MODERN METHODS OF CHARACTER CREATION IN FILM ART

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Abstract. In this article the issue of character, which is the driving force of the film, and is an example of cinema art, is discussed. Also, the theoretical approaches to the methods of creating characters in the modern film processes are analyzed.

Keywords. Cinematography, film, character, character creation, image, type, hero, playwright, screenwriter, director, screenplay, genre, plot, method, rule, "rule of fours".

Character is the driving force of a work, whether in drama, theater or cinema. After all, the role of the character created by the author in clearly showing the genre and essence of the work is incomparable. Since ancient times, there have been attempts to give a clear definition of the word "character" and to understand the true essence of this concept. In particular, Aristotle, the founder of the theory of drama, defines it as follows: "Character is the orientation of the will." In the books of V. Volkenstein , it is defined that "character is a specific form of human dynamics, which is a combination of emotions, will and mind." [1] At the same time, he emphasized that character is a psychological concept. According to the Belarusian art critic O. Nechai, "Character (or image-character) is a psychologically depicted hero, a film character with a unique individuality [2]. "

In dramaturgy, special attention is paid to the creation of an artistic character . After all, he appears as the person who organizes the dramatic action and initiates all the events. At this point, it is necessary to emphasize Aristotle's requirement for character: "First and foremost: the hero must be noble. Because a person has a character if he follows some goal in his words and actions. Second, the characters must be unique, that is, a character can be brave, but because strength and courage are not characteristic of a woman's nature, she does not deserve this trait. However, there are factors that negate this definition, that is, the images of warrior and brave women like Joan of Arc, Thomaris completely deny it. Thirdly, the characters should be real and lifelike. Fourth, the characters must be consistent. If there is timeliness in this situation, then timeliness must also be consistent. The main thing is that characters should be built on the basis of logic [3]. At this point, it is worth recalling S. Spielberg's film "Terminal". In this film, all the events develop around Viktor Navorsky, played by Tom Hanks, and most importantly, Victor himself serves as the driving force of the film.

Regardless of the genre of the work and how interesting the events of the plot are, only a natural and truthful character can have a stronger impact on the viewer. In this regard, the opinions expressed by the American dramatist and theater critic E. Bentley are significant: "It has been a long time since critics praised the playwright for a successful plot. Now they praise the playwright for the characters created by

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[1] Volkenstein V. Dramaturgy. - Moscow: Federation, 1929. - S. 99.

[2] Nechay O. Osnov y kinoiskusstva. - Moscow: Prosveshchenie, 1989. - S. _ 31.

[3] Aristotle. Poetics. Tashkent: New age generation, 2011.

him, and the characters for being "like real people" and for instilling "belief that such people exist in life" [4]. In order for the viewer to care about the fate of the hero of the work, he must have confidence in the character. And in order for trust to appear, it is important that the viewer sees his own reflection in the character or the image of those around him. So, in order to create a character x, it is not necessary to copy life exactly, it appears as a product of artistic research of life. An important feature that defines the character is the individuality of the hero.

Critic E. Bentley in his book "Life of the Drama" bases the above comments on the opinions of the English writer, screenwriter, literary critic E.M. Forster: "Forster calls individual characters "massive" and typical characters "flat". , here he emphasizes that he prefers the first of them, because they react to new events, live like real people, and speak naturally [5].

The director and screenwriter A.Tarkovsky emphasizes that the character in cinema is completely different from that in literature, theater and other forms of art: "If the human character begins to be developed in cinematography through the medium of literature, nothing usually comes out of it... It becomes literature sealed on film. Even if we try to develop the characters in the way that belongs to the traditional theater, nothing will come of it. Everything looks very fake, schematic. Therefore, the cinema should have its own style of expression [6]. The main thing in this is the vital expression of the character. It is concluded that some films or other works of art are far from life. In fact, any kind of art studies a person and his psyche.

By vividly and consistently revealing the concrete relationships of people with life, the characters created come out thorough and complete. In addition, one of the main ways to create a character is to express it in a comprehensive and colorful way, to describe the changes in the development of his spiritual life in a broad way.

Playwright or screenwriter, director creates character in different ways. By confronting him with other people by directly participating in the happening events, even though he is not directly visible on the stage, telling the story of his actions and deeds, describing his appearance, actions, characteristics through other people or giving them in remarks, showing his past activities. characters are created with such means.

In order for a character to be an image in a movie, it is not necessary to participate in the work from the beginning to the end, the main factor is the influence and power of the character, the burden.

The unity of feeling and thought is the source that reveals the true essence of art and ensures its inner organic integrity. All this allows to fully reveal the richness of the content of the work, the thoroughness of the characters.

It should be noted that the playwright or screenwriter is not limited to showing the behavior and actions of his characters, but also enriches the inner-world of his

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[4] Bentley E. Life drama. - Moscow: Iris-Press, 2004. - P.58.

[5] Bentley E. Life drama. - Moscow: Iris-Press, 2004. - P.59.

[6] Tarkovsky A. Directed by Ur Oki . Uchebnoe posobie. - Moscow: IPTK "Logos", 1992. - P.24.

characters by referring to what he could not do, could do, but did not do or was late to do.

The "Rule of Fours" was developed, combining all the knowledge and skills of modern cinematography and screenwriting skills [7]. Many modern screenwriters and theoreticians, in particular, S.Field, A.Molchanov and others, mention this in their theoretical books. They contain the laws of creating a bright, unique and original character, the hero.

The methods of the "Rule of Fours" are made up of the image of the hero, aspects of the image, methods of describing characters, and an understandable hero.

The relationship between character and image is similar to the relationship between plot and fable. One cannot exist without the other, but the plot is a more complete concept.

"The image of the hero of the work" is a portrait of the hero - it can be in a way that fits the character or in a way that is out of proportion; the world of things - the environment, space and existing details in which the hero lives; interactions - the attitude of other characters to him; author's attitude is the author's opinion about his character. If these components are used in script writing, it will be possible to create a fully mature movie character.

Aspects of the image consist of how the hero knows or does not know himself, how he/she is known in his family (relatives), and how he/she is known in society (friends, colleagues).

Before even starting to write the plot, it is necessary to clearly develop the character of the hero.

In the methods of portraying characters, it is thought about how to show the character of the hero on the screen. There are also different ways to do this:

gradually revealing the character : new facets and aspects of the hero's character are revealed;

character development, fading and formation;

a random twist, a sudden change in the character of the hero;

the harmony of character development and sudden changes.

The fourth in the Rule of Four is an understandable hero in US cinematic terms.

In many dramaturgical textbooks, the character's relationship with the audience is a key feature. In fact , every moviegoer should want to be exactly like the character in the movie.

1. A character must have a purpose.

For example, the goal of Kozivoi in the film "Man" (dir. Yu. Rozikov, 2004) is to protect his family.

Therefore, the correct setting of the goal serves to create a clear hero.

2. A hero must have a secret.

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[7] http://artgang.ru/122-pravila-sozdaniya-geroya.html

Kozivoy's secret is his protectiveness and masculine pride.

So, although the level of importance of this aspect is not very high, it reveals the character of the hero more deeply.

3. A character must have a flaw.

Including Kozivoy young _ This causes the audience to warm to him and justify any childish behavior .

So, an unrelieved character is boring and also instills self-doubt.

4. The hero must have "talent".

For example , Ko'zivoy 's talent is his innocence, seeing life in bright colors and without ugliness .

So talent makes a character unique. At the same time, talent should be important, as a result of which identity is created through the identity of the hero. In this situation, the teenage boy appears as a real national hero.

In the process of studying this "rule of four", it is possible to create a work by choosing one of the available methods at the same time or individually. The main thing is to make the hero alive, with his own character and his own voice. Later, it is the characters themselves who show the author what the next behavior should be.

Based on these seemingly simple rules, it is possible to create a well-thought-out character, as well as a memorable hero. Applying this experience not only in world cinematography, but also in Uzbek cinema is not without purpose. After all, the basis of all behavior is a person and his character. In modern Uzbek cinema, research is also being conducted to create a contemporary hero. It is the main task to create a character that is in tune with the times, has its own flaws, doubts, and qualities that serve as an example. Not only does film have a mass audience, but it is also a powerful media medium.

Used literature

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