



---

## THE ROLE OF CINEMATOGRAPHY IN THE CULTURAL DEVELOPMENT OF SOCIETY

**Shanazarova Dilfuza Jahangirovna**

**Deputy Editor-in-Chief of the Operational Dubbing Department of the History of Uzbekistan TV Channel**

**Abstract:** This article discusses the role of cinema in the cultural life of society. In the article, the author focuses on the peculiarities of the art of cinema.

**Key words:** art, cinema, dubbing, idea, culture

Of all forms of mass communication, of all types of art, cinema occupies a unique position in society. M. McLuhan classifies cinema as “hot” mass media, i.e. to those that completely seize the audience's perception and force the viewer to identify with the heroes of the film, and sometimes with the movie camera itself. The specificity of the cinema show is in its all-round impact on the deep layers of consciousness. The spectators gathered together today are immersed in this world of dreams, appealing to the bottomless and ancient archaic of our consciousness, touching all the strings of the soul and at the same time reflecting the most pressing problems of our time.

A deep understanding of the joys of life must be immediate; however, this does not mean that it is congenital. Good taste must be cultivated. The gourmet who enjoys good coffee nurtured his taste by drinking coffee over the years and comparing it to others; a music lover who is fond of Chopin or Elgar reaps the fruits of musical education, which he, partly consciously, and partly unconsciously, has absorbed into himself all his life. Relatively few people realize that deep appreciation of the best of motion pictures requires a certain amount of training and skill. Over the past twenty years, these people have organized film societies to watch and study films that are denied commercial distribution.

The ideas that permeate these film societies, as can be judged by a number of signs, have gone far beyond their framework and have now spread to the field of education. The study of music, drama, poetry and painting has long been recognized as an essential part of school and extracurricular education. Until recently, however, cinematography, which has an audience hundreds of times larger than the audience for concerts, theaters or art exhibitions, has been completely ignored.

Now, finally, the film studies course is included in the programs of the evening institutes of the London County Council, the Education Workers' Association and a number of other similar organizations. Youth clubs also organize film societies, inviting film creators

and critics to talk and host debates. The number of narrow-film films used by such societies is steadily increasing. The British Film Institute has done a lot to develop this movement, helping mainly with advice, information and training for teachers, lecturers and discussion leaders.

In a deep analysis, cinematography, like any fine art, should be viewed primarily as an expression of an attitude towards life. Technique is only a means to this end. Ultimately, it's only the person that matters in the film, not the original perspective or skillful editing.

The word "art" is usually used in at least two senses. In one, it denotes simply craftsmanship, for example, when we talk about the art of making clay pots or the art of sewing clothes. In this sense, no one will dispute the validity of the expression "art of cinema"; there is a lot of skill to put into making even the dumbest movie. However, the word "art" has another meaning, for example, when we talk about the art of music or poetry, and when we call Shakespeare's "King Lear" or Beethoven's "Ninth Symphony" works of art. In these cases, it clearly means much more than technical skill, and it is desirable, before we summarize, to decide the question of how legitimately cinema is considered art in this sense.

Many would be inclined to deny this right entirely to him. They would point out that the motion picture is basically photography and only that which already exists apart from it is captured in it; they would emphasize the mechanical nature of cinema. Agreeing that editing has the ability to manipulate different pieces of film and arrange them in a certain relationship, they would argue that the creative possibilities of simple assembly are extremely limited. For any artist, they would say, cinema does not provide the opportunity to create from nothing, to create works that are the product of pure imagination, just as they were created by Cezanne on a blank canvas, or Michelangelo, who carved from a shapeless block of marble, or Shakespeare, who wrote a swap. creation on a sheet of blank paper lying in front of him. But what exactly does "pure imagination" mean? Does any artist really create out of nothing, out of emptiness?

Civilization and culture develop with the growth of a person's ability to streamline the seeming chaos of the world. A person uses this ability mainly consciously and deliberately, focusing on the objective aspects of our common life experience and making those conclusions that become the basis of science and philosophy. On the contrary, the artist deals not only with the conclusions that can be drawn from the accumulated life experience through conscious reasoning, but also with his personal reaction to this experience - the reaction of a full-fledged human being.

Everything that exists appears before us in a state of continuous movement. There is nothing permanent, stable. Everything flows, everything changes, in some cases with tremendous speed, in others so slowly that it is barely noticeable; of course, this is equally true in relation to the human mind and to the world that he observes. A person's life experience is, as it were, a continuous stream of differently moving all kinds of impressions, into the chaos of which a person peers all the time, looking for signs of meaningful interconnections. "Man" Shelley wrote, "is like an aeolian harp: he responds to a series of impressions of external and internal order, just as the blows of an ever-changing wind, sliding along the strings of an aeolian harp, transmit their gusts to them and extract an ever-changing melody. But a person, and maybe all creatures gifted with the ability to feel (unlike a harp),

have the ability to order sounds and movements caused by external impressions, to create not only a melody, but also harmony.”

A great poet, any great artist is a person full of ardent love for life, armed with tremendous life experience. He is not content with what can be obtained by careful analysis with the help of conscious thinking alone. With all his being, he consciously and subconsciously, with his thinking, feelings and emotions, disciplined and heightened, zealous service to his art rushes into chaos full of movement; and there, catching fleeting impressions of something that is full of meaning or beauty, he tries to convey and perpetuate them by means of his art.

In this respect, cinema is like music. The pictorial unit of the film - a separate frame - as we already know, carries with it some possibilities of choosing the point of shooting, lighting and length; however, the expressive possibilities of one frame are severely limited. The situation is quite different when the rows of editing shots successively replace each other. Soviet directors in their silent films to some extent showed what impressive and profound results can be achieved by transitions from one frame to another. The range of these experiments expanded with the introduction of sound, which not only introduced unlimited possibilities arising from its nature, but also made it possible to create new, precisely calculated connections between visual images and sound.

Is it possible to imagine any visual or auditory impression, real or imagined, that could not be expressed by means of cinematography? From the poles to the equator, from the Grand Canyon to the smallest crack in a strip of steel, from the whistling flight of a bullet to the slow development of a flower, from a flashing thought on an almost dispassionate face to the insane delirium of a madman - is there any place in space, the size of an object or the speed of movement that are within the limits of human perception, which could not be shown by means of cinema? But the possibilities of cinema are not limited to this. It has the same freedom in handling its material. Cinema can interpret it naturally and objectively, on the one hand, or subjectively, on the other, with a realism that is inaccessible to any other means of artistic expression; it is capable of adhering to any point of view that lies between these two extremes. Based on the murderous experiments that were carried out in early films (they showed angels with wings and a halo, imprinted with a double exposure, ghosts, etc.), it was possible to assume the existence of an area that lies beyond the possibilities of cinema, namely, the area of dreams and fiction. However, Jean Vigo and others convincingly showed that, relying on montage, on the interconnection of successive frames, and also replacing the logic of reality with free associations of dreams, it is possible to reproduce this state with an embarrassing brightness for the viewer.

Film and television in color offer new possibilities that remain to be explored; there are also signs that stereoscopic film is also close to being realized. These improvements will enrich cinema with new sources of expressive means, although they are unlikely to lead to any significant innovations in the art of cinema. The addition of color, for example, mattered much less to cinema than the appearance of sound. The interest in television is largely supported by the fact that events can be seen at the very moment they occur; however, such events, due to their nature, cannot be foreseen or changed in advance, and this is their interest. But since creative work requires the ability to dispose of the raw material of real life,

television producers, seeking to creatively use their expressive means, are especially inclined to resort to the technique of cinematography; and this is best done by filmed film. As for stereoscopic cinema, some expressed concern that it would lead to the loss of the existing freedom of editing, since the rapid and continuous change of points of view would be a serious obstacle to obtaining a complete illusion of reality. The author has no such fears, and he believes that introducing a new dimension to cinema will allow for even more varied and exciting forms of movement than can be obtained now.

#### References:

1. Weisfeld Ilya Veniaminovich. This is how the art of cinema began. - [2nd ed.] - М .: All-Union creative production association "Kinocenter", 1988.
2. Zak Mark Efimovich. Cinema as Art, or Real Cinema - М .: Materik, 2004. - 438.
3. The art of cinema in the family of arts. Ed. G.I. Mazurov. - М .: Art at school, 2004.
4. Makulov S. Z. PHYSICAL CULTURE-THE GUARANTEE OF HEALTH //Экономика и социум. – 2019. – №. 5. – С. 129-130.
5. Zokirovich, Makulov Shuxrat. "Topical Problems in Pedagogical Activity." *European Journal of Life Safety and Stability (2660-9630)* 9 (2021): 85-89.
6. Исххаков Б. Б., Дехканова С. Э., Хакимова Д. М. Современная экологическая культура узбекского народа //Высшая школа. – 2015. – №. 20. – С. 16-17.
7. Махсудов, П. М., Каримбаева, С. И., Кутпиддинова, И. А., & Дехканова, С. Э. (2015). История развития подготовки преподавателей профессионального образования по сельскому хозяйству в Узбекистане. *Высшая школа*, (8), 24-26.
8. Дехканова С., Абдумуталова Г. Ш. ТЕНДЕНЦИЯ ПОЛИТИЗАЦИИ РЕЛИГИИ И ФОРМЫ ЕЕ ПРОЯВЛЕНИЯ В СОВРЕМЕННОМ МИРЕ //Экономика и социум. – 2017. – №. 4. – С. 491-494.
9. Dехqonova S. E. Historical forms and manifestations: theological representations and interpretations of religious values //Теория и практика современной науки. – 2017. – №. 4. – С. 5-8.