In cinema, image and sound are added to logic, which radically changes the form of the material and enriches its genre diversity. Moreover, it can be said that, to a certain extent, documentary film genres are rare in their pure form. The report here contains elements of an interview, and an essay can be characterized by reporting. Therefore, it would be correct to attribute certain films to any genre according to their predominant genre feature.

Regarding the origins, i.e. the beginning of the differentiation of documentary film genres, the authors of the above encyclopedic dictionary write: "The pioneer of various genres of extremely operational, sharply attacking response to the event of the day was director A.I. Medvedkin, who, in twelve trips of the film train organized by him (in 1932-1934), together with a large group of directors and cameramen, shot over a hundred film posters, film stories, film newspapers, film essays and other films ..." (Cinema: Encyclopedic Dictionary. Editor-in-Chief S.I. Yutkevich. - M.: Soviet Encyclopedia, 1986. - p. 128). Further here, the authors also mention film pamphlets, and also write about the practice of combining historical chronicle with modern reporting. From this we can conclude that there is an endless variety of works of documentary film genres that can be created by combining various stages and episodes of the country's history with a reportage characteristic of different aspects, types and forms of modern reality.

Among the documentaries about the Aral Sea, created by Karakalpak and other filmmakers, one can also find the genre of ecological film-review, film chronicle, film journal, short and full-length films, etc.

It is also essential that in national documentaries, which, as a rule, have a complex structure, there are also many different inserts that enrich their genre form: life episodes, reflections, memoirs, essays, novellas, narratives, lyrical digressions, reportage remarks, micro-interviews, historical scenes, personality assessments, guidelines, etc. For example, in the film "Pidaiylar" ("The diligent people") (2005), a boy writes with chalk on a ship left in the middle of the sands: "SOS", which became a journalistic sketch-episode included in the general context of the film.

The style of a documentary is also genetically complex, which is explained, again, by the combination of video, audio and logical sequences in a single tape. The style of a documentary film can be called figurative-sound methods, techniques and means of delivering material for the viewer in their certain integrity and direction, visibility and sound. Thus, it is their own, individual approaches to the coverage of the chosen topic and its various aspects, chosen by the screenwriter, director, cameraman, etc., that are the decisive ways of conveying their stylistic approach and handwriting.

In a word, the style of the film has such a quality that it unites the various ideas of all the authors of the tape into a single whole. As the authors of the Literary Encyclopedic Dictionary write, "... Style features seem to come to the surface of the work as a visible and tangible unity of all the main moments of the artistic form. Style in a broad sense is a through principle of constructing an artistic form that imparts a tangible integrity, a single tone and color to a work" (Literary Encyclopedic Dictionary. Under the general editorship of V.M. Kozhevnikov, P.A. Nikolaev. - M.: Soviet encyclopedia. 1987. - p. 420). Therefore, it can be said that not only the script and the general structure of the film, but also the words and frames have their own particular stylistics, which, in the end, are combined into a single stylistics of the tape.

As a result, it turns out that the general stylistics of the film is made up of a number of particular stylistics. The style of the film is a sequence of visual and sound techniques for presenting a cinematic plot, clearly built according to the intention of the filmmakers, which, in turn, are internally divided into a large number of different methods and ways of displaying reality. On the whole, the style of a film is such a set of techniques for presenting material that is made up of two manners of film narration: 1) individual ways of solving their immediate tasks in a given film by each member of the creative team; 2) jointly invented methods for improving the content and shape of the tape. The stylistics of the tape can be, depending on the idea of the authors, emotional and rational, consistent and chaotic, direct and indirect, warm (for example, the presence of water) and cold (lack of water), etc.

Summing up the study of the stylistics of documentary films in Karakalpakstan showed that it includes the following points: 1) development of a general outline and plot of the tape; 2) development of its various aspects by each of the authors; 3) a consistent presentation of the material of three series (visual, sound, logical), the selection of details that characterize the characters or the author's intentions; 4)

transmission of journalistic pathos, reflection of the mood of the film characters and their creators; 5) stylistic intonation of the tape; 6) associative elements; 7) stylistic and syntactic structure of the work; 8) repetitions of certain elements of the tape as a stylistic device; 9) figurative style; 10) rhetorical questions, exclamations, appeals; 11) the rhythm of the film, etc. We tend to believe that the stylistics in Karakalpak cinema is, after all, more emotional visual-sound techniques than logical ways of presentation, because this includes, in addition to what has just been listed, pathos and paradoxes that are often present in films, which are well grab the viewer's attention.

It should be noted that, in a general sense, there are two types of stylistics in cinema: figurative (first, visual, visual plan) and semantic (logical, deep, reasonable plan). And if the majority of viewers are impressed by the figurative presentation of the material, then for those members of the audience who think and reason well, the semantic stylistics is closer. An example of this is the cult films "Repentance" by Tengiz Abuladze or "Mirror" by Andrey Tarkovsky.

A vivid example of figurative stylistics is present in the film "Muynak", where there is the following symbol - a cow eats a newspaper. This is a very symptomatic scene, which can be interpreted in two ways: 1) the cow is forced to eat anything - because of the lack of food and water; 2) freedom of speech is oppressed in Karakalpakstan.

Film scholars sometimes make the mistake of underestimating the role of the viewer at the filmmaking stage when speaking about the skill of the filmmakers and the effectiveness of the film. Meanwhile, it is clear that the film is being shot mainly for the viewers. It is true that in Karakalpakstan it often happens that a documentary film is made to please the leadership, i.e. as if to improve the mood of the authorities, while the authors usually try not to get his negative assessment. We believe that the interests and needs of the viewer should be in the center of attention of the creators of the tape in the first place.

As we have already said, the film is a collective product. Regarding the consideration of the audience factor, we can say that as a product created by different people, it affects different aspects of the worldview and psyche of the audience. The authors, first of all, are guided by the feelings of the viewer, as a result of which he is completely captured by the film work. Many aspects that enhance the impact of films by Karakalpak filmmakers relate specifically to the viewer, because the authors create a film not for themselves, but for him. As for the original directors, when creating unusual films, they still focus on the audience, but now non-standard ones. It should be added that the film is not only a collective, but at the same time a fleeting product, which, due to the energy of movement, strongly captures, magnetizes and conquers the viewer. The speed of personnel change is the most important factor in the effectiveness of documentary films.

Therefore, the documentaries created in the 30s of the twentieth century differ markedly from those that were filmed in the 70s, and the latter from those that were created at the beginning of the twenty-first century. And the point is not only in the other possibilities of technology, although it plays a very important role, but also in the sharply increased horizons and erudition of the audience over these decades.

The modern viewer makes completely different demands on the creators of documentaries. But filmmakers do not always take into account the new needs of the audience. For example, we do not have information that the creators of future films would conduct sociological surveys on current topics of our time, on which they would like to make a new film work. Tapes are created on the instructions of the management or, in a better case, according to the ideas of the authors themselves. At the same time, the audience, at the stage of the idea of the film, seems to remain on the sidelines.

Filmmakers do not mind sometimes changing their place with the audience. That is, it is necessary to make sure that filmmakers put themselves in the place of the audience and observe, as it were, from the outside, how the audience reacts to the semantic, visual and sound range of the film. It is necessary that they constantly ask themselves questions about how they affect the viewer: 1) the idea of the film; 2) unfolding events on the screen; 3) frames flashing before the viewer; 4) this or that comment; 5) this scene; 7) this particular episode, etc. It is necessary that the filmmakers fully understand the meaning and logic of the tape they create, and then they will be able to correctly assess its effectiveness. Unfortunately, this is rarely practiced at "Karakalpakfilm".

As a conclusion to the paragraph, the following can be noted. As the study of documentary films about the ecology of the Aral Sea from the point of view of the skill of their creation has shown, they are

openly dominated by the visual range, designed for a sharp reaction of the viewer, to stun his imagination. Unfortunately, screenwriters and cameramen no longer work for the result, but for the effect, for the audience sensation. The visual range ideologically and thematically dominates almost in most films by an average of 70-80 percent, it puts pressure on the viewer, not giving him the opportunity to independently analyze the situation and develop his civic position on this vital issue for the Karakalpak people. This is facilitated by the theme itself and the shots of the tapes, where a huge drying sea is constantly presented impressively and from different points of view. Thus, we are forced to note with regret that the art of making and the form of documentary films in Karakalpakstan is no longer aimed at awakening the thought of a mass audience, but at striking its imagination.