

AESTHETIC FEATURES OF VOICE DIRECTING IN MODERN UZBEK THEATER

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Annotation: The article scientifically analyzes the aesthetic essence of sound directing in modern Uzbek theatrical art, its role in ensuring the artistic integrity of the stage work, and its impact on the audience's perception. Sound directing is considered not as a technical element of theatrical art, but as an independent means of artistic expression. The study covers issues of sound dramaturgy, stage acoustics, elements of national music, and the combination of modern technologies. The results of the article broadly reveal the aesthetic possibilities of sound directing in modern Uzbek theater.

Key words: modern theater, sound direction, stage art, aesthetic expression, theater acoustics, sound dramaturgy.

Theatrical art is an important component of the cultural development of humanity, formed on the basis of the synthesis of various types of art. The artistic impact of a stage work depends on the harmony of elements such as dramaturgy, directing, acting, stage design, lighting, and sound. Among these elements, sound directing is often regarded as a technical tool, but in modern theatrical practice, it acquires independent aesthetic significance.

In modern Uzbek theater, the art of sound directing has risen to a new level and has become an important factor in enhancing the artistic expressiveness of stage works. The introduction of digital technologies and the use of modern acoustic systems have expanded the functions of sound on stage. Therefore, the scientific study of the issue of sound direction from the point of view of art history is relevant.

The purpose of this article is to determine the aesthetic features of sound directing in modern Uzbek theater, to analyze its dramaturgical and artistic functions.

CHAPTER I. THE CONCEPT OF VOICE DIRECTING AND ITS THEORETICAL FOUNDATIONS

Sound directing is the process of artistic organization of sound, music, noise, and silence in a stage work. In art history, voice is interpreted as an important component of the stage image [1]. The voice director's task is to create a sound environment that serves to reveal the ideological and artistic content of the work, while ensuring acoustic balance in the stage space.

In the history of theatre, sound was initially expressed through natural means. Later, the emergence of technical means expanded the possibilities of sound. In theatrical art of the 20th century, the concept of voice dramaturgy was formed, and sound became an equal means of expression with stage action [2]. Contemporary theatre theorists assess voice as an important factor determining stage time and space.

The aesthetic properties of the voice are manifested in the strength of its emotional and psychological impact. Properly chosen sounds control the emotional state of the spectator,

helping to understand the inner essence of the scene's events more deeply [3]. In this respect, sound direction is closely related to acting and directing.

CHAPTER II. AESTHETIC FEATURES OF VOICE DIRECTING IN MODERN UZBEK THEATER

In modern Uzbek theater, sound direction is developing in harmony with national and modern aesthetic views. The synthesis of national musical traditions, folklore melodies, and modern technologies gives the stage works a unique artistic spirit. In particular, the inclusion of maqom, sounds of folk instruments, and national rhythms in stage dramaturgy strengthens the viewer's sense of national identity [4].

Sound directing plays an important role in the dramatic structure of a stage work. The tension, dramatic peaks, and emotional pauses in the stage events are often emphasized through voice means. Silence, like the voice, has aesthetic significance and is used as a means of enhancing the dramatic effect [5].

In modern theatrical practice, the creative responsibility of the sound engineer has significantly increased. He actively participates in the development of the overall concept of the play, collaborating with the director. The placement of sound sources in stage space, sound balance, and dynamics ensure the integrity of the stage image. In this process, technical capabilities are subordinated to creative goals.

Chapter III. VOICE DIRECTING AND AUDIENCE PERCEPTION

The main goal of theatrical art is to have an aesthetic and spiritual impact on the audience. Sound directing manifests itself as an important psychological factor in this process. Through the voice, the viewer feels the inner rhythm of the stage events, understands the mental state of the characters [6].

Psychological research shows that sound and music directly affect human emotions. Therefore, the incorrect use of voice in stage productions can negatively affect the viewer's perception process. On the contrary, a well-developed sound dramaturgy increases the artistic impact of the performance several times [7].

In modern Uzbek theater, sound directing strengthens the emotional connection between the audience and the stage. This circumstance expands the aesthetic possibilities of theatrical art and strengthens its place in the modern cultural environment.

CONCLUSION

In conclusion, in modern Uzbek theater, the art of sound directing is an independent means of artistic expression with important aesthetic significance. It plays an important role in revealing the ideological and artistic content of the stage work and in shaping the emotional and psychological perception of the audience. The combination of national musical traditions and modern technologies further enriches the aesthetic possibilities of sound production.

Sound directing should be evaluated not as a secondary element of theatrical art, but as a creative activity equal to directing and acting performance. The scientific conclusions put forward in this article have theoretical and practical significance for research conducted in the fields of theatre studies and art history.

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