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REZYUME. Ushbu maqolada kino san'atida ovoz dramaturgiyasi tushunchasi, uning shakllanish jarayoni va audiovizual ifodadagi o'rni ilmiy-nazariy va amaliy jihatdan tahlil qilinadi. Ovoz film dramaturgiyasining mustaqil va teng huquqli badiiy komponenti sifatida ko'rib chiqilib, uning tomoshabin idrokiga ko'rsatadigan estetik va psixologik ta'siri ochib beriladi. Tadqiqot davomida yetakchi kino nazariyotchilarining qarashlari umumlashtirilib, aniq film misolida ovoz dramaturgiyasining amaliy qo'llanilishi tahlil etiladi.

РЕЗЮМЕ. В статье рассматривается понятие звуковой драматургии в киноискусстве, этапы её формирования и роль в аудиовизуальном выражении. Звук анализируется как самостоятельный и равноправный художественный компонент кинодраматургии, оказывающий значительное эстетическое и психологическое воздействие на зрительское восприятие. На основе трудов ведущих теоретиков кино и анализа конкретного фильма раскрываются особенности практического применения звуковой драматургии.

SUMMARY. This article examines the concept of sound dramaturgy in cinema, its development, and its role in audiovisual expression. Sound is analyzed as an independent and equal artistic component of film dramaturgy that significantly influences the viewer's aesthetic and psychological perception. Based on the works of leading film theorists and the analysis of a specific film, the study demonstrates the practical application of sound dramaturgy.

PECULIARITIES OF THE SOUND-VIEW MONTAGE OF THE FILM "THE MAN LEAVES THE BIRDS"

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Tayanch so'zlar: tovush, film, musiqaning vazifalari, shovqinning vazifalari, etnik musiqa, ovozli kino, o'zbek kinematografiyasi.

Ключевые слова: звук, фильм, функции музыки, функции шумов, этническая музыка, звуковое кино,узбекский кинематограф.

Key words: sound, film, music functions, noise functions, ethnic music, audio-visual editing, sound film, uzbek cinema.

Introduction. The contemporary history of Uzbek cinema is inseparable from the work of the renowned director, producer, and screenwriter, Honored Artist of Uzbekistan, State Prize laureate, and international film festival awardee Ali Khamraev. Ali Khamraev is the director of numerous feature films, including Little Stories about Children (1961), Loves Me – Loves Me Not (Tajikfilm, 1962), Yer-er (Where Are You, My Zulfiya?, 1964), White, White Storks (1966), Red Sands (co-directed with Akmal Akbarkhodjaev, 1967), Dilaram (the first Uzbek film opera, 1968), Extraordinary Commissar (1970), Fearless (1971), The Seventh Bullet (1972), The Admirer (1973), The Man Goes After the Birds (1975), The Woman from Mevazar (1977), and The Bride from Vuadil (1984). He also directed numerous documentaries.

Literature Review. "If there is a giant who holds a dominant position in the history of Uzbek cinema," writes prominent American film critic Kent Jones, "it is Ali Khamraev, one of those rare talents comparable to Wells, Godard, or Scorsese, whose love for this art is so profound that his best films explode with overlapping streams of energy and illumination, much like fireworks breaking the sky…" [5]. Most of

Khamraev's films belong to the genre of social melodrama, combining visual spectacle with social critique. The director also masterfully explored the historical-revolutionary genre. For his film Extraordinary Commissar, he was awarded the Hamza State Prize of the Uzbek SSR (1971). As noted by N. Karimova, "His films tend toward poly-stylistics, a diversity of genre and visual solutions" [4, p. 146].

From the perspective of audiovisual editing, music, and sound effects, the film The Man Goes After the Birds (screenplay by Timur Zulfikarov; composer R. Vildanov), made in 1975, occupies a special place in the history of Uzbek cinema. The film's originality attracted the attention of Uzbek film scholars, who noted: "Khamraev's The Man Goes After the Birds is unusual in structure and visual design. The dramatic material represents a complex interweaving of poetry and prose, lyrical and folkloric elements. As in The Admirer, the cinematographer's and production designer's skill in conveying a richly detailed, dramatic atmosphere, in which the poet's youth unfolds, plays a central role." Scholars further observe that this film belongs "to the part of his work characterized by a particularly high level of contemporary cinematic thinking, maturity, and breadth, determining a unique form, style, and conceptual direction" [1, pp. 228–229].

Research Methodology. This study employs audiovisual analysis to examine the integration of music, environmental sounds, and sound effects in the film The Man Goes After the Birds. The main methods include: Analysis of diegetic and non-diegetic musical elements. Identification of leitmotifs in accordance with the narrative structure. Comparative references to poetic cinema, including the works of Andrei Tarkovsky. Observation of the interaction between visual imagery and auditory elements to assess their dramaturgical and emotional function.

Analysis and Results. The film introduces a novel conceptual approach to sound, noise, and music, all interacting in complex relationships with its overarching concept. It features a wealth of original and distinctive music by the talented composer R. Vildanov. In this respect, the film recalls experiments by Russian director Andrei Tarkovsky. The film is saturated with musical innovations and sound effects, all of which relate to its multi-layered content, generalized images, and ideas. However, despite the significant presence of music, the film is not a musical; the music does not possess autonomous significance but serves to express a profound dramaturgical concept. The film's concept is multi-dimensional, poetically expressing the clash between two worldviews—the poetically inspired and the pragmatically grounded. The bearer of the first worldview is the protagonist, the young poet Farukh (D. Faiziev), who is captivated by the beauty of the world and classical Eastern poetry (quatrains, or rubaiyat, are heard in the film), entirely devoid of material interests or practical concerns. The conflict is established at the very beginning: early one morning, Farukh returns from the mountains and attempts to awaken his fellow villagers with the news that the almonds have blossomed. In response, he is beaten by several villagers, who consider him a madman, the son of an alcoholic. A wandering old man intervenes, reciting a poetic line to Farukh: "The almonds have blossomed again in the mountains, and the snow of my grays melts." This verse remains in Farukh's memory. Farukh's friend Habib shares his perspective on life, and Amadera, a young woman in love with him, lives nearby. Farukh faces hostility and misunderstanding from some villagers. After suffering misfortunes—the death of his father and the plundering of his house by indebted villagers—Farukh leaves his village with Habib. Together, they rescue a young girl named Gulcha, drifting along a river after a flood. The interactions of these three young characters reveal a rich and complex spectrum of poetic perception, highlighting the drama of confronting entrenched traditions, ignorance, and arbitrariness.

Conclusion. The Man Goes After the Birds exemplifies "poetic cinema." As scholar N. Karimova notes, "This is cinematography that seeks to liberate what appears on screen from everyday context. Importantly, the metaphorical level is fully justified both by daily logic and prose" [4, p. 149]. The film's

visual uniqueness is complemented by its original sound design. Natural sounds-wind, storms, winter weather-reflect the protagonist's inner turmoil. Additional environmental sounds include the river's flow, the monotonous mill, horse hooves, and birdsong. Their poetic significance is achieved through controlled duration and the "long-tone effect," compelling viewers to perceive nature's sounds as emotionally and narratively meaningful. A primary expressive leitmotif in the film is the off-screen music, reminiscent of a "Bach-like chorale" in polyphonic style. This leitmotif conveys a generalized spiritual state connected to high human values, appearing in moments such as Farukh admiring almond blossoms, his mother's childbirth and death, Amadera's confession of love, idyllic river scenes, Farukh's visions, and his departure. In contrast, on-screen traditional Eastern music accompanies narrative events-dutars, national ensembles, and wedding dances-creating two parallel musical perspectives: everyday and elevated, mundane and spiritual, prosaic and poeticized. Alongside the chorale, the composer introduces "sound spots," which often overlay or complement it. These unusual sounds-similar to the changkowuz at the film's start, nocturnal scenes with Farukh and Amadera, river bathing sequences, dutar performances, wedding processions, and more-sharpen audience perception. For example, traditional wedding music includes sur-na and doira, but unexpectedly, a string instrument appears briefly, creating a subtle dissonance. Additionally, an inserted musical episode shows musicians on horseback playing an ancient Eastern melody in a circular formation, led by a girl with a medieval-style harp, which can be interpreted as a poetic "invitation" for Farukh to join a community of free-spirited wanderers.

Another striking episode is the winter mountain dance of a disguised performer before villagers, culminating in his murder by a local "ruler" representing evil. The dance, reminiscent of shamanistic rituals, is accompanied by flute music with archaic intonations, creating a mystical atmosphere.

The film demonstrates deep integration of all expressive means-sound, music, and noise. For instance, during Farukh's final winter encounter with Amadera, the wind fades and is replaced by distant carriage bells, layered with sound spots and the chorale, marking their final farewell.

The audiovisual editing of The Man Goes After the Birds is among the most remarkable phenomena in Uzbek cinema. It presents a sophisticated synthesis of expressive tools serving the artistic task of revealing the film's philosophical concept. This film's techniques merit close study and practical application by young filmmakers.

The film received high recognition, winning the Fine Arts Prize at the All-Union Film Festival in 1976 and the "Silver Peacock" for Best Direction at the 6th International Film Festival in Delhi in 1977.

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REZYUME. Ushbu maqola "Inson qushlar ortidan ketmoqda" (1975) filmi misolida ovozli montajning o'ziga xos xususiyatlariga bag'ishlangan. Maqola muallifi filmni musiqiy va shovqinli bezash funksiyalarini ko'rib chiqadi. Maqolada bosh qahramonlarning musiqiy tavsifi, shuningdek, cholg'u musiqasining kadr ortidagi ijrosi tahlili keltirilgan. Maqola so'ngida muallif ushbu filmning o'zbek kinematografiyasi tarixida tutgan o'rni haqida yozadi.

РЕЗЮМЕ. Данная статья посвящена особенностям звукозрительного монтажа на примере фильма “Человек уходит за птицами” (1975). Автором статьи рассматриваются функции музыкального и шумового оформления фильма. В статье содержится музыкальная характеристика главных героев, а также анализ закадрового звучания инструментальной музыки. В заключении статьи автор пишет о значении, которое имел данный фильм в истории развития узбекского кинематографа.

SUMMARY. This article is devoted to the features of sound-visual editing on the example of the film “A Man Goes After the Birds” (1975). The author of the article considers the functions of musical and noise design of the film. The article contains the musical characteristics of the main characters, as well as an analysis of the off-screen sound of instrumental music. At the end of the article, the author writes about the significance that this film had in the history of the development of Uzbek cinema.

RADIO SPEKTAKL: AKUSTIKA VA OVOZ REJISSURASI

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Tayanch so‘zlar: radio spektakl, akustik makon, ovoz rejissurasi, binaural audio, mikrofonlash, yaqinlik effekti, reverberatsiya, psixoakustika.

Ключевые слова: радиоспектакль, акустическое пространство, звукорежиссура, бинауральный звук, микрофонирование, эффект близости, реверберация, психоакустика.

Key words: radio drama, acoustic space, sound design, binaural audio, miking, proximity effect, reverberation, psychoacoustics.

Radio spektakl – bu insoniyat madaniy merosining o'ziga xos qatlami bo'lib, u tasvirsiz, faqat tovush vositalari yordamida badiiy obraz va voqelikni yaratish san’atidir. XX asrda "xayol teatri" (*Theatre of the Mind*) sifatida shakllangan bu janr, bugungi raqamli texnologiyalar asrida o'zining ikkinchi renessansini boshdan kechirmoqda. Podkastlar, audiokitoblar va striming platformalarining rivojlanishi radio dramaturgiyaga bo'lgan talabni qayta jonlantirdi, biroq bu jarayon endi yangi texnik va estetik talablar asosida kechmoqda.

Zamonaviy radio spektakllarni yozib olish jarayoni shunchaki aktyorlar dialogini tasmaga tushirishdan iborat emas. Bu – murakkab akustik arxitektura yaratish jarayonidir. Agar kino san'atida vizual tasvir ustuvor bo'lsa, radio spektaklda ovoz rejissyori tinglovchining tasavvurini to'liq boshqaruvchi yagona "operator" va "rassom" hisoblanadi. Ilmiy nuqtai nazardan, bu jarayon fizik akustika qonuniyatlari va insonning tovushni idrok etish psixologiyasi (psixoakustika) kesishmasida yuz beradi. Professor B.To'rayev ta’kidlaganidek: "Radiojurnalistika va audio san'atda so'zning ta'siri bevosita texnik sifat va akustik aniqlik bilan bog'liq bo'lib, tinglovchi ongidagi tasvirni aynan ovozning tembri va makondagi o'rni chizib beradi" [1, 48-bet]. Ushbu maqolaning dolzarbligi shundaki, an'anaviy radio eshittirish usullari bugungi yuqori sifatli (Hi-Res Audio) va immersiv (qamrab oluvchi) audio talablariga har doim ham javob bera olmaydi. Tinglovchi endi oddiy mono yoki stereo tovushni emas, balki voqea ichida bo'lish hissini beruvchi 3D (binaural) ovoz maydonini kutmoqda. Shu bois, ovoz rejissyorining oldiga qo'yilgan vazifa murakkablashdi: u nafaqat texnik sifatni ta'minlashi, balki tovush orqali masofa, hajm, harakat va hissiyotni aniq yetkazib berishi shart. Ovoz yozishga tayyorgarlik va studiya akustikasi: Radio spektaklni yozib olish jarayoni studiyaga kirishdan ancha oldin boshlanadi va bu bosqichning eng muhim qismi – akustik muhitni loyihalashdir. Ovoz yozish jarayonida xonaning fizik xususiyatlari yozib olinayotgan signalga bevosita ta'sir