

## **FIELDS OF ANIMATION AND MULTIPLICATION IN UZBEKISTAN: LAST AND TODAY**

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### **ABSTRACT:**

**This article depicts in detail the current positive developments in the fields of animation and multiplication, as well as the existing mistakes and shortcomings. Emphasis is placed on the fact that these areas, which are new to today's society, are emerging as an active, influential, dynamic tool in the penetration of human psychology. The role of the sound director in the development of this system is also discussed. Most importantly, in recent years, many examples of creative work created in the field of Uzbek animation and multiplication have been presented and analyzed in detail. A number of proposals and comments were made on the adequate implementation and development of these areas in Uzbekistan, and the necessary conclusions were made.**

**KEYWORDS: Animation, multiplication, sound director, voice tuners, 2D, 3D, children's voice, video, audio, skill.**

### **INTRODUCTION:**

Today, the fields of animation and multiplication are emerging as active, impactful, dynamic, new expressive tools and methods capable of truly capturing the emotional world of modern human. In animation, a sound director may not be a professional musician, but they must have a musical culture, a strong sense of hearing, a sense of rhythm, be aware of musical literature, and know and understand the characteristics of a composer, conductor, musician, and vocalist. Needless to say, a person deprived of his natural musical ability can never be a professional sound director.

The sound director has a place not only in the field of animation and multiplication, but also in other fields. Today, efforts are being made to find a place for sound directing in Uzbek animation. In the past, sound systems were used in animated films, but the system has survived to this day. Perhaps it is time to reform the field of sound directing in the field of animation.

Despite the fact that the sound director plays an important role in our national animation, there are not enough specialists in this field. In most of the cartoons produced by the "Uzbek film" studio on the orders of the "Uzbek movie" national agency, only a sound engineer took part. "Potter" cartoon, released in 2002, "Bor boraka", released in 2005, "Stooping beloved" with an unusual interpretation, which appeared on the screen in 2008, "Skillful hands" shot in 2009, "If I say", shot in 2011. You will not believe and again this year the legend of the heroism of our ancestor, "The Legend of Shirak", the hero of the 2017 film "Hero of the Land of the Sun". Although he is a sound director, he is not an expert in this field, although he also starred in the 2010 Uzbek cartoon "Alien Guest", which was seen as the first Uzbek 3D cartoon, and in the 2019 film "Brave Chef". There are many such examples. Especially in 2007, when a comic cartoon introduced a new profession to our industry or was written in a humorous way, the "voice tuners" replaced the sound director in the "Two Neighbors and the Melon" cartoon series. Now who is the sound director and who is the sound operator? Many people confuse them or see them as the same. In fact, this is not the case.

The sound operator is a technician who provides high quality sound and maintains its balance. A sound operator (assistant sound director, sometimes a mic operator is a boom operator) is the person who performs the first sound recording in the production of film and television media products. That is, in the shooting area, it records synchronous sound. Requires a lot of leg and arm movements. The sound operator does not sit on the mixer panel and does not participate in the recording of the material. The role of the sound director is much broader. This profession combines creativity with technique. Not only does he take full responsibility for the quality of the soundtrack, but he also adds drama to it by working on the image and the image. Of course, this should be in line with the director's views based on the script. The sound director does not claim to be a director. Conversely, if the cameraman is the director's eye, the sound director is his ear.

Therefore, the role of the sound director in today's Uzbek national animation is almost invisible. This is definitely a sad situation. We will not notice any radical changes in the development of our animation without training in this area.

The most important media product that children's audiences make up is animation. Cartoons are popular not only among our children but also among our young adults.

Today, in our country, feature films for children are very popular among children over 7 years old. "The Uzbek telefilm" state unitary enterprise has produced a number of short stories and children's films for the "Bolajon" channel at the request of the "Yoshlar TV" and radio channel.

The cartoon production system for these children, which is in the direction of animation, is well developed and is bearing fruit. Although the development of areas in which the audience consists of children and young people is

radically different. We can observe the work of sound directors in almost all children's films.

In the example of the films I have worked on, I will describe how the sound process is organized. In 2017, it was shown on multi-series screens called "The Secret of Ajinatepa". Scriptwriter: Production director Husan Abdullayev, Sound director Shoislom Khusanov, Sound director Komil Tursunbaev. The film depicts the heroic ways of three boys and a girl who have been involved in adventures since their school years.

After the script was approved, he moved on to directing. During this period of directing, the director will begin the process of meeting the creative team, the selection of actors and actresses, the writing of the script. From this period, the sound director will be involved and the script will be presented to him. The sound director gets acquainted with the script.

Based on the script, the sound director creates a sound score for himself and creates a list of the desired atmosphere, background, noise from the database of noise for the image. Noise-free atmospheres in the database can also be recorded during the imaging process.

After the director's term, the preparatory period begins. During this period, a list of actors, filming facilities, props, costumes and all the technical equipment needed for the filming process will be compiled and ordered. In the process, it provides the producer with a list of technical equipment needed for the sound director. During the preparation, the sound director will study the acoustic properties of the objects where the scenes were found.

The voice operator's job is actually more than the voice director's job during the filming, but since there is only one voice director on the state table, the voice operator also acts as the voice director.

During the filming process, the sound director mainly acts as the sound operator. 70% of your labor is useless. Because the filming

process is not possible without excessive noise, prompts and the task of the production director. This means that it is not possible to record a clear sound at all, so voting will be arranged later. What are the benefits of the sound director being involved in the filming process? It is useless to participate as a sound director, because natural sounds are not recorded, do not participate with the sound director team (sound operator, boom operator, technician, etc.). But it is useful for the sound director to be involved in this process as the sound operator. When connected directly to the camera on a boom microphone or similar push-button microphone, the sound operator is noisy and the camera is adapted to the camera when working in noisy and low-volume plans (longer), good audible dialogue, and monologue or loud, mass conveys voices. This simplifies the process of lip alignment, correction and sounding. The reason is that sometimes actors and actresses are inspired by their roles or go a little out of the script in a state of improvisation, and sometimes these situations are to the liking of the director. This does not mean that everything that is heard during the filming falls on the camera microphone. Because under the camera, the words of the cameraman, the delivery director and the prompter come to the fore. The fact that the actor was shouted at a distance during the filming, the director's constant assignments and the process of discussing the frame with the cameraman were louder than the voices of the cast, which caused a lot of protests. so of course, the "bitch" breaks in the voice director's neck. There is no lip movement or articulation in the words of the script, and the most interesting thing is that the actor or actress who played the role does not remember what he said when he came to the voting process. Phrases such as "what did he say?", "Not heard well", and "incomprehensible" are common in the voting process. Instead of an incomprehensible sentence, you are forced to add another word or

phrase based on the content of the episode. That, in turn, takes time.

But in children's film, such cases are rare. That is, in children's films, because the characters of the film are created by the children themselves, their psychology and level of memory are much higher. They can memorize the script verbatim and listen to the text, even in the text, regardless of the layout. Children have a strong memory and can recall words in a noisy process. Of course, it depends on the ability and desire of the child. But in 90% of cases, children remember their own scenes in the script. This does not mean that it is easy to work with children. First of all, children are not able to work with text like professional actors and actresses. In 30% of cases, children work with text, the rest of the time they look at the picture, hear it, and then repeat it. If a child plays a role well, they can recreate it with 95% similarity. But if the role fails, it returns 95% similarity in the voting process. The first is good, of course, the second can be achieved by only 20% improvement with repeated writing, preparation, working conditions. Because even from a psychological point of view, the nature of a child cannot be changed or edited quickly. In them the image is not perfectly formed. That's why the opportunity to vote for our little actors and actresses on their own during the preparation phase plays an important role in the preparation process, and sometimes the participation of a sound director or sound director is required.

Working with children is delicate. From the shooting process to the sounding process. Of course, it is not easy for a director to be polite to them, to speak well, to carry their whims and joys.

Once the shooting is complete, the editing phase will begin. In turn, this period is divided into two stages - video editing and audio. 40% of the period is spent on assembly and graphics.

60% is divided into voice, synchronous noise and atmospheric background dialing.

First, during the assembly period, the work of the installer begins with the submission of the material for typing and sounding. In this case, the timing is carried out in the sequence of the episode, provided that it does not change later. Failure to do so will result in irreparable errors for the director after voting. The fact that the voices do not coincide is a common occurrence, albeit a small one, after the vote. A person who says he can download it during the editing process cannot download it during the 100% sounding process. Therefore, it is often necessary to intervene again with the sound director.

The sound director who brought the soundtrack asked the director, "Is it a fixed option or will it change?" he asks. Of course, the video will not be ready. Painting, graphics, titles and more are still to come. This is a time-consuming process. Therefore, in order to ensure the parallel use of time, a special timing and sequence of episodes for the soundtrack are submitted in a fixed state. At the end of the work, the sequence of sounds will be presented in audio (wav, mp3) format without video material. In the montage, it is enough to send the typed video to the soundtrack. The finished video material will be rendered. Therefore, proper organization of work is one of the key factors. In children's films, this system is included.

The final stage is the submission period, when the film is presented to the artistic board when it is ready. The Arts Council, in turn, draws its own conclusions.

This system is not clearly based on theory. Everything is applied in a practical, experimental way. We can't find such information in Uzbek sound directing textbooks. Theoretical knowledge is mainly based on technical methods. There are textbooks on working with sound recording and processing

equipment, acoustics and electronic musical instruments, and the like. We need to develop a system-oriented application and make recommendations on how to organize the work of sound directing. Then our future sound directors will have no difficulty in organizing creative work.

Working with children during the dubbing process differs from other filmmaking processes in its complexity and cunning. For example, a child is required to be placed in a quiet room, placed in front of a microphone, and to voice an active and free process in the image without excessive effort. But it is important to remember that the child is scared and, of course, excited. Great professional actors and actresses also point out that the excitement in front of the microphone is stronger than the excitement in front of the camera. Therefore, in order for a child to overcome his fears without being excited, it is necessary to have a psychological influence from the sound director. Our children who did not cry during the photo shoot may cry during the voting. But laughing at them as if they were a young child and organizing a free-flowing process improves the creative environment and makes the child want to work. Some voting directors make the same demands on children as adults, but this is wrong. It is necessary to work based on the psychology of the child. The need for children's voices in voting is enormous. It is especially difficult to find those who have "talent". That's why sometimes our older actors and actresses technically vote for children. But it certainly feels that way.

Sound directors who have discovered a good child's voice can't use it much. Especially in boys. They soon mutate and begin to move into adolescence, and it is impossible to regain that sound. That's why children are constantly updated in the database of actors of sound directors and sound directors.

Children's ability to retain their natural voice is also a problem. So, the sound director asks his parents not to eat anything cold, not to ventilate, and not to keep their throats.

In cinema, sound can be synchronized or asynchronized with a natural source or other frame image. We are dealing with a variety of synchronism-asynchrony in the audiovisual arts. The choice of this or that type of relationship between sound and image is the result of the director's creative thinking.

Example of first chance:

1. We listen to the person we are talking to and at the same time we see him.

Examples of second option:

1. We listen to the person talking but do not see, instead it is synchronized with another person in the same room or room equipment.

2. We hear screams for help from the street, look out the window and see cars and buses, but we do not hear the noise of traffic because the screams of fear will still ring in our ears.

3. We hear the voices of announcers in documentaries, even if they do not appear on the screens.

Synchronization usually means that the sounds and images on the screen are synchronized in real life, as in video, so in principle they can be filmed in a movie with a camera that records sound and image at the same time. In asynchrony, it is understood that the sounds and images on the screen are displayed at the same time, which is more inconsistent than in real life. How to apply these concepts? The first (the phonogram corresponds to the image of a natural sound source) undoubtedly reflects the clearest and most common example of synchronism. The second (corresponding to the image of objects without a sound source) also applies to the cases shown in the example of synchronism shown above. But these conditions need to be changed a bit, as similar cases are an example of asynchrony.

In animation, the sound source is not captured directly by the image under natural conditions. This is probably why synchronization is a complex and very important process in animation. When sound entered the field of cinema, animation faced a great challenge: it seemed impossible to achieve full synchronization in a drawn film. The field of animation has also solved this problem with artistic and technical means. First the music was recorded according to the graphic score, then after they had fully recorded the phonograms, then the character articulation was also fully done by adapting the musical work to the environment in the drawing. That is, the music and sounds were ready, but the animation was not finished. The final process is based on music and recorded voices by actors and actresses. Then the animator could achieve perfect synchronization. Eventually, the sound dominated the image.

Today, in the world of animation and animation, along with 3D style, working in 2D style is also quite popular. The reason is that 2D animated films are much more convenient and have a wider range of possibilities than traditional animation.

If we use sound graphics in the 3D graphics editor programs we know, the character will be able to repeat the lip movements according to the sound. But only 60% of this is synchronized. Because fixers can pick up words that are spelled the same way. The process of sounding the cartoon requires a lot of manual labor, as it involves actors and actresses with different timbre and sound characteristics. In 2D, the lip, mouth, and jaw movements are drawn one at a time. The 2D editor also has the ability to replay drawn lip and lip movements and control its length and shortness.

There are many mistakes in the organization of the voting process of our national 2D animation. For example, there are a

lot of fake or very simple creative approaches to voting. These shortcomings can be clearly seen when comparing the voting process in other countries. In this case, the sound director tries to record without limiting the actor's situation. If it doesn't, even a living character can become a robot. This, in turn, leads to a violation of synchrony in the absence of articulation in the labia.

### CONCLUSION:

Of course, there are different audiences. Some viewers may not even realize it because they are not strong enough. He can't completely distract them, he can't trust them. This means that the work will lose its audience. Interaction in animation is one of the most important processes. This enriches the content of the cartoon, the action. The fact that 2D cartoons produced today are not rich in noise and noise is sometimes not the fault of the sound director.

First, there is the saying, "We write what we see." This phrase is not in vain. What is reflected in the 2D image is the noise. The simpler the image, the simpler the noise and interludes. Unfounded interference further distorts the image. There is no creative solution for the sound director, only "There should have been such a noise..." Second, one way to create a believable image in a play is to keep the sound properties of what is shown in the frame unchanged. However, there may be a need to select a sound because not replacing or removing the sound at all can cause ear discomfort. Imagine that in the video footage, people are walking, someone is running, the wind is blowing, cars are driving, a farm is working nearby, and horses are riding, and so on. If we simultaneously make noises without changing the footsteps, the wind and the sound of chickens, the neighing of horses and the barking of dogs, we get an unbalanced, incomprehensible, unpleasant noise. Therefore, it is not advisable to make too much noise.

Cartoon directors are sometimes asked to make unnecessary noises. While all of this is reflected in the imagination, the sound director should have the opportunity to artistically and aesthetically choose them and even consider which one to give up.

Of course, there must be a basis for every action. Balance in sound, noise, music is very important for a sound director. A lack or excess of a given image can upset this balance.

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