Specific Features of Sound Directing in Karakalpak National Cinema

Abdreymov Manas Bekpolatovich
Nukus Branch of the Uzbek State Institute of Arts and Culture
Teacher of the Department Technogenic and Dramatic Arts

Abstract
This article examines the current state and development trends of the voice director in Karakalpak cinema on an analytical basis. Theoretical and practical research has been conducted in this area. At the same time, the peculiarities of sound directing in Karakalpak cinema were considered.

Keywords: cinema, sound, feature, cinematography, art, work, art, studio, specialist, national.

Introduction
Karakalpak cinema is in a period of awakening at a time when today’s processes of globalization, socio-political changes in the world require the creation of films with a national principle, close to the life of the people and a full artistic character. When we talk about the intangible cultural heritage of the Karakalpak people, in addition to cinema, we must first of all remember the highly developed folklore – folklore and folk music. All of this is used by the sound director to polish his nationality in films. Epics, narratives, songs, thermae, fairy tales and narrations of young men and women, which are sung in a unique style by bakhshis, serve as a documentary film, the art of films. Folk music is also noteworthy for its uniqueness and closeness.

It is known that in modern Uzbek cinematography, the art of voice directing has become one of the main artistic expressions. In the context of progressive changes, the positive impact of sound technologies on the national cinema is growing. At present, this process affects all types of man-made art. Uzbekistan is no exception. From this point of view, the study of sound problems in the context of changes in screen culture, the theoretical study of its essence, properties and contradictions, as well as the possible consequences of this process is one of the most technologically advanced arts today.

It is known that the Karakalpak film has its own history and what time it was in the past, from its formation to the present day. As an example, the film “Fishers of Aral Sea” was shot by Uzbekfilm in 1957. The movie directed by Yu. Agzamov composers: M. Leeviev, M. Burkhanov and Ikram Akbarov were the only films to tell the story of Karakalpak life at that time. The reason for this is that today we are imagining the Aral Sea through these films, and we are showing this film to prove to the next generation that the Aral Sea will not be a fairy tale.

RESEARCH METHODOLOGY
Fishers of Aral Sea is the history of the Aral Sea, which has almost disappeared from the face of the earth today. In addition, the film, co-produced by Uzbekfilm and Karakalpakfilm, is based on one of Tolebergen Kaipbergenov’s novels, The Girl from Karakalpakstan. Any “creative interaction of cinema with other arts in its history plays an important role in its development” [1].

In conclusion, in the study of sound directing in Karakalpak cinema, first of all, it is necessary to study in depth the unique culture of the Karakalpak nation, its unique art, the rich heritage of which has been preserved for centuries.

It is possible to make films about the great ancestors of the Karakalpak people of the XVII-XVIII centuries Maman biy, Aidos biy, great thinkers and poets Ajiniyaz, Berdakh historical figures. In particular, if a film is made about the Karakalpak folk epic “Forty Girls”, we all know
that the image of its protagonist, the leader Gulaim, will be no less than the world-famous “Cleopatra”.

Currently, a number of young people are studying at the Nukus branch of the Uzbek State Institute of Arts and Culture in the faculties of “film and television directing”, and the whole country supports and encourages them to become great directors in the future. If 4-5 years ago it was written on the Internet as a Karakalpak film, there would be no Karakalpak movies, and there was no reason at all. At present, it is slightly higher than the previous figure. Taking into account the aspirations of young people, the number of quality films will increase in the next 10 years. The film is a short film, and it takes a lot of knowledge for each participant to perform the task perfectly. In this regard, sound directors are also required to work with a number of thoroughness.

In order to facilitate this scientific work of mine, which now has more types of recording, we want to study a number of foreign literature and films and apply them to films made in Karakalpakistan. When we create any kind of art, we must first remember its history, origin and time.

In recent years, it has become commonplace in the press and on the Internet to unequivocally oppose “private films” to “state films” and repeatedly criticize the former, while “serious” films are more beneficial to the audience. However, it should be noted that even “serious” films often do not live up to the expectations of the audience: some of the films, which raise topical issues and are aimed at feeding the audience, have a vague script, flaws in the plot, technical flaws. As a result, frankly, before we went to the cinema and got acquainted with the new works of Karakalpak artists, we were “cut into seven dimensions.”

**KARAKALPAK CINEMATOGRAPHY: TODAY**

According to item 254 of the Strategy of actions of the President of the Republic of Uzbekistan Shavkat Mironomovich Mirziyoyev from February 7, 2017 of No. PF-4947 “About measures of the President of the Republic of Uzbekistan on further development of cinematography in the Republic of Uzbekistan”. Resolution No. PP-3176 of 7August “On measures for the further development of the national cinematography” and the “Center for the Development of Cinematography”, which has been operating since the beginning of this year. and updating the archives, improving the quality of products in this area, training, retraining and the use of modern methods of skills development.

Today, the Uzbekkino National Agency is signing memoranda of understanding, agreements and contracts with leading foreign film companies from the United States, France, Denmark, China and India. It is well known that the agency, on behalf of the state, gives special orders to mature creative organizations with great confidence. For example, in 2016, the Karakalpak Film Studio was given a large state order. The feature film “Road to Ustyurt” (directed by Abduvohid Ganiev) (in Russian – “Road to Ustyurt”) was shot at the Karakalpak Film Studio on behalf of the state. [2].

When talking about the Karakalpak national cinema, first of all we should pay attention to its unique national customs, traditions, values, unique melodies, dances, costumes. Because all the above-mentioned elements are synthesized in the Karakalpak national cinema. In Karakalpak films, on the basis of one's nationality, events are taken as examples and referred to the audience as a mirror. "The whole figurative construction of the film is aimed at revealing the character, and then the epoch and time.” [3]

It is clear that the basis of any work of art is the heroic character, which is mainly a reflection of man, his life, inner experiences, destiny, the specifics of the period in which he lived.

If we look at the films made in the Karakalpak national cinema, we can find films that are typical of the genres of psychological drama, comedy, social and domestic drama. Examples are “Aral fish” (filmed in collaboration with Uzbekfilm. Directed by Y.Azamov, 1958), “Tanka” (directed

THE FIRST UZBEK FILM IN KARAKALPAKSTAN

The first Uzbek film in Karakalpakstan was shot in 1958 at the Aral Fishermen (Rybaki Aral). The film's director Yuldash Agzamov reflects the spirit of nationalism. The film chronicles the life of the Aral Sea and Karakalpakstan, which disappeared in 1941, in order to instill a sense of patriotism in the citizens of the Republic of Karakalpakstan during the Second World War. Ayjamal, a history teacher and daughter of the head of the collective farm, defends her dissertation on the role of the Russian people in shaping the Karakalpak revolutionary worldview. Semyon Lieutenant Grigory Butakov, a participant in the 1905 revolution, saved Alekseev in exchange for his life. The revolutionary fisherman helps Ayjamal's grandfather to be released. The film focuses on human dignity, patriotism, friendship and love. The director of the film enhances the impact of Karakalpak music on the events and gives meaning to the events.

It is safe to say that the role of this film in Karakalpak cinema and its impact on it is significant. It is gratifying for us today that the film, which filled the Aral Sea, is written in the golden pages of history. In the film, the voice director G. Senchilo was able to bring the island to life by voting, and the nature of the island represented a miraculous visualization with footage taken simultaneously depicting the sounds of birds and waves. At 19:58, in the episode of the meeting of the revolutionaries, they sail through the reeds of the sea in boats. He swims with the help of a long stick, not a donkey. The voice of the water was given slowly and clearly, and the sound director was able to make this episode true and interesting, coming from a dramatic event. At 20:26, the sound of the Aral Sea crashing on the shore seems to have been recorded with the help of modern technology. At 25:32 in the film, he recognizes Semyonovich and rings the bell, realizing that he has escaped. After the bell rang, the soldiers came out to catch the fugitive with music. It is known that the music in this place influenced the spectator to enter a state of spiritual purification. There are also episodes of gunfire in the film, and the shooting took place at 26:49 during the chase. In all of this, one can see that the sound director approached his work responsibly.

The voice cameraman was given a very difficult job because the film “Aral Fishermen” took place mainly at sea. In addition, at 55:35 in the episode of rising sea. Houses on the beach are flooded and strong winds blow everything around them. The noisy voices in the scene serve to reveal the drama of the film. In addition, many documentaries, feature films and popular science films have been made in the Republic of Karakalpakstan on the Aral Sea issue.

In 2009, for the first time, a full-length feature film “The Thief” was made with the technical and creative capabilities of the film studio. The film is made in the comedy genre and is based on the rich, unique national traditions and humor of the Karakalpak people. In particular, there are all sorts of funny, humorous relationships between sincere people, sincerity and simplicity, simplicity and so on.

In this genre, which is close to the genre of tragic comedy, the role of community and village elders in the community is widely promoted.

Moliere, the founder of comedy, reflected on the peculiarities of comedy, noting that it was based on the ridicule of flaws in the character and inner world of people. In his opinion, comedy should be ridiculed for its shortcomings, to expose it. But this laughter should not be about the appearance of the protagonist, about the physical flaws, on the contrary, in the comedy, the laughter should be only on the basis of flaws and shortcomings. The character encountered in literature, theater and cinema, of course, by its very nature, reflects the inner qualities of the
protagonist, the essence of his aspirations, the struggle for the goal. It is known that the comedy genre has a special place in the art of cinema, which has a very high audience. Even the Lumière brothers’ episode "The Gardener of Shalabbo", which is considered to be the first feature film, is built on funny situations. This means that the comedy genre is the basis of feature film, which means that it occupies a high place in this art.

Rarely, however, films have been made that explicitly portray problems in society, among people, and degenerations under the influence of material interests, and sometimes in seemingly indescribable situations. One of such works of art is the film "Resort". In the film, each protagonist has his own character, and during the course of events, one by one, the differences become apparent. It is no exaggeration to say that this component is well-chosen and convincing to the audience, if we pay special attention to the group of actors. After all, all the performers were in harmony.

There seems to be an attempt to convey the environment, the era, but in some shots it is clear that computer graphics are being misused. This, in turn, indicates the need to further develop this aspect. Another achievement of the director is that in each of his films he finds scenes that are simple, humorous, humorous, uplifting (in fact, need to cry), even in the most difficult situations at the right time.

Each scene in the film has its own composition. In these scenes, the director tried to emphasize the main conflict – the contradiction between man and society. The identification of the main characters in the film is one of the most important directorial pursuits. Because in order to increase the audience's interest in the film, the director must be able to show the characteristics of the protagonists, which are common to ordinary people.

It is worth quoting the film director and theorist Alexander Mitta about identification: “The grief of the heroes' lives leads to identification. It is as if we live with these heroes, we act with them, we grieve with them, their problems become familiar and close to us, and we want them to win over the enemy.” It is obvious that the director's research is the result of the creative actors' ability to create their own characters closer to ordinary people.

The success of the film is evidenced by the depiction of national traditions in Karakalpak films, the harmony of the event and the voices chosen by the sound director.

“Music in the film is not only one of its most important components, but also a serious dramatic tool in the image of the protagonists. Naturally, music is very important in the art of cinema. It can be a film without words, but without musical expressions it is impossible to imagine a film today. The film is based on constant noisy music and is rich in such shots.

Speaking of the film “Resort”, the screenwriter M. Nizanov's collaboration with director B. Nizomatdinov (2012) has always enhanced the art of the film. Because, regardless of the theme of the film, the Karakalpak national spirit is felt in it. The genre of this film is a comedy, which tells the story of today's worldview, behavior and behavior of our contemporaries going to the resort. They seem to be obsessed with the compositional structure of each frame, the balance of colors in it. As in the first shots, the creators were able to fully reveal the rural environment. The compositional structure of the film, the solution of the events, the efforts of the protagonists, and the musical design can be called a real national cinema.

In 2017, on the occasion of the 28th anniversary of the adoption of the Law of the Republic of Uzbekistan “On the State Language” by the National Agency “Uzbekkino”, a conference was organized on the current issues of the Uzbek language and national cinema.

F. Zokirov, Director General of the Uzbekkino National Agency, and others spoke. The same issues are relevant in the sense that all of them play an important role in the spiritual and moral development of young people, sound and independent thinking, artistic vision and level.
It was noted at the conference that during the years of independence, special attention is paid to the development of national cinematography in our country. Filmmakers use the principle of realistic portrayal of reality in the creation of screen works. A number of films by Uzbek filmmakers have won prizes at international competitions and festivals.

In fact, the language of the feature films captivates fans with its vivid and effective portrayal of the characters. In some of the above-mentioned Karakalpak films, there is a list of films on topics that serve the spiritual and moral development of young people. However, in all of them, it seems difficult to meet the themes of nationalization and upbringing of the younger generation.

In “Neighbors”, he responds to the above thoughts with a somewhat ambiguous situation. Because in this comedy film, the story is about the relationship between neighbors. Khudoinazar Ata, who lives in one of the city's neighborhoods, is unable to go out with her neighbors. Tired of his worries, his neighbors quickly sold their homes and moved to another location. One day a young man named Raimnazir moved into the yard to the right of Khudainazar’s grandfather. Interestingly, he surpassed his grandfather Khudainazar in the conflict ... In the film, the idea was put forward that a person should be able to rely on his heart and conscience in any situation and play an important role in the life without regrets and regrets. The shooting of the film in the beautiful landscape is an important tool in revealing the spiritual world, heartaches, dreams and aspirations of the protagonists.

SUMMARY

In overcoming the language barriers in films, it is important for directors to work closely with editors, literary advisers, and well-known writers, and to preserve the "teacher-student" tradition. Because it is natural that the words used in movies have an impact on the spirituality, upbringing, worldview, thinking of the younger generation.

In conclusion, the fact that the Karakalpak national films are influenced by traditions, the interaction of the sound director and the filmmaker's creators, determines the future of the film. Today, a lot of attention is paid to art, especially cinema. As a result of reforms in the industry, the contribution of creative people to the development process is growing.

About 40 hectares of film are shot in Karakalpakstan every year. Given the fact that the majority of viewers of these films are young people, it is clear that the ideological and artistic level of the films, the issues that need to be addressed, need to be taken more seriously.

We note that under the leadership of President Shavkat Mirziyoyev, a large-scale work is being carried out to develop the national cinematography in all its aspects, to create the necessary material and spiritual conditions for this.

In our country, universal ideas are promoted, the idea of national independence is instilled in the hearts of the younger generation, independent thinking, taking into account their interests, strengthening their vision and position, promoting legal culture, promoting the film profession, promoting the profession. work is underway.

REFERENCES:
1. М. Нызанов. Кино калай жаратылады. Нәнисе 2008 ж.
2. Х. Файзие. Овозсиз кинематографиядаги операторлик санъати тариҳидан. Тошкент 2008 ж.
4. Коракалпогистоннинг янги тариҳи. –Нукус:. “Коракалпогистон”. 2003.Б.410