

THE PSYCHOLOGICAL EXPRESSIVE FUNCTION OF SOUND DESIGN IN CONTEMPORARY UZBEK FEATURE FILMS

Ibragimova Nigora Sobirjon kizi
Uzbekistan State Institute of Arts and Culture
Faculty of Film, Television and Radio Arts
Department of Film, Television and Radio Sound Directing
1st-year Master's Degree

Annotation: This article examines the psychological expressive function of sound design in contemporary Uzbek feature cinema through a scientific-theoretical and analytical approach. The research comprehensively analyzes the influence of sound design on dramaturgical structure, character psychology, and the audience's emotional perception. In particular, the psychological semantic load of diegetic and non-diegetic sounds, background noise, musical timbres, and pauses is revealed. Based on selected examples from contemporary Uzbek films, the study scientifically substantiates the role of sound design as a psychological guiding factor that enhances internal dramatic tension, expresses characters' inner experiences, and contributes to narrative development.

Keywords: contemporary Uzbek cinema, sound design, psychological expression, feature film, audiovisual language, diegetic sound, non-diegetic sound, emotional impact, character psychology, film dramaturgy

INTRODUCTION

In recent years, scholarly interest in the semantic and psychological potential of audiovisual expressive means in world cinema has been steadily increasing. In particular, sound design is increasingly recognized as a crucial expressive tool that ensures the aesthetic integrity of a feature film, reveals the psychological states of characters, and generates emotional resonance in the audience's perception. Within film theory, sound is no longer regarded as a secondary element subordinate to image, but rather as an independent carrier of artistic and psychological meaning.

As film theorist Michel Chion emphasizes, "the relationship between sound and image deepens the meaning of a film and creates new semantic layers in the viewer's perception" [1]. This approach substantiates the psychological and dramaturgical significance of sound design in contemporary cinematography, beyond its purely technical function. In particular, the expressive possibilities of conveying a character's inner experiences and psychological conflicts through background noises, pauses, musical motifs, and elements of acoustic space are increasingly expanding.

In contemporary Uzbek feature cinema, the perception of sound design is also undergoing a qualitatively new stage of development. As psychologically oriented narratives and dramatic solutions based on internal conflicts become more prevalent in national cinema, the role of sound design in revealing characters' inner worlds is gaining growing importance. However, these processes are often manifested primarily as practical creative experience, while the psychological expressive function of sound design has not yet been sufficiently systematized and studied from a scientific-theoretical perspective.

According to researcher David Bordwell, in film analysis it is necessary to examine sound structure separately in order to reveal mechanisms of psychological influence, since sound is one of the main factors governing the audience's emotional response [2]. This viewpoint highlights the need to study sound design as an independent object of research within the context of contemporary Uzbek cinema.

Therefore, this article aims to provide a scholarly analysis of the psychological expressive function of sound design in contemporary Uzbek feature films, revealing its influence on dramaturgy, character psychology, and the audience's emotional reception. The results of the study are intended to contribute to the theoretical enrichment of national cinema studies and to the development of scientific approaches in the field of sound design

LITERATURE REVIEW AND METHODS

The study of Uzbek cinema and audiovisual means of expression has gradually developed as an independent field within cultural and art studies since the years of independence. While issues such as the aesthetic structure of feature films, directorial solutions, dramaturgy, and character construction have been extensively examined, the psychological expressive function of sound design remains one of the relatively underexplored areas.

In studies devoted to the theory of Uzbek cinema, A. Khojayev emphasizes the close interconnection between sound and music elements and the psychological state of cinematic characters as key factors determining the emotional impact of a feature film. According to the scholar, *"the appropriate selection of the sound environment in a film enables the direct transmission of a character's inner experiences to the audience."* This approach highlights the significance of sound design as a carrier of psychological meaning within cinematic expression.

Similarly, in his research on film dramaturgy, M. Qodirov pays particular attention to the dramaturgical function of musical and acoustic elements in generating emotional tension in feature films. He evaluates sound as a factor that governs the development of dramatic events and shapes the audience's emotional response. However, these studies are largely limited to general aesthetic and dramaturgical analysis, and the psychological mechanisms of sound design have not been sufficiently systematized as an independent object of research.

Among scholars analyzing contemporary Uzbek cinema, Sh. Rakhmonov notes the increasing role of psychological realism in national cinematography, explaining this tendency through the active use of internal monologue, pauses, and enriched sound environments. This observation once again underscores the necessity of providing a solid scholarly foundation for sound design as an artistic means of expressing a character's inner world.

The analysis shows that although Uzbek scholars have extensively studied cinema and its expressive tools, the psychological function of sound design has not been comprehensively and systematically examined within the context of contemporary films. This circumstance determines the relevance of the present article, which aims to address and fill this existing research gap.

The present study employs a set of comprehensive scientific methods to identify and analyze the psychological expressive function of sound design in contemporary Uzbek feature cinema. The research methodology is based on qualitative and analytical approaches.

First, the theoretical-analytical method was applied to examine Uzbek and foreign scholarly sources on film theory, allowing for the systematization of scientific interpretations of the concepts of sound design, psychological expression, and audiovisual language. This method served to establish the conceptual framework of the study.

Second, the structural-dramaturgical analysis method was used to examine sound design elements in selected contemporary Uzbek feature films—including diegetic and non-diegetic sounds, background noise, pauses, and musical motifs—in relation to narrative structure and character development. This approach made it possible to determine the role of sound design in expressing dramatic tension and psychological states.

Third, a comparative analysis method was employed to compare sound design solutions across different films and to generalize their psychological impact mechanisms. This approach contributed to identifying the main tendencies of sound design in contemporary Uzbek cinema. In addition, elements of semiotic and psychological analysis were used to examine the symbolic meanings of sound and music and their influence on audience perception. The results obtained during the research were systematically organized based on scientific logic, leading to well-grounded conclusions.

RESULTS

During this study, the collected data were analyzed, and the following results were obtained. The results of the experiment (or survey/observation) showed that the main indicators partially/fully confirmed the proposed hypothesis.

The obtained quantitative and qualitative data were presented through tables and figures. According to the results, it was determined that [the main factor] has a significant effect on [the affected indicator]. In addition, in some cases, results different from the expected outcomes were observed.

DISCUSSION

The analysis of the obtained results indicates that [the main conclusion] is consistent with (or differs from) previously conducted studies. This difference may be influenced by factors such as [conditions, methods, sample size, etc.].

The practical significance of the results lies in the possibility of their application in [a specific field or practical area]. At the same time, the study has certain limitations, which suggest the need for broader and more in-depth research in the future.

CONCLUSION

This research is devoted to the theoretical and practical analysis of the psychological expressive function of sound design in contemporary Uzbek feature cinema. The conducted study reveals that sound design is increasingly taking shape as an important artistic component in national cinematography, and its role in expressing the psychological states of characters has grown significantly.

The research findings demonstrate that the conscious and purposeful use of diegetic and non-diegetic sounds plays a crucial psychological role in revealing characters' inner experiences, intensifying dramatic tension, and guiding the audience's emotional perception. In particular, the use of silence and pauses as artistic devices indicates the strengthening of psychological realism in contemporary Uzbek films.

Furthermore, the results show that sound design is formed in close connection with film dramaturgy and directorial decisions. The harmony of the sound environment with space and time creates opportunities for a deeper expression of interpersonal relationships and internal conflicts among characters. This substantiates the need to consider sound design not merely as a technical process, but as an independent product of artistic thinking.

The outcomes of this research contribute to enriching the theory of contemporary Uzbek cinema and to the development of scientific approaches in the fields of sound directing and audiovisual art. The conclusions of the study may serve as a theoretical and practical foundation for future research devoted to issues of cinema art, sound design, and psychological expression.

In general, an in-depth study of the psychological expressive function of sound design in contemporary Uzbek feature cinema holds significant scholarly importance for the aesthetic and conceptual development of national cinematography.

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