

THE INFLUENCE OF PAINTING ON THE VISUAL SOLUTION OF FEATURE FILMS

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Abstract

The article discusses some vector aspects of the problem of light in the visual arts of the middle Ages and Renaissance. It compares various ideas about light in the visual arts as consequence of a long evolutionary development. The article also reveals the relationship and the enormous role of design in the intuition of the creative process in cinematography and artistic forms of art. Thus special attention is paid to such aspects where the play of light and shadow in creating an artistic image is of no small importance.

The object of research is cinema and painting, as temporal forms of art. The subject of the study is a comparison of their temporality, as well as new synthetic forms of visual arts, formed as consequence of the interaction of cinema and painting in the context of modern culture.

The aim of the work is a comparative cultural-philosophical analysis of cinematic art and painting, the trends in their interaction, leading to the emergence of new types of visual synthetic arts, the spatio-temporal relations of which follow from the characteristics of the artistic imagery of cinema and painting.

Keywords:

Art, painting, chiaroscuro, cinema art, frame, composition, lighting in cinema.

INTRODUCTION

Contemporary art culture is transitional in nature, which is characterize by numerous changes and in particular changes in the visual or visual art. Some scholars express the view that we are now living in a post-culture period, the specificity of which is the transition to some new stage of civilization. Cinema and painting are in our time at the peak of development and activity. According to the fact that visual perception, visual images have always been, are and will be the main source of human knowledge of the surrounding world. The evolution of the visual arts from cave paintings to screen culture reflects are not only the evolution in the field of cultural practice but also in the social, psychological, aesthetic, ideological and even political processes of society. Since the evolution of visual forms of influence on the viewer gives rise not only to new cultural forms but also new forms of manipulation of mass consciousness.

New cultural practices formed as consequence of the synthesis of various visual arts. Painting and cinema, starting from the first steps after the last one, showed the closest synthesis, the basis of which were spatio-temporal measurements.

The emergence of cinema as the seventh and “over-acting” art was at that time the culmination of the idea of synthesis. Now visual arts are increasingly following technological progress, cinema and painting are acquiring a new shade of high-tech products of art and era. New visual forms, which are an alloy of painting, drawing, literature and cinematic imagery developed.

Cinema is a unit of social institution. It affects the life of society, forming the mind of the viewer. In turn, society requires new achievements from cinematography: improvement of technical methods and creativity of ideas. Thus, there is a constant connection between society and the world of cinema. This connection is able to convey our feelings, habits, customs and traditions, even immerse a person in the world of his illusions. Moreover, we can say that the film industry is able to cover almost all spheres of public consciousness. The film forms the worldview of a person, enriches or robs him mentally, saturates emotionally. From here looms another highlight of the USA, Michigan

cinema - the psychological impact on the person. Indeed, under its influence, a diverse gamut of unique feelings can arise.

A full-length film or an entire television series can cause a smile or tears, joy or sadness, excitement or a sense of peace of mind. Cinema can change a person's internal state, his character, behavior and even habits. Here we can find another feature of the cinema, namely, the transfer of the creator's intention.

MATERIALS AND METHODS

The methodological basis of the study is a number of principles and approaches that allowed us to consider the features of the cultural and philosophical analysis of cinema and painting. The specifics of the research problem involves the application of the principle of the unity of the cultural and philosophical approach, which allows us to analyze the transformation of ideas about the evolution of visually in the context of ideas about modern culture.

The theoretical and methodological basis of the study was the analysis and generalization of the works of domestic and foreign authors in the field of cultural studies, philosophy, history and theory of fine art, aesthetics, psychology, sociology.

The theoretical basis for the cultural and philosophical analysis was the work of A. Bazen, B. Balash, V. Benjamin, L. Delyuk, Z. Krakauer, Pudovkin, S. Eisenstein, J. Epstein, S. Bodler, A. Breton, L. S. Vygotsky, E. Zhilson, M. Martin, L. Mochalov, E. N. Ustyugova, T. Akindinova, C. N. Ikonnikova, V. M. Dianova, V. Zhdan, A. Roba-Grillet. The studies of the expressive means of fine art and the spatio-temporal relations in the course of research were used by the work of film practitioners and theoreticians D. Vertov, M. Anthony, I. Bergman, R. Garms, J.L. Godard, P. Greenaway, J. Derrida, J. Jarmusha, D. Lynch K. Muratova, V. Savchuk, A. Sokurov, A. Tarkovsky, V. Bozhovich, N. Zorkoy, N. A. Khrenov K. Razlogov, N. Tsyrukun, I. Kulik and others.

And also, works were devoted to the mutual influence of painting and cinema by O. Aronson, M. Bakhtin, A. Bergson, J. Baudrillard, R. Garms, A. Rob-Grillet, B. Groys, S. Dobrotvorsky, I. Kant, E. Panofsky, A. Rykov, A. Tarkovsky, A. Fomenko, S. Freilich, O. Spengler, J. Epstein.

Many articles were published in Cahiers du cinema, Studio, Avant-Scène du cinéma, "The Art of Cinema", "Cinema Notes", "Session".

DISCUSSION

At the beginning of its development, the film was widely regarded as a synthetic art that absorbed the possibilities of literature, music, theater, and fine arts. The effect of the latter is most evident. It is no coincidence that Louis Delluk, an avant-garde director and major 1920s filmmaker, called the film an "animated picture." The directors often inspire by pictures, quoting famous paintings, copying color schemes and even repeating the whole story. There are also examples of famous artists interested in cinema and directly involved in the film business.

For example, Salvador Dali was the author of Luis Bunuel's "Andalusian dog" and the Golden Age, and worked as a director for Alfred Hitchcock's "Fractured". The most common example of a picture in a movie can called a direct reference to certain images. The quote allows the filmmakers to supplement their work with additional points, as well as to show the commonality of the cultural sphere with other works of world art. For example, the final scene of Andrei Tarkovsky's "Solaris" film directly illustrates Rembrandt's "Return of the Great Son". One of the scenes of Tarkovsky "Mirror" is like Peter Bruegel's paintings from the twelve-month cycle. One of the highlights of Luis Bunuel's "Viridiana" might repeated in Leonardo da Vinci's Last Supper. In some ways, Sergei Parajanov's painting "Pomegranate Color" can called a vibrant picture because most of the scenes in the film are compositions made with static camera.

Sokurov used the color scheme of his paintings in the film "Mother and Son" by German artist Kaspar David Friedrich. Andrei Bogatyrev's drama "Judas", dedicated to the last days of Jesus, the apostles and the traitorous Judas, created in a color palette near the stage where Nicolas

Ge worked on the famous "Cycle of Passion." The experience of Polish director Lex Maevsky is interesting. It was his adaptation of the canvas called Peter Bruegel with Rutger Hauer in the lead role in *Mill and the Cross*. Preserving the color scheme of the famous canvas and its atmosphere, Maevsky traces the fate of the heroes depicted in the painting, as well as the history of his creation. Peter Greenaway inspired by Vermeer, Rembrandt and Dutch paintings in general. Jean Renoir's "Traveling the Country" inspired by impressionists.

Vermeer paintings were aware for their dramatic lighting, and the creation of such lighting is the dream of many operators. For example, in the process of filming "Pearl Virgo Girls," the operator Edward Serra repeated the artist's style by trying to use only natural light. Stanley Kubrick inspired by the paintings of Wayne Gainsborough when he worked on the 18th-century storytelling *Barry Lyndon*. Kubrick received the chiaroscuro from De la Tour and Honthorst. Fellini inspired by Romanesque mosaics in creating *Satyricon*. Terrence Malik's *Harvest Days* - Andrew White's "Christine World" is almost animated. As you can see in the picture, you can see endless fields, single farms, and Malik has a love triangle in the plot. Malik also inspired by the paintings of Edward Hopper, particularly the *Harvest House*, exact copy of the railroad house. In his life, Goya created some very sad pictures, one of which was "Saturn devoured his son." Guillermo del Toro clarified the image created by Goya to create the monastery of "Pale Man" from the *Faun Labyrinth*. As in the picture, the beast devours and scares people. *Melancholy*, despite its aesthetics, partly inspired by classical paintings, including Brueghel and Raphael. In the hallway, the scene of the hero Kirsten Dunst in a wedding gown looks like an opener of John Millet.

The idea conceived, i.e. previously mentally prepared action plan. This is an intention to action, not yet realized. The idea can have any action. Moreover, it is necessary for its preliminary design. The idea can be both in the form of a general idea, goal (strategic plan), and in the form of a plan of action to achieve the goal (tactical plan).

The idea is the first step in the creative process, the initial outline of a future work. There are two sides to the plan: the plot (the author outlines the course of events in advance) and ideological (the alleged resolution of problems and conflicts that excited the writer). However, a study of the creative history of various works proves that design is subject to change. For example, Lermontov intended to deploy the "Demon" in Spain, and then transferred it to the Caucasus.

A change in the plot's plot leads to a change in the ideological plot, which is associated with the author's worldview, and follows from the system of his ideals.

In cinematography, an idea is the main link in the creative process in the creation of a particular work of art. Cinema is a spectacular, plastic art, and the image is one of the main components in the embodiment of ideological and artistic tasks. The specificity of this type of art suggests the special importance of the profession of a cinema operator man in the creation of a feature film. Cinematographic art belongs to those areas of artistic creation, without which cinema cannot exist. In this constantly evolving art, the role of the cinema operator is growing - the co-creator of the screenwriter and director, interpreter and accomplice of their creative plan.

In the XVII century, the Italian artist - painter Michelangelo Merisi da Caravaggio, is a reformer of European painting, the founder of realism in painting, one of the greatest masters of "baroque". He was one of the first to apply the chiaroscuro style of writing — a sharp contrast between light and shadow, that is, the contrast of lighting.

At Caravaggio, the main advantage of the picture is the artistically recreated light-air environment, creating an atmosphere of poetry. The art of Caravaggio had a huge impact on the work of not only many Italian, but also leading Western European artists of the XVII century - Rubens, Jordaens, Velazquez, Rembrandt. Caravaggists appeared in Spain, France, Flanders, the Netherlands and other European countries.

Caravaggio had a great influence on the formation of realistic movements in many European art schools. In his paintings, he paid great attention to light and shadow, powerful contrasts (lighting), expressiveness, texture of the image, plasticity of volumes, color saturation and dramatic effect of the image

Light, movement, time and subtext - this is what makes cinema a cinema, director Martin Scorsese believes. Light is the basis of cinema: with it is help they make films, which then in the darkness of the cinema themselves become the only source of light. In this form of art, an ancient human desire to capture movement was realized - one of the fundamental man's needs.

Outstanding Italian film director Federico Fellini argued that the design of the film can arise as a light spot, that the film is written in light, depicting volumetric forms of the texture of the characters, the style is expressed in light..."

The cinema operator outlines the volumetric shapes of the figures of the actors with light rays, reveals their plastic qualities, determine the tonality of the image.

Cinema lighting as a specific technique of cinema is still in the initial period of cinema. To Rembrandt's teaching, "Write light on the dark, and dark on the light." This in painting gives volume to the texture and revitalizes the painting. The historical "Rembrandt Light", which was introduced into the practice of film lighting by the Russian cinema operator Alexander Levitsky. The technique of "Rembrandt's light" consisted in the fact that the figures of the characters illuminated more brightly, and the background and background muffled. There was a possibility of chiaroscuro to twist out the volume-plastic forms of the face and figure. Lighting devices have become the main instrument of artistic lighting in the art of a cinema operator.

Well-known masters of cinema A. Levitsky, E. Tisse, A. Golovnya, A. Moskvin developed a cinema lighting system in cinema operator art. In the developed lighting system, there are five types of light:

1. Drawing light - used to reproduce three-dimensional forms and textures of objects of shooting. Drawing light is the main light in the art of a cinema operator. The image on the screen is the result of the artistic and creative work of the operator. The cinema operator and director expresses on the screen the images created by the screenwriter.

2. Fill light - in the pavilions, fill light creates scattered light by lighting devices to study the details of the scene.

3. Backlight - illuminates the shooting objects from above and behind, separating them from the background.

4. Background light - illuminates the surfaces of objects that are behind the main objects. Background light determines where the action takes place.

5. Modeling light - enhances the image of three-dimensional shapes of objects. Cinema lighting in the art of a cinema operator has not lost its significance in creating a film and has become an important means of film-visual tasks. Pay attention to the still images from the movie "Ivan the Terrible" (Fig. 2,3,4,5,6,).

S.M. Eisenstein, who had conceived the script about Ivan the Terrible before the war, was preparing for the production of the film. A. Moskvin invited to shoot pavilion scenes, Eisenstein - E. Tisse, a permanent cinema operator n, worked on the nature.

Eisenstein's idea formed in a polemic with the image of Grozny that prevailed in Russian art.

Eisenstein needed a complex, nervous painting of portraits, an emotionally intense and infectious struggle of light and color.

Moskvin's camera vision had poetic power. His shots became a model in world cinema.

Andrei Nikolayevich Moskvin perfectly possessed these qualities. Before Ivan the Terrible, Moskvin did not have to shoot in color. Eisenstein correctly felt that the complex task of a dynamic, semantic rich color scheme of a film can solved only by an operator who perfectly knows the dynamics of light. The collaboration of Eisenstein, Moskvin, the artist Spinel took place, enriching the visual language of world cinema primarily by the discovery of color as expression and the penetration of portraits into character.

Each frame is a complete pictorial composition, in harmony of plasticity and the power of expressiveness is not inferior to the easel picture. Most importantly, bearing in its graphic elements - in the struggle of light and shadow in the dynamics of color - the realization of the main conflict of

tragedy. In it, the visual poetry of silent cinema revived, as it were, merging in harmonious unity with the musical sounding word.

Here, each gesture and movement of the actor inscribed in a pictorial composition, given the director's vision.

Eisenstein's poetic basis was close and understandable to Moskvina. He subtly caught the structure of this film, unusual for his time, and found the visual forms of his expression.

Perhaps the greatest miracle of this film is the portrait.

Ivan the Terrible - a young man who is crowned with the throne, and an old man exhausted by passions and struggles - these are only two the end points of the role. There is a difficult struggle, torn by contradictions, against boyars, betrayal of friends and the death of a wife, the firmness of a sovereign ruler and painful, soul-tearing doubts about the right to judge people. This image is complex, contradictory between them. Moskvina succeeded in razing in Ivan with such force that he burns not only his enemies even Ivan himself.

In the struggle of color, in its movement, the heated drama of this scene realized. Color not only intensified the dramatic collision of the episode, but also with utmost accessibility is expressed what other means were inexpressible.

The calculation of the filmmakers was correct. The sense of color, "which is the most popular form of aesthetic feeling in general", could and has become one of the strongest expressive means of cinema. This was another discovery of S.M. Eisenstein and A.N. Moskvina.

Cinema conquered new heights, not a historical hero, but a contemporary who was close and understandable by his thoughts, excitements, assessments and thoughts. There are new trends in camera art.

Cinema operator A. Moskvina from European artists, especially from Rembrandt, studied the art of chiaroscuro, to be able to convey light, volume, texture, introduce light (lighting) into the plot of a picture. Following the example of the great Rembrandt, the operator set himself the task not only to illuminate the object, but also to build a light composition based on the director's staging so as to best reveal the actor's action, to achieve a light-tone and compositional solution in the film.

Pay attention to the amazing chiaroscuro in the shadow in the frames. In addition to the black-and-white and compositional solutions of each shot, a single camera-based filming technique found. This technique turned out to be foreshortening and enormous chiaroscuro. The perspective and chiaroscuro has become an expressive frame of the operator's attitude to the material. Further development of the art of film lighting inextricably linked with the search for new visual solutions in the production of the film. This lighting method was the result of studying the possibilities of cinema and in mastering the experience of painting and art photography.

The joint work of director Sergei Eisenstein, cinema operator E. Tisse, A. Moskvina and artist I. Spinel on the film "Ivan the Terrible" confirmed the fruitfulness of joining forces in thought over the visual plasticity of the film (Fig. 2, 3).

In these shots, chiaroscuro and camera angle by cinema operator A. Moskvina was the most important lighting effect in the art of a cinema operator. The cinematographic assets found by cinema operator A. Moskvina in the film "Ivan the Terrible" were included as a valuable contribution to the treasury of cinematography in world cinema.

The idea is the next link in the dynamics of the creative process. Usually an idea is a more or less defined movie story.

The artist creates an image, intuition, vision, contemplation, imagination, fantasy, figuration, representation. The basis of creativity in all art is the ability for artistic imagination.

The idea of the work often appears unexpectedly, it summarizes the data of the previous stage of the creative process. Here is what Konstantin Paustovsky says about this: "An idea, like lightning, arises in a person's consciousness, saturated with thoughts, feelings and notes of memory. All this accumulates gradually, slowly, until it reaches the degree of voltage that requires an inevitable discharge. Then the unit compressed and somewhat more chaotic world gives birth to lightning - a plan." The suddenness of the appearance of a plan, many creative people tend to

consider a miracle, something supernatural. Subjective aesthetics argues that design is a purely intuitive category, isolated from the participation of logic. With "all the suddenness of the birth of the idea, it should be said that it is a product of the artist's previous creative work, who enriched his memory with various kinds of information, observations, impressions, and thoughts.

Often, before the concept is transformed into a visible form, an analytical study is carried out, the selection of available data recorded in memory or displayed by visual means. The artist makes a lot of effort, mind, will, collecting materials, studying life. All this is imperceptible, gradually leading him to concretization of the plan.

In cinematography, a stage follows, after the plan begins the work of writing a script for a playwright. Here the ways of implementing the plan allowed. The film crew during the filming period, the director, cinema operator and artist achieve accuracy and expressiveness of portrait, interior characteristics by the unity of concept, completeness and clarity of compositional constructions.

The idea of the film is realized on the screen by the director, cinema operator and artist, in a creative community. The suddenness of the appearance of the plan, many creative people tend to consider a miracle, something supernatural.

While working on the film, director V. Pudovkin and cinema operator A. Golovnya often turn to the paintings of the outstanding Dutch artist Rembrandt. "...We wanted, wrote the cinema operator A. Golovnya, to learn from the great master understanding and ability, to convey the volume, texture, and reveal the shape of an object on the screen using the finest light nuances. We captivated by the ability of the outstanding Dutch artist Rembrandt to bring light into the plot, into the theme of the picture. Realizing that the light (lighting) at Rembrandt serves the purpose of composition of the painting. We, the director and the artist, began to strive to master the light composition of Rembrandt to use it for a moving image. The most important thing that we learned from the great artist, the pictorial vision of a person in a moving cinema. "

The intentions of the outstanding documentary director Dziga Vertov. Dziga Vertov received worldwide recognition as an outstanding director, creator of a new genre of poetic documentary, a master of the art of figurative publicism.

The name of Vertov is on a par with the names of the largest screen artists - S. Eisenstein, V. Pudovkin, A. Dovzhenko. He is known to thousands of people in different countries as the author of the bold, unusual films "Kinopravda", "Kinoglaz", "Step, Advice!", "The sixth part of the world", "Eleventh", "A man with a movie camera". The innovative methods of filming and editing of a documentary discovered by him had an impact on the entire development of world documentary filmmaking.

Vertov was not only an innovative filmmaker. He was also an art theorist of cinema - a thinker, philosopher, researcher of the most important specific properties of cinema, the creator of the theoretical foundations, poetics of a documentary. He wrote dozens of serious works summarizing his creative experience, developed a holistic concept of documentary films. Many notes in his diaries are striking in their fidelity and depth. Vertov's theoretical legacy is a contribution to the aesthetics of cinema. It is necessary for understanding the historical process of cinema development, but spontaneously it retains all its relevance and scientific value to the present day.

Dziga Vertov repeatedly appeared in the press about his plans with a theoretical justification of the art of a documentary.

A creative plan will remain a plan and no more, if we do not have the conditions in which this plan can realized.

One desire is not enough to realize the creative idea. It must be clearly imagined that in such and such conditions the plan can fully realized, in such and such partially and distorted, and in such and such conditions that it cannot be realized at all.

Is it possible to say, that the plan of the author can implemented by any people? Any director, director, cinema operator, assistant, etc.? No, this cannot said.

Creativity of Dziga Vertov - like an explosion. It is overwhelming. Moving camera, unexpected angles, sharp and bold installation. The artist's activity, his passion, his, so to speak, bias. Personal interest in everything that happens. Life taken by surprise is its comprehension. Production noises written off from nature. "Sometimes I could not imagine that these industrial sounds could be arranged in such a way that they seemed beautiful," wrote Charlie Chaplin to Dziga Vertov. "I consider your Enthusiasm to be one of the most exciting symphonies I have ever heard ..."

The main thing for him always remained work, the joy of creation, his beloved work, to which he gave all his strength, talent, life without a trace.

Intuition, which is important in creative activity, especially during the conception period and its further development, has interpreted long as spontaneous force, as the action of the "subconscious".

Intuition usually define as the direct discretion of truth, comprehension of it without any reasoning and proof. For intuition, unexpectedness, improbability, immediate evidence and unconsciousness of the path leading to it are typical.

With "direct grasp", sudden insight and insight, much is obscure and controversial. The Argentine philosopher M. Bulge even writes that "intuition is the collection of trash where we dump all the intellectual mechanisms that we don't know how to analyze, or even how to name them precisely, or those whose analysis or name we are not interested in".

Intuition, of course, exists and plays a prominent role in cognition. Not always, the process of scientific and especially artistic creation and comprehension of the world carried out in a detailed, divided into stages form. Often, a person embraces with thought a difficult situation, not giving an account in all its details, and simply not paying attention to them. This is especially evident in military battles, when making a diagnosis, when establishing guilt and innocence, etc.

Intuition as a "direct vision of the truth" is not, obviously, something unreasonable or super-intelligent. It does not go around feelings and thinking and does not constitute a special way of cognition. Its originality lies in the fact that the individual links of the process of thinking carried more or less unconsciously and only the result of thought is imprinted - the suddenly revealed truth.

There is a long tradition of contrasting intuition with logic. Often, intuition above logic, even in mathematics, where the role of rigorous evidence is especially great. "In order to improve the method in mathematics," wrote the German philosopher A. Schopenhauer, "it is necessary first of all to decisively abandon the prejudice - the belief that the proven truth is above intuitive knowledge." B. Pascal made a distinction between the "spirit of geometry" and the "spirit of insight." The first expresses the strength and directness of the mind, manifested in the iron logic of reasoning, the second - the breadth of the mind, the ability to see deeper and see the truth as if in insight. For Pascal, even in science, the "spirit of insight" is independent of logic and stands immeasurably higher than it. Even earlier, some mathematicians claimed that intuitive conviction transcends logic, just as the dazzling brilliance of the Sun obscures the pale radiance of the Moon.

The nature of intuitive thinking and the conditions that influence it are still little and insufficiently studied, we know that "intuition is not an exceptional gift of talented writers and artists, but is common to all people. Currently, writers, artists, actors, musicians, film operators, including cinema operator recognize the great importance of intuition in their work. Scientists consider intuition as one of the sides of talent, giftedness.

The basis for a correct understanding of intuition expressed by I.M. Sechenov's theory of thinking, I.P. Pavlov's doctrine of higher nervous activity.

Certainly, the film painting of Anatoly Golovnya in the film "Suvorov", Andrei Moskvina "Ivan the Terrible", Daniel Demutsky "Earth", "Tahir and Zuhra", "Adventures of Nasreddin", Mikhail Krasnyansky "Alisher Navoi", Hatam Fayziev "You are not an orphan", Dilshod Fathullin's "Tenderness", "Come Back with the Sun" meant a step forward in the development of the school of cinematography.

The work of the director, cinema operator, and artist on the visual and decoration solution of the film largely determines the nature and character of the film image.

In order to understand what exactly and how the artist does when creating the film, it is necessary to follow the whole process, to know what tasks he set for himself, by what ways he went to the screen result, what artistic means he used to implement the plan. The plan opens in sketches, drawings, layouts. He is sometimes born in the heated debate of the director, cinema operator and artist. (The artist right there, in the course of the conversation, can sketch out a plenty of plastic versions of the scene under discussion).

The analysis of the sketches gives a considerable idea of the creative appearance of the artist, his approach to the material, his artistic thinking. No wonder the conversation about the movie artist often introduce to the description of his sketch works, which in itself is very important. Here it is necessary to recall the films of S. Bondarchuk "War and Peace". The film's artist nominated for an Academy Award by the Academy Award.

The question of the role of the artist in the creation of the film depends on the aesthetic dominance of the historical period when the picture created, and a large extent on the nature of the relationship between the director, cinema operator and artist.

I would like to pay special attention to the sketch, which is most indicative as a stage in the joint work of the director, cinema operator and artist at the stage of developing the film's visual structure.

In conclusion, it should note that all stages of the creative process interconnected, they do not have a rigid sequence and boundaries. The duration of the creative process influenced by both the ideological concept of the motion picture and various external conditions. For all the complexity and originality of the creative process, it is ability therefore is not in doubt.

"Light is the basis of cinema: with its help they make films, which then in the darkness of the cinema themselves become the only source of light. Light is the beginning of all thing".

CONCLUSION

Intuition means direct comprehension without preliminary logical proof. In intuition, the unity of the sensual and the logical manifested; a person, on the bases on experience and available knowledge, receives a sudden solution to a problem over which he had previously thought unsuccessfully for a long time. It seems to him that such a decision came to him completely spontaneously, suddenly.

An intuitive solution often precede by some insignificant external impulse. It is clear that an apple that fell from a tree onto Newton's head was the reason for the discovery of the law of universal gravitation, and Archimedes, who bathed in a bath, suddenly came to the end that the buoyancy force is equal to the weight of the liquid in the volume of the body immersed in it. Especially often, intuitive guesses visit a person during his transition from sleep to wakefulness (A. G. Spirkin).

Intuition is a complex structured process that includes both rational and sensory elements, which served as the basis for classifying it as a special form of cognition. The productive function of intuition confirmed by a large number of facts, often exotic and even funny, from the history of scientific, technical and artistic creativity. At the same time, it should note that intuitively obtained solutions are far from always included in the existing knowledge system.

Intuition and creativity do not lend themselves to a formal logical description. There are heuristic methods by which a search for a new one is required, requiring the mobilization of talent, memory, attention, imagination of the subject. Heuristic techniques are; inductive reasoning - the transfer of knowledge obtained on the bases on the study of some phenomena to the whole class as a whole; reasoning by analogy is a vivid example of a heuristic reasoning that does not guarantee the achievement of truth, but at the same time is not an arbitrary assumption; mathematical modeling and others. Philosophy as a whole has a heuristic character. Therefore, mastery of its heights is one of the effective means of understanding the secrets of intuition and creativity.

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