

Lacking Professional Personnels as the Major Issue in the "Karakalpakfilm" Cinema Studio

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Abstract--*The article reviews feature films, their solutions, and their operating skill made from "Karakalpakfilm" studio was organized to the present day. At the same instant, the article surveys basic factors such as the quality, artistic level of feature films made by "Karakalpakfilm" studio during the independence period, and the main factors of studio that influencing the quality of films.*

Keywords--*"Karakalpakfilm", movie, feature film, operating skill, image resolution, image, quality, feature art.*

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.

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.

II. MATERIALS AND METHODS

The materials of our scientific work were mostly feature films made by the "Karakalpakfilm" studio during the Soviet period and during the independence. The main method used in this study was the comparative hermeneutic analysis of films produced in the film studio during the specified period (1970-2019), including

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stereotype analysis, ideological analysis, method of identification, iconographic analysis, and other methods. They also reviewed analytical and critical articles and reviews of film critics in national and local media, as well as books and articles related to cinematography and the art of operator.

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.

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 lack of books devoted to the history of the Karakalpakfilm film and the way it has developed has caused some research problems. Unfortunately, not all 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 “Karakalpakfilm” studio, but in them do not appear in the analytical or scientific study.

IV. DISCUSSION

It is verifiable that professional cadres are the main focal point and factor in the development of any sphere of society. Undoubtedly, talented, science-intensive and innovative young people are more necessary than anything else, especially in the Art and cinema. Because in the Art, it is very difficult for a inept person to find his or her own way, and this can have an adverse impact not only on the individual's biography but also on the cinema art itself.

"Staff is a key to everything" – a phrase known in the Soviet period for doubling relevance for film production — for both shooting team staff and for film frames (Popov, 2015).

There is a demand for professional staff by this time in Karakalpak cinema. From the moment we started making feature films in the film studio, this problem has become more urgent. It is true that the film studio brought up filmmakers who have been working for many years. But most of them are documentary and popular-scientific filmmakers. It is possible to say that there are almost no specialists who graduated from high school or institute, in the field of cinematography

We found it necessary to mention some facts to support our claim. The current leader of the “Karakalpakfilm” studio, M. Nizanov, has been in charge of the studio for several years. It is safe to say that under this man-led the studio building was completely modernized and enriched with new techniques.

Nizanov's specialist is journalism, and he has worked as a journalist and head editor for Karakalpakstan television for many years. He did not graduate from high school in cinematography and motion pictures, particularly in filmmaking. Scenarios of feature films currently being produced at Karakalpakfilm are written by M. Nizanov. (“Tank”, “Resort”, “Thief”, “Mehrigiyo”) However, it should be noted that the scripts written by Nizanov has an

acute stigma against internationalism, satire, and defects in society. This is because of his rich experience in journalism and the critical nature of journalism.

In any case, there has already been a need to enrich the studio with young professionals, especially young screenwriters, with talented young people who can bring fresh spirit to Karakalpak cinema.

Kalimbetov, one of the experts working at the film studio, who graduated faculty of "Drama director" at the Theater Drama Department of the Tashkent Theater and Art Institute (nowadays State Institute of Arts and Culture).

Kalimbetov's creative career has been directly connected to film and film studios since he graduated the University. His films have earned was esteemed by experts with their unusual directorial approach, unique directorial findings, and honored for creativity. The fact that his films won prizes at international festivals also confirms our point. In addition, a number of world-renowned film directors S. Eisenstein, V. Mayerhold, and D. Griffiths were initially trained and engaged in theater directing. It is enough to illustrate the work of Sh. Abbasov, the world-famous director of Uzbek cinema.

Another director, B. Nizamatdinov, also graduated from the Drama Theater Acting Faculty of the "Theater Arts" faculty of the Tashkent Theater and Art Institute, and later worked as a director who graduated from the Department of the "Television and Radio Director" of the Faculty of Cinema and Television Arts.

Only two of the aforementioned experts can be considered experts in the field of film, with little theoretical knowledge. None of the other professionals working as directors are experts in the field, little knowledge of the theoretical foundations can work not only in the field of feature film, but also in the film industry in general, with.

A. Askarov has just completed a special course in film mechanics at the Cinema House of Uzbekistan, but he has no higher education on his profession. Another film operator, B. Dilmuratov, is one of those professionals who have no education and only begins to work as an assistant and then as an operator, especially in the tradition of "Master-apprentice". Other studio operators and other filmmakers who are contracted from Karakalpakstan to the films produced, and the film studio's main installer, Yuldashboy Jumaniyazov, have also no theoretical knowledge in their specialties.

In our point of view, the lack of specialists with no higher education in stage direction and sphere of operating work has a negative impact on the artistic quality and technical quality of studio films. Because, as mentioned above, only cadres with profound theoretical knowledge and skills, will contribute to the development of film art and the emergence of new techniques and styles.

In today's market economy, there are a lot of "industrialists" who follow after the audience, forget the true essence of art and pursue only material gain. Almost 90% of films that have screens in cinemas in the country are produced by private film studios, and their quality differs. Every movie finds its audience more or less. But there are some movies which do not pay their bills. This is because today's audience has a choice. This is a real competition. This means that films which being made in our country are now moving towards a qualitative stage.

The time has come for the Karakalpakfilm creators to pay close attention to the self-justification of the films and their visibility. After all, the quality of the films and the money from their screening can be a source of further development for the studio.

We survey the quality of the films produced in the studio, which is not as high as the audience wants them to be, and the fact that these films do not pay attention to the cost of self-repayment. As in every sphere, there is a shortage of problems in the workplace.

On the other hand, "Karakalpakfilm" filmmakers do not have sufficient experience in making feature films, and many of them are specialists and operators with no higher education, and almost all of the installation masters are busy mounting events and music videos in private studios makes it relevant. They are young people who know only the art of operator or the technical side of the installation. Therefore, they have lack of experience in the field of feature film. One of the most important issues today is the development of a new generation of "Karakalpakfilm" film makers who can feel the real atmosphere of the times and can follow with this period step by step.

What caused the film to "old-fashioned" in such a portable sense? In our view, this is primarily a lack of entrepreneurship. Secondly, there is a lack of professionals who understand the field well.

We can say with a lack of solidarity and new enthusiasm for the studio's creators. Because passion is a powerful force in every field. By the way, everything in the studio is sufficient for quality work, but there is not just the motivation to do it. It is quite understandable that even if there is a desire, it is not enough to make good films.

In the period of today's market economy, every leader has to be entrepreneurial. The studio can also follow the experience of making films in partnership with private film studios, following the example of "Uzbekfilm". Such films as "Telba" (Fool), "Jazo" (Punishment), and "Sevginator", created by "Uzbekfilm" as a result of such experience, have produced both positive moral and economical results.

In order to make the right actions in the cinema industry, it is necessary to have first and foremost professionals who understands this area, who loves cinema really.

To define the issue, let's try to find the answer to the question: "The lack of good artworks and movie scripts is the poor quality of studio products."

The bone of contention of good work and the script has always been one of the main issues at all times. It is not accidental that experts call this issue a "painful matter". But nevertheless, works that are both rich and expressive have a meaningful and powerful artistic basis, and are still being created. In addition, there are many powerful works of art created by our national writers and representatives of classical literature. Among them are many themes and works that are not connected time or space, and have remained relevant for centuries to enduring crises. Therefore, the main challenge in front of both our present-day national filmmakers and the "Karakalpakfilm" studios is to preserve our own voice in the fast-moving 21st century that the age of high technology, and deliver it the next generation for maintaining their important role in the process of upbringing.

Now let us analyze the issue, with the assumption that economic problems are the cause. Economic issues are also one of the biggest matter in the development of film industry. Because the screenwriter, director, and

operator can give their imagination as much as they can, and we can see from the example of the Hollywood film industry that sometimes millions of dollars are needed to make these discoveries.

However, today in the market economy we can observe that young filmmakers in our republic improve our cinema again. It is no secret that 10 years ago the movie-theatres were empty. Currently, more than 20 films are being screened at the same time, and the premiere of 1-2 new films is carried out in a week and that confirms our point. Up to 30 million spent on films produced by these private studios. 80 mln. UZS up to 1 billion. UZS. \$ 120 million has been spent on certain films only some and 260 mln. UZS, which is a very small amount. This is due to the high cost of creating special effects. Today, the movie market is even raising \$ 25 million. There are also films that cost less than 5 billion UZS.

Despite spending of amount of money, all these films, are sometimes very successful and some are unexpectedly unsuccessful. This is normal, of course, because the movie is such an art that it cannot be anticipated and predicted.

30-80 million sum for one private film and almost 80% of them are fully repaid. State-funded studios, such as the Uzbekfilm film studio, make 800-900 million from the state budget. It is clear that considering the fact that the film costs about 15-20 billion sums a year for 15 full-length feature films, and that most of them are not justified, industry officials need to think seriously about this.

Continuing the mind, the “Karakalpakfilm” movie studio has set about 100-150 million sum for one full-length feature film. At the same time, the fact that the studio produces both technical and artistic low-quality films, and, it does not justify the cost of the films, is an indication of the need to completely reform the studio.

In today's market economy, in a time of developing healthy rivalry, the spirit of addiction, which has been left out of the old era, is undoubtedly the cause of the lack of technical equipment or a good source of art causes to fall into degradation.

One of the reforms being taken in this direction is the attention paid by the leadership of our country to the film industry, the efforts to transform it into a self-developing sector, and the establishment of state joint-stock companies.

If Karakalpak filmmakers, especially film operator staff summarize their own conclusions from this, it would be perfect and wonderful.

The root of all problems is the lack of a young leader who loves cinema, understands all its details, is a energetic, who can feel the spirit of the present and lead young people in the pursuit of their ideas, along with modern technology, film operator staff and artists, who are well-versed and able to use both the details and visual means of the visual world, as well as sound directors and recording and dubbing experts -In one word, qualified cadres who loves art, and this may involve a problem to be solved first of all. The wise solution of this issue will be an important event not only in Karakalpak cinema, but also in the culture of the karakalpak people, Uzbek national cinema and will be great step towards the future of our people.

There is a question as to what should we do. In order to provide new power and new ideas, it is necessary to open branches at Nukus (Karakalpakstan) branch of Uzbekistan State Institute of Arts and Culture, which train filmmakers, film operator staff, sound directors and other specialists in the field of cinema, involving talented young people who are interested in filmmaking and drama.

V. CONCLUSION

The work of Karakalpak filmmakers during the independence of the country is estimated perfectly. As an example, M. Nyanov, the screenwriter of the film "Tanka", the director T. Kelimbetov, the operator D.Kh. Abdullaev was awarded with the Berdakh Prize in 2004. The same year, the experienced operator B. Dilmuratov was awarded the "Order of Labor Glory", and in 2006, the director T. Kalimbetov was awarded the "Honored Artist of Uzbekistan".

In recent years, "Karakalpakfilm" creators have been participating in various local and international festivals as well as the Central Asian and Kazakhstan Film Festivals.

To achieve the aforementioned success, the role of talented film director, Tereniyaz Kalimbetov, "Honored Artist of Uzbekistan", the operator Batyrbek Dilmuratov, the owner of the "Order of Labor", directors Bektileo Nizamatinov, Baetdin Baymurzayev, Liza Akhymbetova, operator Esenbay Askarov and director of the picture Perdebay Etebayev.

The studio has been producing several documentary films in recent years, especially in the "Year of the Harmoniously Developed Generation" and "The Year of Wellbeing and Prosperity," as well as educational and methodical and educational films on various topics for universities and professional colleges and lyceums of the Republic.

The overall quality of the films created is not good or praiseworthy. However, the efforts of the "Karakalpakfilm" filmmakers, who have not yet gained much experience in the creation of feature films, are hopeful that tomorrow's activities will be much more effective and higher than they are today.

So what is the real main point of these problems, and why are the problems appear? There may be several reasons.

Firstly, the lack of love for the profession and the creativity. After all, a person who loves his profession and art will never be interested in financial interests. It is enough to give example the lives of so many dedicated artists.

Secondly, absence of understanding of the true nature of their profession and the lack of professional pride. That is, lack of the worldview and personal opinion as a creator, absence or extreme weakness of own attitude, viewpoint, creative approach to the work. The attitude towards the work can causes always create the news.

Thirdly, the young operator staff have little or no theoretical knowledge. That is to say, it is only by relying on the little experience gained in the practical process. Not knowing and not trying to know the dramatic power of the image being acquired, its technical requirements, its performance, the force and location of the applied image. A

person with strong theoretical knowledge at least knows the place and the criteria for using a particular method and feels the overall rhythm and composition of the work.

Fourthly, laziness, that is, despite of having theoretical knowledge, and the inability to apply it, to abandon it, or to work "as it should itself".

VI. RECOMMENDATIONS

To find a solution to this problem, in order to upgrade the skills of operators in our modern Uzbek films: First of all, the reorganization 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. 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;

Secondly, to use the experience of leading specialists to develop the artistic tastes, worldviews and professional pride of operator staff, to control the work of young operators in the spirit of tradition of the “Master-Apprentice”. To organize creative meetings with famous mentor operators, thereby enhancing operators' professional outlook on the profession;

In the third place, it is necessary to develop healthy rivalry between studios and professional operators that make feature films in the studio. In other words, as a result of a healthy creative rivalry, developing of utilizing new modern technical equipment in this field will ensure further development of the sector. In order to promote this process, it is necessary to introduce nominations such as “Best Operator Work”, “Best Film Picture of the Year” at the state film festivals, and to conduct them with financial assistance and other reforms.

Irrespective of whom he is or what he is working in, the creator is first and foremost a creator. And art is the beauty that devotes to the people goodness and brings them up.

At the end of the research work, creative team of the “Karakalpakfilm” 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 still exists.

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