DOI: https://doi.org/10.5281/zenodo.18432218

CREATIVE SEARCHES IN MOVIES: UNIQUE STYLE

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SUMMARY

The film studio "Karakalpakfilm" released films on various topics and in various genres. Karakalpak documentaries develop on new themes, corresponding to each era, and are distinguished by their specific features.

The article presents a brief history of documentary cinema in Karakalpakstan, as well as brief information on the success of documentary films in recent years.

***Key words**: theme, documentary film, newsreel, genre, cinematographer, film director, film portrait, film journalism.*

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”[1]

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

[1] McLuhan G. Understanding Media. M.: KuchkovoPole, 2011. – p. 333.

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[1] . 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.

[1] See: McLuhan G. Understanding Media. - M.: Kuchkovo Pole, 2011. - p. 222.

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".[1] 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".[2] 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 "Dunyo karash" ("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

[1] Big Encyclopedic Dictionary: Philosophy, Sociology, Religion, Esotericism, Political Economy.Editor-in-Chief and Compiler S.Yu.Solodovnikov.Mn: MFCP. 2002. - p. 741.
[2] then - p. 805.

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 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 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.

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