



Filmmaking Skills Based on a Stage Play: Directorial Research

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Abstract: This article describes the aspects that a director should look for and pay attention to in the process of shooting a film based on a stage play.

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In many cases, one can come across the following conclusion of some amateurs in this regard: "when transferring a stage play to the screen, it is enough to divide the film into episodes and frames, adapt the actors' performance to different plans, take pictures and edit the scenery in kind." Perhaps, the work looks like this in general, but this task includes many important, small and delicate aspects, which require a serious approach to the work, not neglecting these details.

The approach, as mentioned earlier, sets responsible requirements such as the artistic-ideological aspect of the work, the accuracy of the content, the question of relevance, the originality of the created sample (uniqueness and uniqueness), the value of the screen adaptation at the level of a work of art, and, of course, most of these are reflected in the adaptation of the source. But it is also a mistake to say that pesa has become a successful scenario and the rest will continue in this way. It is your turn to realize it, to deal with the implementation of the plan based on the above criteria. The end of the work is measured by the degree to which the intended result is achieved. It is clear that all these will not be realized according to the above-mentioned two-word sentence.

So, once the pitch is approved as a script (preferably reviewed by a qualified approval panel), the director turns it into a director's script for filming. In the process, the director divides it into episodes and shots, and primarily determines the duration of that shot, its content, in what shot it is taken, what noise or music is used. Then he sits together with the creative team - the set designer and the cameraman - to decide the lines of the shooting frame by frame.

A storyboard is a cinematic tool that can be seen as a sketch of a picture. In it, the place of the event (location), the mise-en-scène suitable for the situation in each frame, the background revealing the content of the frame, and various details are planned. A costume artist and make-up artist also work here. Sketches can be primary, secondary (even, tertiary and more). Because in the ongoing process, the future film is enriched with new ideas and matures on paper for filming. At this point, the period of working on a storyboard, different from a literary script, can be called a continuous process of the phrase "the film is ready on paper". The work is the next creative stage in these aspects. With such works, the issues of location for parallel shooting are solved. Necessary nature, objects are sorted, necessary pavilions are built.

During the preparatory period, the selection of actors for the roles - casting is also started. There is a wide range of possibilities for such a choice for cinema. In the movie, the director can choose and use anyone who fits the interpretation of the character embodied in his imagination, the performance

ability, the form of the work, and if necessary, he can attract a talented actor for an episodic role. It is said that 70 percent of the success of the work depends on the chosen actors. When choosing an actor, the idea of the work put forward and promoted by the director according to the concept (explication) is of the greatest importance. However, it is advisable to avoid theatrics in the selection of actors for the adaptation based on the play. Otherwise, Ya. As in the adaptation of Fried's Twelfth Night (1955), it is possible to fail. In it, we see that the twin characters Viola and Sebastian are played by one actor - Clara Luchko. But considering that they are siblings - one female and one male, there is no sharp difference in performance. The director failed to convince us of this in the film. In the theater, this situation can be accepted as "forced conditionality", but it did not justify itself in the cinema. This shortcoming alone reduced the value of the entire painting. If not, the work of other creative experts - cinematographer, composer, painter, costume designer and the rest of the actors (especially Sir Andrew - G. Vitsin, Duke Orsino - V. Medvedev, clown Feste - B. Frenlich) is commendable. Of course, an actor's perfect fit for his role is of great importance, and this responsibility multiplies in cinema. Actors can be selected from theaters, film actors or types can be determined, even debutants can be addressed. For example: F. Zeffirelli's adaptation of Romeo and Juliet (1968) is faithful to the details of the tragedy. That is, the question of how to show the love story of a teenage couple who are taking their first look at the big life in the cinema forces him to abandon the main actors of the play, which was a sensational success at the Old Vic theater, actor John Stride - Romeo and actress Judi Dench - Juliet. Now, debutantes such as sixteen-year-old Olivia Hussey and seventeen-year-old Leonard Whiting are chosen from among the volunteers for this pair, and this becomes important because the performers are closer to the story and the characters.

Except for such events, cases of working with the actors of the work staged in the theater are also observed. Film director L. Shukur Burkhanov, who played the role of Ulugbek in the play "Mirzo Ulugbek", played the main role in the movie "Star of Ulugbek" by Fayziev in 1964. Of course, actors suitable for films can also be discovered from theater troupes. G. When the selection of actors for Kozintsev's 1964 screen adaptation of Hamlet was announced, the film actor A. Demyanenko (Shurik) was among the candidates for the lead role, but due to his other fame in the cinema, the director was forced to withdraw from this selection, and I, who at that time was mainly active in the theater. Smoktunovsky is confirmed in the role of the hero, and the result at the end of the work shows that the choice was correct.

Some directors think that a photo and a film test are enough for an actor in a movie, and the performance can be brought out in the rehearsals before filming, while some think that an actor should prepare for a role in the theater in the same way as in the movie. If the chosen actor has also participated in the performance of the piece, this brings some comfort to the director. Because he is already familiar with the content of the work and the character of the role. Of course, the more familiar the actor is with his role, the work he will do in the project, the more fully he can approach it. Only now the approach is completely based on the requirements of the film. Such experiences are numerous in the history of Uzbek cinema. For example, in Kamil Yormatov's film "Alisher Navoi" (1947), actors such as Asad Ismatov, Obid Jalilov, and Gudrat Khojayev became familiar with this work and their roles on the theater stage. Or L. The actors in Fayziev's 1953 adaptation of "The Rich Man and the Servant" are the actors and actresses of the National Academic Theater. Actors Shukur Burkhanov and Olim Khojaev played the roles of Mirzo Ulugbek and Hoja Ahror in the theatrical adaptation of the film "Star of Ulugbek". At this point, the mastery used by the director deserves recognition. These actors had a creative rivalry with each other in the theater as well.

A debutante, unlike a film actor, is an amateur, a chosen type, or a theater actor (if he is just starting out in the movies) is considered unfit to perform in front of the camera. The next thing the director and cinematographer teach the actor how to work with the camera is another aspect that needs some research. Usually, in such candidates, the external quality works. Therefore, the director was able to express the same image in front of the camera in the same place of the same episode.

In the process of filming, the development of the scenario (literary, directorial scenarios, photo editing), the results achieved during the preparation period, the findings made in the pre-shooting rehearsals begin to be imprinted on the image. It is also the primary final part of the filmmaking

process. The important function of the previous works is that it is necessary to observe the birth of a new film model along with the radical reformation of a well-known or well-known stage work. In other words, while creative innovations have been made in filming, details should be further improved in the realization of the scenario. And the general work aims to reject theater as cinema. For example, L. Olive's adaptation of "Henry V" (1944). Its filming is recognized as a unique reality in the entire history of cinematography.

The assembly period is enjoyable with the appearance of the opportunity to see the result of all the efforts made so far. In the performance, the "perekhod" passing through the curtains and scenes are connected episode by episode at the same time, unlike in the theater. Screening assembly is carried out according to the revised plot composition, as we noted above. If by this time, or in the process, the idea of a better composition or sequence of parts does not appear, of course. In this case, it is advisable to be aware of the impression that will appear on the viewer, otherwise, there is a possibility that some defects will become visible, including some screen samples whose sequence has gone wrong even in the montage. For example: L. In Olive's adaptation of "Hamlet" (1948), Hamlet is summoned to his mother Gertrude after the "Trap" incident. As he is leaving, he suddenly catches sight of the king, and this cuts to the scene of Claudius' "Tazarru". Hamlet, witnessing this situation, temporarily turns away from the idea of killing the king and continues on his way. The next scene continues in the Queen's chamber, where Polonius, suspected of being the king (?), is killed by Hamlet. This part of the work is a bit confusing in the pesada, but this shortcoming is corrected in the excuse of the interval in the transition from scene to scene typical of the theater, but in the movie, this same part caused a little illogicality, that is, because the story continued continuously as a result of montage, how Hamlet, who has now passed by the king, is the curtain in his mother's room Can you guess that the king is behind it?! G. Kozintsev, in his screen adaptation, approached this part of the work in a theater-like way, that is, the "Tazarru" scene of Claudius is the end of the first part of the two-part film. Special director shows that it is necessary to take into account in advance the elimination of such blunders in terms of editing. True, some things may change places in this creative process, unlike the previous works, but the detailed scenario made at the beginning remains the map of the work.

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