

THE ROLE OF THE VOICE DIRECTOR IN UZBEK MULTIPLICATION

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ABSTRACT:

This article discusses the history of sound in animation, the features of Uzbek animation produced before independence, the process of sound resolution and development, as well as the stages of progressive development of Uzbek animation from independence to the present, the difficulties encountered in their implementation and the shortcomings are explained in a clear and detailed manner based on the facts. In addition, the role of the sound director in the Uzbek cartoon was compared yesterday and today, and the necessary conclusions were drawn.

KEYWORDS: animation, soundtrack, folk heroes, mickey-mousing, Soviet animation, Disney cartoons.

INTRODUCTION:

According to researchers, the animation saw the world long before the film was released. Its origins date back to the earliest periods of primitive art, when the first artists tried to convey movement with their work through cave paintings. Similar images can be found in Egyptian tomb reliefs, in the caves of Lascaux in France and Altamira in Spain. A primitive man with experience in interacting with the environment, nature, and the animal world tried to imitate nature. He imitated them using the rhythmic movements and sounds of his body. They were then replaced by actions and sounds, letters and graphics.

Thus, the long journey of man creating knowledge about the world began with a graphic image. Gradually he acquired dynamics, form, and other qualities that could describe a person as a creative person. Images of "cave

paintings" from the Paleolithic period (11 millennium BC) entered the history of art as the first graphic works.

It is no exaggeration to say that animation is the art of magicians. Therefore, from his first independent steps, he has been able to gather his audience in front of the screen to this day, striving to realize the hidden dreams of the audience. Image and movement - the oldest forms of human self-expression - are the basis of the art of animation, so it is easily understood by people of all nationalities and races. With endless possibilities to bring the most daring fantasies to life, animation is able to revive forgotten legends and folk heroes, bringing them closer to modernity and new generations.

This happened in 1927, when the soundtrack "Jazz Singer" was released. In the 1930s, U. Disney, one of the greatest animators of the time, produced his first soundtrack, Steamboat Willie. This, in turn, caused a stir, and the series of noises recorded under the video became known as "mickey mousing." After that, short films were included in the screening programs in cinemas. Soon, Disney's full-length cartoons appeared. In them, sound played a special artistic and aesthetic role. Only the pitch and volume expressed the characteristics of the animated heroes. At the same time, the fact that other soundless objects are different from the real sounds evoked a whole new feeling and opened up a wide range of possibilities for the author's imagination. It was reflected along with distortion, breakage, sharp noisy noises, and exciting movements. It allowed to create contrasting situations with sound effects. Music is the last step in the production of films, in contrast, in the animation, first the music was recorded for the animation, and then the picture

was drawn according to the phonogram. Music played the role of auditory interpretation, connections, and punctuation [2].

The animation went through a period of silent cinema. It was during these times that he realized the need for music and the ability to capture the essence of the image. As in ordinary films, emotions are expressed through music. Subsequent Mickey Mousing techniques led to a significant development of musical cinema, along with sound animation. The term has been used to describe the harmony of music, sound effects, and images, as well as equipment, to match sound to image. Its creator is M. Steiner. This style ensured a clear match between the visual range and the sound that came with it. Mickey Mousing style was widely used in Disney cartoons, where every action of the animated characters was amplified by music.

As for Soviet animation, it was born in a completely different socio-cultural background compared to the United States. It was a real discovery - not in the sense of technical equipment, but in the sense of new tasks of young art. The film immediately became a propaganda show. This was the first "Soviet Toys" film made in 1924 by D. Vertov and his group. The names of other early Soviet cartoons are also characteristic: "On the Face of the Second International," "China is burning," "The Interplanetary Revolution," "How Avdotya Became Literate." In the mid-1930s, when individual semi-cartoon-workshops were merged into a single studio, the next stage in the development of animation in the USSR began. "Soyuzdetmultfilm" studio focused on creating children's films. The social and educational role of animation is growing [5].

In the 40s and 50s, a number of films were released that could be listed not only as animated works, but also as true masterpieces of children's cinema in general. During these years, a unique school of animation with stable

traditions and ideological, aesthetic principles was formed.

This can be described by two cases. First, the formation of animation as a multinational art. Second, a broader approach to the adult audience, contemporary topics, and issues.

It was at this time that the young artists of VGIK visited the animation. It is very difficult to determine the cause of this evolution - either artists have come up with a new style, or time itself, new forms of life, and the need to address new topics to express ideas. However, it is clear that this new stage has occurred at the expense of previous animation achievements. Following these backgrounds, animation began to enter our country as well [1].

We have seen that the appearance of sound in animation has made a huge and indelible contribution to its development. For our people, too, the concept of multiplication has gradually begun to take hold. Uzbekfilm has started producing animated films.

The first puppet cartoon was released in 1965 and was titled "6x6 Square". The cartoon saw the screen in 1969 under the name "Brave Sparrow". This cartoon contains a little bit of the spirit of the Uzbek national tradition. After that, the Uzbekfilm studio began to shoot and shoot cartoons.

In particular, in 1976 a cartoon called "Blue elephant" was produced. The film was shot at the Svema chemical plant named after Shostkinsky. This cartoon tells the story of a blue elephant. The blue elephant is very lively and causes discomfort to many creatures. Not only is the blue elephant an elephant, but we can also watch it stand on two legs and chase a young child. The behemoth's attention is drawn to the fact that he plays with a harpoon in a pond and sprinkles water on other animals. On top of Behemoth's educative words, "Do better than evil," he says that falling from the sky into a stork's pond, they were in a difficult situation, and there was a drought and a shortage of water

in their lands. The elephant decides to take some water with him to those countries. The road is lined with music. This is the beginning of the adventures of the blue elephant. He falls down the mountain as he crosses the ridge and encounters a camel. The camel lay limp in thirst. Elephant asks how he is doing, and when he finds out that he is thirsty, he gives him water. The camel thanks him. Encounters a drying plant on the road. Thanks to the actions of the plant, which also pours water on it. In the scorching heat, the elephant continues to suffer from thirst. But he continues to say that water is more important to others. On the way, he encounters a hawk. When donkey was told that the water would reach all the hills, he ran out of water and said that he was depressed and could not do any good. He remembers the days when he was thirsty playing with water. At that moment, the lizard came to him and told him that there was water here, only that a strong wind had buried him. The wind blows and the fight begins. At this point, the camel leads the camel to the elephant with its water-filled humps. When they reach elephant, they give them water and together they throw away the stone that blocked the water. When the water comes, the elephant revives the grass by sprinkling water on the sides. The cartoon concludes with the words, "How good it is to have water," "It's better to have a real friend." [6].

This cartoon, which promotes friendship and kindness, is in Russian and was directed by A. Akbarkhodjayev and written by I. Kholin. Z. Predtechenskaya was hired as the sound operator. Composer R. Vildanov. We can say that in this cartoon, which lasted 9 minutes and 14 seconds, music and sound played the main role for sound analysis. Noise decorations are given to the embossed areas where needed. Not all creatures spoke, only the tiger spoke. The actor's actions were voiced and ended with a tiger barking.

The 9-minute cartoon Kva-kva Quartet, shot in 1977, was the next production of Uzbek Film. The next screenplay by Akmal Akbarkhodjayev was written by A. Babakhanov. This cartoon is about frogs. The mother frog notices that her 4 children have the ability to sing. In the cartoon we can see the circle and the dutar on our national musical instruments. The other 2 musical instruments are the pipe and the guitar. Before going on stage, we can also listen to the circle rental. The domed buildings behind the frame and the view of our now circus building reflected the national spirit. In the musical genre, this cartoon mainly sings 3 different melodies. A song about a rabbit, a kitten and a melody uniting friendship. The war on the sidelines stopped the fighting and instilled a spirit of friendship. Composer R. Vildanov and sound operator Z. Predtechenskaya worked. The cartoon and the songs in it were all in Russian. The word "pool" is interpreted in Uzbek only when the frog from the side pool asks us to give a concert in the pool next to us [7].

The 1980 Magic Serna cartoon, which lasted nearly 16 and a half minutes, did not end with the final goodness and joy. The fate of Hasan, who is a slave to his own desires, ends in sorrow, regret and remorse. In response to the kindness of a young man named Hassan, who rescues a magical mountain goat from the clutches of a hunter, Magic Serna begs his relatives to turn him from poverty to rich man to the level of a prince. Despite owl's warning that wealth will blind Hassan, the man who rescued him will fulfill all his wishes at the risk of his life, believing that he will not go that far. Even worse, Hassan tries to enslave her through the bell, to achieve everything in the way of lust. But the bell ringing the Magic Serna only served good people. Hassan, who has lost everything, tries to capture Serna until the end, but to no avail. The magical Serna runs away for a long time. He just shouts Serna after him. This

educational cartoon is based on the screenplay by A. Kabulov and directed by S. Murodkhodjayev and S. Inogamov. Reflecting the national spirit, this cartoon series captures the atmosphere of the ancient khanate. National costumes, bows and arrows, palaces, princesses and khans, and ordinary people embody ancient Uzbek traditions. The cartoon is in Russian, but words such as "Wow" and "umbila-qitan, umbila-qiton" in the joy dance when Hassan found the gold coin remain the signature of the Uzbek cartoon. Composer V. Milov, sound operator D. Akhmedov, music editor E. Paderina. The music reflects the Turkish national spirit, not the Uzbek national spirit. This cartoon is also a product of Uzbekfilm [3].

The cartoon "Fairy Tale of the Magic Pomegranate" was shot in 1982 at the Uzbekfilm studio on the basis of a screenplay by R. Farhodi and directed by S. Murodkhodjayev and L. Polevaya. This cartoon, too, was about breath and betrayal, but the ending was for the better. The development of the ancient city and the khanate began with the illness of the queen of a country and efforts to cure her. The cartoon is in Russian, but the words in Uzbek are heard. It is not uncommon for us to liken the actions of a woman who is trying to hurt a princess by saying, "Come out," to our myths. The doctor who saw him last said that the magic pomegranate juice would help him and that this pomegranate would only work if it was brought by a good person with a pure heart. The horn commands. We see the decree in Arabic. He says he will give these pomegranates to the one who is healed of his daughter's illness and give them half his state as a gift, and if no one finds them, he will execute 10 teenagers. Two young men who came to the city to sell firewood listened to the order. One of the young men sets out in search of the Magic Pomegranate with his brother to prevent the deaths of 10 innocent teenagers. Along the way, it turns out that one of the two guys is brave and the other is a

malicious intruder. Aka saves his brother's life several times. And when the Magic reaches the pomegranate, his brother falls and falls into a trap. The brother leaves his brother in search of wealth and takes the pomegranates. When he arrives, he hands over the pomegranates, but in the process of making the juice, the pomegranate changes. When he demands wealth, he drinks it to check the pomegranate, and his face hangs old. At this point, the brother can't get out of the trap, but on the way, he returns as a good deed to save his brother's deer and baby. The deer mother helps him out of this trap. He will arrive too. Gives pomegranates. Pomegranates are proven to be magical when tested. He saves his brother from being killed and others from losing their heads. It is a luxurious wedding and the cartoon ends well. Composer V. Milov, Sound operator Z. Predtechenskaya.

CONCLUSION

In general, before the independence, we can see that in the cartoons produced by the Uzbekfilm film studio, only the sound operator worked. The point is that in the animation and even film production, the state of the sound director is not included in the state table. But all the work of the sound director was done by the sound operator. The demand for the sound director's work was incomplete. In all the cartoons we watched, the soundtrack was in the foreground, the music was in the background, and the background was in the background. Today, almost everything is on the same plan, and only in the process of balancing, they are shifted to the construction of plans in terms of hearing. But there were also technical shortcomings during that period. Where there is a shortage of equipment, there is a shortage of specialists. It was only used by the voice operator to record the voice of the actors. The process was recorded on film in the form of a soundtrack in the studio. In order not to

complicate the editing process, all the voiceover actors voted for 2-3 or even 4-5 people at once without any mistakes or shortcomings, feeling each other in the form of real communication and image. This further contributed to the animation of the cartoon characters.

Although cartoons about our national heroes and great ancestors have not been produced during the years of independence, the Uzbek cartoons reflect our principles of kindness, compassion, kindness, culture and morality.

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