

THE ROLE OF CINEMA COMPOSERS IN KARAKALPAK MUSICAL ART

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Abstract: The article provides a theoretical and analytical study of the role of film composers in Karakalpak musical art. The artistic and dramaturgical functions of music in cinema, as well as ways of expressing national musical heritage through cinema music, are examined. Special attention is paid to the synthesis of epic traditions and folk melodies with modern compositional approaches, which is one of the key features of the work of Karakalpak film composers. In addition, the article emphasizes the contribution of film composers to the preservation and development of national culture.

In the context of modern globalization processes, preserving national culture and art, as well as popularizing them through contemporary art forms, is of particular importance. From this perspective, cinema serves as a powerful means of reflecting the historical memory of the people, their spiritual values, and aesthetic perceptions. Music, being an integral part of cinema, plays a leading role in deepening the content of the film, revealing the inner world of the images, and influencing the viewer's sensory-perceptual perception.

In Karakalpak cinema, film composers have formed a unique creative school based on the organic combination of national musical traditions and contemporary compositional methods. In their works, they artistically reinterpret oral folk art, bakhshi art, national modal and rhythmic structures, adapting them to the language of cinema music. In this regard, studying the activities of film composers is of great scientific importance for understanding the developmental patterns of Karakalpak musical art.

An important stage in the development of compositional art in Karakalpakstan was the Decree of the President of the Republic of Uzbekistan dated August 15, 2017 No. PP 3212 "On further improvement of the activities of the Union of Composers and Bastakors of Uzbekistan."¹, on the basis of which the Union of Composers of Karakalpakstan was reorganized. The inclusion of the term "bastakor" in the organization's name indicated an expansion of its creative, organizational, and professional activities, as well as an increase in opportunities for young authors interested in composing music and song.

Since 2017, the Union has been replenished with young specialists. Among them are the "Dustlik" Order holder, talented composer and lyrical songwriter A.Pakhratdinov, musicologist and educator G.Kamalova, Zulfiya State Prize laureate A.Turemuratova, young composer Zh.Charshemov, as well as international competition laureates and educators B.Allaniyazov and S.Kamalov. The Union also included Honored Teacher, Distinguished Worker of Public Education of Uzbekistan N. Kallibekov, as well as young composers I. Karimova and R.

¹ Постановление Президента Республики Узбекистан Ш. М. Мирзиёева № ПҚ-3212. Ташкент, 2017.

Abatbayeva. It is noteworthy that the number of women composers in the republic has significantly increased, which was previously a rare phenomenon.

Composers actively participate not only in the creation of musical works, but also in public life, as well as in the events of the Union. They contribute significantly to the transmission of national musical heritage to future generations by publishing scientific articles, theses, and musical publications in both domestic and foreign publications.

Karakalpak cinema art is an independent type of artistic creation that combines various artistic directions, including composition. Since the founding of "Karakalpakfilm" on February 19, 1970, numerous feature and documentary films have been created and received the appreciation of viewers. During the period of independence, the number and artistic level of films have increased significantly.

At the same time, the development of cinema for a long time was hindered by the insufficient number of professional film composers, which was associated with the predominance of bakhshi traditions, theatrical music, and small vocal forms. In professional understanding, a composer is the author of multi-voice musical works who has special education in composition. The profession of a composer involves combining creative talent and deep theoretical knowledge acquired, as a rule, in higher music educational institutions.

The development of professional compositional creativity in Uzbekistan intensified in the late 19th - early 20th centuries, and in the 1920s-1930s, it gained intensive development due to the activities of composers such as V. Uspensky, A. Kozlovsky, G. Mushel, and others. Among the local composers, a significant contribution was made by M. Ashrafi, T. Sadykov, Manas Leviev, M. Burkhanov, and S. Yudakov.

Among the first film composers of Karakalpakstan is the outstanding composer and conductor K. Zaretdinov - laureate of the Berdaq State Prize, author of the music for the films "Konislar" (2009) and "Yeszhan bakhshi" (2011). U. Abdullayeva also made significant contributions by writing music and soundtracks for several feature films between 2008 and 2016.

Currently, young and recognized composers, including A. Paxratdinov, A. Utegenov, and others, are actively engaged in creative work, creating music for television series and feature films.

Research methodology: The research process utilized methods of historical-typological analysis, comparative analysis, as well as elements of musical-dramatic analysis. The works in the field of film studies, musicology, and sound design served as the theoretical basis. In particular, based on the principle that "music in cinema forms the emotional-dramatic space of the screen work.²", the article analyzes the functions of cinema music in the national context.

The analytical aspect of the film composer's role: Using the example of Karakalpak feature films and documentaries, we can highlight several key functions of a film composer: dramaturgical, emotional-psychological, and cultural-identification. Thus, in the film "Yeszhan Bakhshi" (2011), K. Zaretdinov's music not only accompanies the visual series but also performs the function of a bearer of epic narration, relying on the intonations of bakhshi and modal features of the national musical tradition. According to M. Sonnenschein, "the sound environment of the film should

² Bordwell D. *Film Art: An Introduction*. New York, 2016, p. 284

enhance the inner logic of the narrative, and not duplicate the image.»³ which finds confirmation in the analyzed works.

In contemporary Karakalpak films, there is a trend of synthesizing traditional modal-intonational structures with modern arrangements and orchestral solutions. This approach allows us to preserve the national identity of cinema music while simultaneously adapting it to the demands of modern audiovisual culture.

The scientific novelty of the research lies in the comprehensive examination of the activities of Karakalpakstan's film composers as an independent artistic phenomenon at the intersection of national musical tradition and cinematic dramaturgy. For the first time, the role of a film composer is analyzed not only in a historical but also in a functional-dramatic aspect.

Conclusion: Film composers in Karakalpak musical art play a key role in shaping the artistic integrity of the film.

1. The national musical tradition, integrated into cinema music, contributes to the preservation of cultural memory and national identity.
2. Contemporary compositional approaches allow for expanding the expressive possibilities of cinema music and raising its artistic level.
3. The work of Karakalpak film composers holds significant potential for further scientific research and the practical development of national cinema.

In conclusion, it should be noted that film composers in Karakalpak musical art serve as a creative bridge between cinema and music. Their activities contribute to the modern artistic understanding of the national musical heritage, reflecting the historical memory, spiritual experiences, and cultural values of the people. The work of film composers plays an important role in preserving national culture, providing aesthetic education to the younger generation, and promoting Karakalpak art internationally.

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