



## The role and meaning of the word in the art of Uzbek dubbing.

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### ABSTRACT

While the introduction of sound into cinema radically changed the character of cinema, the introduction of the "word" along with sound gave a dramatic twist to cinema. This process laid the foundation for the development of the art of dubbing. At present, dubbing has been technically formed and has risen to the level of art, the article discusses the history, development period and creators of dubbing art.

### Keywords:

Cornering, Dubbing, Biological Aspects, Proportional Articulation, Voice Range.

While the introduction of sound into cinema radically changed the nature of the art of cinema, the introduction of the "word" along with sound gave a dramatic twist to cinema. This twist has made the director's job much easier, which means that words can now be used to express events in films. At the same time, the arrival of sound increased the demand for professional actors. The art of dubbing is a prime example of this.

Nowadays, dubbing has technically matured and risen to the level of art. And with the development of television, the demand for this art is growing.

Dubbing comes from the French word "doublage", which means creating an audio soundtrack by translating a film from one language to another.

The history of dubbing began simultaneously with the history of silent films. In those days, dubbing was limited to translating titles from one language to another.

True, dubbing is a simple translation of the film, but the originality of the plot, the goals and characters of the main characters are preserved when the work is transferred to the

audience from a foreign language into their native language.

Duplication may be as follows:

Each actor in the film is voiced by a different actor, given his or her biological aspects (women are voiced by women, men by men); men - men, women - women; in the episodes, all the actors are voiced by only one person. Often an actor and the person who voices that actor are two different people.

This practice is widely used in cinema today. It's not about acting skills. Sometimes actors with more experience can "speak" in a different voice. For example, in the film Iron Woman, Dias Rakhmatov voiced Gani Agzamov. Sometimes the role can be very interesting, but because of the speed of speaking, it is more difficult for the actor to adapt to the movements of the lips.

Sometimes a completely incompatible voice is chosen. Sometimes the prototype actor has different stunt doubles in each studio, and it is difficult for the viewer to accept his changes, age and timbre. In some film studios, the voice acting of children by adult women has been preserved. This naturally causes

dissatisfaction of the viewer.

With the help of dubbing, synchronization of the dialogue of the actors on the screen and the movement of the lips is achieved. The translation of the dialogue must be clear and proportionate to the articulation of the moving people.

The teachers who created the history of Uzbek dubbing were highly regarded among the countries of the former Soviet Union due to their deep knowledge of literature and language. The school of teachers played an important role in the work of Kh. Umarov, O. Yunusov, Sh. Burkhanov, N. Ragimov, R. Khamroev, Kh. Latipov and L. Sarimsakova. They enjoyed the dubbing school of A. Kahhor and T. Tol and they became known as advanced artists in this field.

There were also voices that today have earned the title of "kings of dubbing". Although their first asset is their pleasant voice and fluent speech, we see that they can also take the viewer into the life of the film, forcing them to live at least a little in this fictional world. The ability to freely and sincerely preserve the realism of images, natural performance has its own strength. It has a strong ability to excite the viewer.

Just as the skill of an actor is one of the most important components of a feature film, so in dubbing it is one of the main tasks. The full expression of the voice given by the actor also reinforces an important part of the chain in terms of character and film genre. However, not all experienced actors can directly work in dubbing. The specificity of dubbing is not suitable for all actors.

In dubbing, you can reach the pinnacle of skill for many years. Of course, due to the requirements of dubbing, the first thing to pay attention to is the voice, the purity of pronunciation, the fluency of speech, and the exclusion of dialect. Also, the uniqueness of dubbing is that it hones the language of any actor.

Being a theater and film actor is easy. The reason is that they are given the opportunity to prepare for several months for the role, and work on their own abilities. Instead of a movie actor, another actor can voice the role.

However, the dubbing actor must instantly transition from one state to another, as well as adapt to the movement of the actor's lips on the screen. The actor can fully voice his role.

This feeling that comes out of him is his life and his inner flow of emotions. Whenever the dubbing actor takes on this role in a new way, it is important to carefully observe how the performer felt in this situation and where the pronunciation changed, where the pause was made. Joy, sadness, longing convey a similar mental-emotional verbal expression in the target language. It is the main mediator and director's tool for expressing the plot and content.

The experience of dubbing "Uzbekfilm" showed that although each actor has voice capabilities, he has a stronger tendency to one direction. For example, there was no dubbing actor who could voice comedic roles like Rauf Boltabaev. Experienced actors were also selected for dramatic, tragic roles.

In the history of dubbing, Vakhid Kadyrov is also worth mentioning. In terms of the power of the ampoule and the sound range, this actor has always voiced Leonov. At one of the plenums on dubbing, which was held in the former Soviet Union, film experts suggested that Leonov spoke Uzbek. It is obvious that the viewer could not accept another voice acting, because V. Kadyrov was immersed in the state of the hero in a correct and clear sonorous voice.

When the roles of small children were given to adult actors, and the roles of old men and women were given to young girls and boys, the dubbed voice was naturally skillfully and convincingly realized.

Here, as a proof of our opinion, we considered it necessary to include the voice-over of the 12-13-year-old girl Inga by the famous actress Gulchekhra Jamilova. The correct rate of speech and a velvety childish voice were determined.

The actor who created the most images when voicing children's films or children's fairy tales is Arsen Ismailov. For the first time, when he was called to dub the film "Black Seagull", A. Ismailov was a student of grades 6-7 and successfully performed on radio

dramatizations. His experience in radio, his ability to carry himself in front of a microphone, and his fluency also helped the actor in all aspects of dubbing. After that, he quickly mastered all the subtleties and complexities of dubbing. A. Ismailov without hesitation was chosen as the main character for a number of children's films, such as "15-year-old captain", "My friend Kolya", "Two captains". Arsen Ismoilov, under the guidance of experienced directors S. Saidov, I. Gulamov, Kutjukov, E. Karimov, as well as O. Khodzhaev, R. Khamraev, N. Kasimov and a number of other well-known actors, gained experience in dubbing for years. Now the roles of children have been replaced by the roles of an educated young man with a higher acting education, with an extended voice range.

The dubbing group of Uzbekfilm has also received high praise at several annual plenums and dubbing studios among the former Soviet republics. In confirmation of our opinion, we would like to present the feature films "King Lear" and "Wheat Orchards" presented at the plenum of dubbing in Tashkent in 1973. Uzbek dubbing emphasizes the success of translators, editors, sound engineers and others. The skill of the directors and the play of the actors help to understand the features of the film even for those who do not speak Uzbek.

The skill of the directors and the skill of the actors is one of the important conditions for the success of dubbing films. In films such as "The Epic of Siyavush", "Ivan Vasilyevich Changes Profession", "Enjoy Your Bath", you can hear such masters of dubbing as Khamza Umarov, Turgun Azizov, Khodzhakbar Nurmatov, Rimma Akhmedova and other unique voices and talents, and this the list is endless.

In this regard, it is impossible not to say about the pinnacle of the dubbing art of Khamza Umarov. As already noted, at a time when technological progress remained in the shadows, sound was recorded by repeatedly rotating the film. This took time and a lot of effort. Directors who are familiar with the work of dubbing Khamza Umarov, the actors mention that in such cases the actor was able to get into character in a couple of attempts, as

well as adapt the words to the movements of the lips. Khamza Umarov voiced Tsar Kovus in The Tale of Tiyavush and Ivan the Terrible in Ivan Vasilyevich Changes Profession. Khamza Umarov was considered a divine talent.

Actors are recruited depending on the timbre of the actors on the screen. Even though it's a difficult process, it's kind of an experience. After cinema became a sound art, it was theater actors who made a significant contribution to the formation and development of Russian cinema. Based on experience in theatre, the culture of dialogue and speech in cinema, the voice acting was set in the right direction. In this regard, the cinematography of our country was effectively influenced not by the European classical theater, but by our national theater, which combines the mentality of the Uzbek people and oriental flavor.

When the famous Italian director Federico Fellini was asked: "What is the most important thing for an actor in cinema?", He replied: "The first is, of course, the voice, the second is the voice, and the third is again the voice." The well-known Uzbek dubbing director Sofia Imamkhojaeva also stressed the importance of the voice for the actor. Maybe that's why the scene and the film are so demanding on words? By the way, today young specialists of Uzbek cinema need the support of excellent teachers. There should always be a creative consensus between teacher and student.

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