THE DEVELOPMENT OF THE ART OF DUBBING-IN IN THE HISTORY OF THE KARAKALPAK FILM ART

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Summary. The article is about Talasbay Abdireimov, who was first to develop the dubbing-in editor's profession the early 1970s, which had been completely new in the film art of Karakalpakstan. He used to work for 10 - 15 days on each film with other actors who were actors attracted to dubbing in films from mainly from Russian into Karakalpak language. He selected the best actors from Stanislavlskiy Drama and Musical Comedy Theatre (now Karakalpak Berdakh Academic Music Theatre) in Nukus for dubbing-in films. He himself was also the scriptwriter of several documentaries such as films "The Men of Takhiatas" and "Relatives in Alatau)" and many others as part of the development of the Karakalpak art of the documentaries.

Keywords: film director; dubbing-in director; scriptwriter; actor; documentary film; ecology; wages (fees); re-recording.

There are innumerable numbers of professions in the world and the sector of cinema production also has its own complicated and interesting types of professions. One can see there a scriptwriter, a film-director, a cameraman, a film editor, make-up experts, an artist, sound-designer, light operator, computer graphics designer and many other experts proficient in the trade related to the cinema production sector.

On 28 December 1895 - the day which is regarded as the day of the birth of cinema - the Lumiere brothers, Louis and Auguste Lumiere, for the first time demonstrated to the world a motion picture of a train, and their two-minute film being demonstrated in Tokyo, Sankt Petersburg, Cairo, Delhi, Shanghai, Rio de Janeiro and other cities surprised the whole world with their discovery in the world of film a surprise to the next year in 1896, a two-minute film [2, 5]. Although, it has been a little more than 125 years since the film appeared first, the film sector is developing day by day and nourishing our people spiritually. Based on a decree issued by President of Uzbekistan Sh. M. Mirziyoyev on 7 April No. PK – 6202 "On raising the art of the film to a new phase and improving the state support to the sector" [1], the Karakalpak sector of the art of film is also together with other republics making wider steps to continue boosting the attention to the art of film. Karakalpakfilm film studio, basing itself on its own many-years of experience, initially, starting as early as from the period when it was "The Karakalpak Branch of Uzkinokhronika" (Uzbek Newsreel) and when Talasbay Abdreimov was a film director of the The Karakalpak branch of Uzkinokhronika in 1973, he developed the art of dubbing-in for slightly more than 30 years at Uzkinokhronika. It goes without saying that stage directors gather a group of actors in a theatre and having tested each of them cast them the roles in a play. Talasbay Abdireimov also selected a company of actors for the art of dubbing-in exactly the way they were selected by stage directors of Gorkiy Moscow Art Academic Theatre, O. Efremov, Mark Zakharov of Lenkom Moscow State Theatre, Anrey Goncharov of Vladimir Mayakovskiy Academic Theatre, Vladimir Sturua of Georgia's Shota Rustaveli Academic Drama Theatre, Azerbaijan Mambetov of Kazakh Academic Drama Theatre and raised the Karakalpak art of dubbing-in to a high level [3].

Talasbay Abdireimov was born in 1947 in Takhtakopir District of the Republic of Karakalpakstan. He graduated from a secondary school No.1 in the district centre (Takhtakopir) in 1964 and worked in a production sector for two years. After he returned having graduated from Ostrovskiy Tashkent State Theatre and Art Institute in 1973, he started working as a director at "The Karakalpak Branch of Uzkinokhronika" film studio. He worked fruitfully more than thirty years at the film studio and participated in dubbing-in about 300 feature films into Karakalpak language. Beginning from 1990, along with dubbing-in feature films, he has been working on documentaries, too. The first documentary film taken by him is called "Forty Fifth Spring". This film is about the creative work and life of a People's Poet of Karakalpakstan, Tajetdin Seytzhanov. The scriptwriter and the director of the film is Talasbay Abdreimov, cameraman B. Bazarbayev. He worked on a documentary film called "The Grief of the River (in Russian – "Rechnaya Pechal")", which consisted of two parts [4]. He passed the distance from the Pamirs to the Aral Sea by aircraft, helicopter, train, cars and by other means of transport, closely studying the state of the river. Landing the helicopter at the upper reaches of the Karakum Canal, he took the documentary film and participated with his documentary film in an international symposium on the ecology of the Aral Sea, held in the town of Aralsk in the Republic of Kazakhstan [5]. The work of the cameraman of this documentary, Kalbay Isakov, was excellent. Talasbay Abdireimov has more than 15 documentary films and he himself wrote the scripts of

more than ten of them. Among them "The Invaluable", "The Men of Takhiatas", "Doctor Oral", "Aman, Yesen, Tursyn (dedicated to newborn triplets, meaning: 'Safe, Live, A Long-Standing One')", "Our Own Shake (dedicated to the life and creative work of a famous deceased comedy actor Shamurat Otemuratov)" and "Relatives in Alatau" by Muratbay Nyzanov are worth mentioning. A documentary dedicated to the life and creative activities of People's Actor of Uzbekistan and Laureate of Berdakh State Prize, Shamurat Otemuratov. A documentary "The Symphony of Life" by Eldar Mamedov participated in a Central Asian Festival of Ecological Journalism in Tashkent in November 2004. In this film, Talasbay Abdireimov could well find, along with the selection of good personnel and the consistency of the plot, a film director's decision (film director's decision - author).

Working with each actor, appropriate use of the diction of each actor, well-timed opening and closing of the lips, being able to show the inner world of each character of a film better than the actors playing them depend on the quick-wittedness of the dubbing director. The actors of those times, being freed from their plays or rehearsals of plays at 21:00 o'clock in the evening, used to come to the dubbing studio to be busy with work of dubbing-in till 02:00 or 03:00 next morning, says [6] in a conversation with you. He formed a group from young gifted actors of the Stanislavskiy Karakalpak State Theatre in 1974 - 75, Dosbergen Ranov, Najimaddin Angsatbayev, Reyimbay Toreniyazov, Khojabergen Ayymbetov, Mambetbay Sadyqov, Raykhan Saparova, Jalgasbay Sultabayev, Syrga Ayymbetova, Baltaniyaz Qayypov and others to translate films of 1974 and 1975 into Karakalpak language. The Karakalpak film dubbing-in studio did not have such opportunities as had Uzbekfilm. Microphones were old and the dubbing-in hall was not such as it was in Tashkent, he says. It is noteworthy that actors used to be on tour to give performance for 12 months a year and I used to the invited actors for dubbing-in to voice a film in Karakalpak, T. Abdireimov says anxiously. Taking into account all the difficulties, T.Abdireimov used to go to the higher officials with a letter proposal, demanding the rise of the wages (fees) of the actors from the amount of 10 roubles to 13 roubles, depending on the parts they had played in a play. As for the dubbing director was paid a wage of 190 soms for a first category film and 150 soms for a second category film, however the gifted dubbing director, T.Abdireimov, always made efforts to deliver first category films. These are the figures for the fees paid for films produced in 1974 - 1975, and voice recording alone would take from 10 to 15 days in those days, as for the rest of the work such as re-recording from tape to tape, having each tape roll developed and rerecording noises, musics and songs used to be done separately and all these tasks were the direct service duty of a dubbing director [6]. Now. T. Abdireimov is in well-deserved rest (a pensioner), has a wife, two sons, two daughters, and is an honoured grandfather of 12 grandchildren and two grand-grandchildren. Abdreimov, who began his work as a dubbing director in 1973, was pensioned off as a first category dubbing director in 2007. A creative person has an outstanding characteristic feature, that is when hears positive opinions of people about a film or dubbing in a film, he is the happiest person in the world, he cheers up and gets inspiration from them and tries to create more works. The dubbing director, Talasbay Abdireimov, about whom we are speaking, it will not go amiss if we say that he is the dubbing director who laid the foundation of dubbing films in the history of Karakalpak films.

Copy from the list of the films from the ledger in the office of Talasbay Abdireimov at the Karakalpak Branch of the Uzkinokhronika.

Films of 1974: 1. We are waiting for you, guy. 2. Kyz Jibek 1st part. 3. Kyz Jibek 2nd part. 4. Hot snow. 5. Seventh bullet. 6. Ocean explores. 7. Ram and Sham 1st part. 8 Ram and Sham 2nd part.

Films dubbed in in 1975. 1. The boy was called captain. 2. Worshipper. 3. Only old people go to battle. 4. Anger. 5. The light at the end of tunnel. 6. Abu-Rayhan Beruniy 1st part. 7. Abu-Rayhan Beruniy 2 nd part. 8. Affair of the heart. 9. The last feat of Kamo. 10. Stratagem against greediness (avarice). 11. Bobby (India) 1st part. 12. Bobby (India) 2nd part.

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Rezyume. Maqola Qoraqalpog'iston kino san'atida mutlaqo yangilik bo'lgan 1970-yillar boshida dublyaj-muharrirlik kasbini birinchi bo'lib rivojlantirgan Talasbay Abdireimov haqida. Asosan rus tilidan

qoraqalpoq tiliga filmlarni dublyaj qilishga qiziqadigan boshqa aktyorlar bilan birgalikda u har bir film ustida 10-15 kun ishlagan. U Nukus shahridagi Stanislavlskiy nomidagi drama va musiqali komediya teatrining (hozirgi Berdaq nomidagi Qoraqalpoq akademik musiqa teatri) eng yaxshi aktyorlarini filmlarga dublyaj qilish uchun tanlab oldi. Uning o‘zi ham qoraqalpoq hujjatli filmlar san’atini rivojlantirish doirasida “Taxiatos odamlari”, “Olatovdagi qarindoshlar” va boshqa ko‘plab hujjatli filmlarning ssenariy muallifi bo‘lgan.

Резюме. В статье рассказывается о Таласбае Абдиреимове, который начала 1970-х годов первым освоил профессию монтажера дубляжа, которая была совершенно новой в киноискусстве Каракалпакстана. Над каждым фильмом он работал по 10-15 дней с другими актерами, которых привлекали к озвучиванию фильмов преимущественно с русского на каракалпакский язык. Он отобрал лучших актеров из Станиславского театра драмы и музыкальной комедии (ныне Каракалпакский академический музыкальный театр им. Бердах) в Нукусе для дублирования фильмов. Он сам был также автором сценария нескольких документальных фильмов, таких как фильмы «Мужчины Тахиатаса» и «Родственники в Алатау)» и многих других в рамках развития каракалпакского искусства документального кино.

Kalit so‘zlar: kinorejissyor; dublyaj rejissyori; ssenariy muallifi; aktyor; hujjatli film; ekologiya; ish haqi (to'lovlar); qayta yozib olish.

Ключевые слова: кинорежиссер; режиссер дубляжа; сценарист; актер; документальный фильм; экология; заработная плата (гонорары); перезапись.