



Creative-Style Research Of Choreographers in the Art of Uzbek Dance

¹Usmanova Gulasal Normukhammad Kizi, ²Sultangirova Irina Radikovna, ³Xudoynazarova Shaxzoda Tursunovna

¹State Academy of Choreography of Uzbekistan Head of the "Choreography" department, Doctor of Philosophy in Art Studies (PhD).

²Head of the Department of "Choreography Pedagogy" of the State Academy of Choreography of Uzbekistan

³Senior teacher of the State Academy of Choreography of Uzbekistan, Doctor of Philosophy in Pedagogical Sciences (PhD).

(Received: 07 October 2023

Revised: 12 November

Accepted: 06 December)

KEYWORDS

Idea,
libretto,
choreographer,
art,
ballet master,
dramaturgy,
climax, exposition,
music.

ABSTRACT:

In this article, the role of national folk dances in the creativity of dancers and ballet masters in our country today, the originality, ancient values, priority traditions, artistic principles, innovations in ballet mastering and performance art in the art of republican choreography are studied.

The effectiveness of large-scale reforms implemented in all spheres of our life, first of all, is inextricably linked with the revival of our people, the in-depth study of our rich historical heritage, the preservation of our traditions and customs, the development of culture and art, science and education, and most importantly, the change and rise of society's thinking. In the spiritual and educational reforms of our independent country, the active participation of artists and the education of young people as a loyal and well-rounded generation are of great importance. The role of the ballet master's art in educating such spiritually mature people is incomparable.

A choreographer is a creative person. Nature comes alive in his hands. All events occurring in nature are transferred to the stage through the human factor. The profession of ballet master demands a lot from the artist. Virtue, goodness, beauty, sophistication, knowledge, hard work, philanthropy, let's say, he embodies all the good qualities. It is about these beauties that the human factor sings through actions. When the ballet master brings the performer to the stage, he clarifies why he should do this action, what is happening around him. The ballet master must build the basis of the different movements, not the sequence.

The word Balletmeister is derived from the German word "Balletmeister" and means ballet master, author and stager of dance scenes in ballet performances, choreographic performances, opera, operetta, dramatic performances. In addition to creating a choreographic stage work, dances, sequence of actions and its system, the ballet master is responsible for all the makeup (makeup) of the performers and specially selected stage clothes for the image, stage decoration and stage lights. All this is definitely shown on stage through his idea. A ballet master is a specialist working in musical theaters, pop art, ensembles of classical and folk stage dances, and staging ballroom dances. So, according to this, the activity of a ballet master is divided into four parts: composer, stager, tutor, ballet master-pedagogue. The ballet master thinks about the essence of the newly created work, prepares the dance music, its libretto, dramaturgical basis, compositional plan. Also, not only the work of a ballet master, but also the services of a composer, dramatist, artist, and costume designer are incomparable in the creation of a particular stage work. As a result of the collaborative work of the representatives of this field, a complete stage work comes to a conclusion. That is why the ballet master must have rich musical, literary and visual knowledge.



During the years of independence, the festivals and contests held at various levels also stimulated the development of dance and gave a new meaning to the work of the ballet master. The organization of Navruz, Independence Day, "Sharq Taronalari" festival, ancient cities and great ancestors' jubilee celebrations was especially important in this regard. Theatrical holiday performances opened a new way for the development of dance art in general, as well as for artists and ballet masters of national professional ensembles.

It is known that creating choreographic scenes in large-scale public performances is a complex type of creativity that requires special professional skills. By this time, many ballet masters were involved in this work and some of them managed to show their identity in this direction. Now, in the choreographic system, the number and quality of ballet masters staging square dances and the dances staged by them began to increase. One such ballet master is Shakir Akhmedov. Sh.Ahmedov tried to reveal the ideological and artistic content of the play through his dances, and in this way "Flower and Navroz", "Love's Navosi", "Yusuf and Zulayho", "Fatima and Zuhra", "Cry of Love" and "Hasan Kayfiy" enriched many performances with choreographic tools. The skilled ballet master communicated with the choreographer-directors about finding a stage image for each piece in the theater productions, and interpreting it as a support and means of dance. One of the results of such cooperation was the performance "Layli and Majnun". In the Uzbek State Musical Drama Theater named after Muqimi, Sh.Ahmedov staged a performance consisting of attractive dances based on the epic "Layli and Majnun" by A.Navoy. All dance works staged based on the ideas of the ballet master are successful and are well appreciated by experts. Especially, the scene where the dancing girls express the love in Majnun's heart with subtle movements when Kais is wandering in the deserts in love with Laila did not leave the audience indifferent.

While the great power of love is shown in the dances of these performances, it is observed that the ballet master showed the main idea of the stage director through choreographic scenes. Sh.Ahmedov worked in the group of ballet masters during the celebrations of Independence and Navruz, and contributed to the creation of choreographic dramaturgy of public holiday performances. The art of dance has become the main

and important component of the celebration at major events such as the Independence and Nowruz holidays, the International Music and Song Festival "Sharq Taronalari", which is held every two years.

Public holidays cannot be imagined without dance and choreography. Therefore, almost all dance groups and ballet masters in our republic were involved in these events.

Shakir Ahmedov created the composition "Khamisa" dedicated to the 560th anniversary of Alisher Navoi for the Independence celebrations in 2001. In it, he managed to reflect the plot of all five epics in one block. The epics "Hayratul Abror", "Farhad and Shirin", "Layli and Majnun", "Sabai Sayyor", "Saddi Iskandari" included in "Hamsa" have deep content and sharp philosophy. The ballet master's task is to create a dance performance by connecting short pieces together, keeping this content, plot, philosophy, and the supreme goal of the genius poet.

This composition rose to the most culminating peak of the field performance and once again demonstrated the great potential of our national dance art. This was definitely the result of the creative search of the skilled artist Shakir Akhmedov.

Shakir Akhmedov was able to leave his mark as a ballet master even in the festivities held in connection with the national Navroz holiday. In particular, his section "Avesto", staged in 2001, has a special place. While preparing this section, the ballet master carefully studied the "Avesta", which is considered the holy book of the Zoroastrian religion, and observed its deep meaning regarding "Good word, good thought, good deed". In this section, the fight between good and evil is depicted with the help of huge philosophical dances such as full-on clashes with intense drama and finally the salvation of the world by beauty. More than 200 dancers participated in this part.

Today, the task of art is extremely wide and is becoming more and more intense. After all, in order to influence the thoughts of the people of the information age, to create a work of art that excites and delights them, it is necessary to think on a broad scale, to know, learn and essentially bring the most advanced principles of world culture into one's work. While communicating with the world community, it is important for each artist to remember his ancient national values, centuries-old traditions and be able to use them for the development



of modern art. Such a complex task requires constant research from the ballet master.

When we talk about such artists, Kadir Mominov, one of the skilled artists of today, comes to mind. Kadir Mominov laid the foundation stone for the art of ballet

master in our country. Turgunboeva, I.Okilov, Q.Mirkarimova, as well as the student of Akbar Mominov, Shakir Akhmedov, who served the next period of development.



When Kadir Mominov started working as a ballet master, he began to search for his own way and style. He re-enacted the dances "Tanovar", "Dilkhoroj", "Munojot". Now these dances have been re-enacted to be performed not by a single dancer, but by a mass dance troupe of girls. Q. Mominov's teacher M. He turned Turgunboeva's solo dances into public dance works. In the dances staged by Kadir Mominov, the number of technical and national choreographic languages using the most complex elements, which show the ability and individuality of the ballet master, shows that he is a ballet master with his own style.

Q.Mo'minov considered it his duty to regularly review previously staged numbers and teach the new generation the works that are rich in content, artistically thorough and loved by the people. In this regard, common and individual raks were treated equally. One of such works "Fergana Youth Dance" has been preserved in the repertoire for 60 years. We should always be proud of such national works.

Because our dances are of great importance in the national-spiritual education of young people, in increasing their sense of initiative and pleasure. In addition, such dances introduce fans to authentic Uzbek



costumes, actions, in a word, all aspects of the nation. As a choreographer, Q. Mominov considers it his duty to keep up with the times, to go out into the world with our art in accordance with world standards.

The creative activity of Q. Mominov is of special importance in the staging of public square dance compositions. Q. Mo'minov for the first time in collaboration with Sh. Ahmedov staged the dance composition "Ozodlik" to the music of Bakhtiyor Aliev for the Independence Day. This dance composition is significant because it reflects the joy and happiness of the people who have gained freedom from the colonial rule of many years, as if they have come from winter to

dawn. This dance performed by more than a hundred dance performers is considered as a complete work of art that reveals the essence of the festive celebration.

From year to year, the staging of dance works in harmony with the idea of this great holiday becomes more and more perfect. During the festival, historical figures were brought to life on the big stage, and dances were staged in harmony with theatrical performances, as if our great ancestors were singing music. Also, restoring the name of our great scholars, our proud ancestors, widely celebrating their birthdays as a holiday has become a tradition of the independence period.



The dances staged by Kadir Mominov are of particular importance as a novelty in the national dance art, due to the unique creativity and innovation of the dance art. By learning and researching the dances that have been passed down from generation to generation by ordinary people and performed by amateurs, he created a foundation for being recognized as a mature ballet master and artist of Uzbekistan in the future as a worthy

student of the teachers who established the professional Uzbek national dance art.

Another ballet master who managed to create new artistic principles in the Uzbek national dance art by introducing modern tools is Karima Uzokova. He differs from other ballet masters in that he usually focuses on the deep study of aspects that reveal the character of that nation to create each character.



The findings obtained during the research are reflected in jilvas and rafters, which represent the leading

features of the national image.



Karima Uzokova works in a more imitative style. In his dances, he imitates labor processes, the movements of animals and birds, and stage dances in harmony with the dance drawing and his choreographic language.

K.Uzokova's deep study of dances of different nations, her deep understanding of the semantics of movements in them made her later search for her own path in Uzbek dance. These searches were not in vain. He used folk dances to enrich national performances. Introduced new expressions, expressions, symbols. Dances such as "Peacock" and "Swallow" staged by K. Uzokova became valuable due to their deep Uzbek spirit and the interpretation of the miracles inherent in the nature of birds in unique elegant movements.

Karima Uzogova's deep knowledge of the Uzbek national art, as well as the basics of dance art of world nations, allows her to improvise. In the art of choreography, "improvisation" means searching for and finding appropriate means to fully create an

arrangement suitable for a particular piece of music. Not all ballet masters and dancers have this feature. K. Uzokova is the owner of such a unique talent. He belongs to the category of people who have the ability to think of different ideas for any music, create movements according to his image, and create a high-quality work.

In the concert program organized in connection with the 22nd anniversary of independence, he will stage a dance to the song "Motherland" performed by singer Gulsanam Mamazoitova. The word "Kaaba" was also used in the lyrics of this song. In the culminating part of the dance, the artist brings the static dance pattern to life on the stage through an ornamental dance pattern from 150 performers, emphasizing this "Kaaba". He creates a combination of Uzbek national and classical dance movements that match each word of the song. His dancing is highly appreciated by all ballet masters and other specialists.



In the years of independence, along with the great tasks of returning to our national dance art, studying our heritage values in depth, introducing modern tools recognized in world art, new ways of interpretation were achieved. With the honor of independence, the auspicious work of creating performances based on national dances for the first time in Uzbekistan showed the skill and high qualification of ballet masters. Creation of dance theater and choreographic scenes revealed new possibilities of Uzbek national dance art. Today, the increasing number of styles, trends, and creative principles in Uzbek ballet mastery brings a number of successes in the art of dance, but also creates some problems, the elimination of which is extremely important for the future of our art. In this article, the creative activities of Sh. Ahmedov, K. Mominov, K. Uzakova, who are distinguished by their professional signature, style, and innovation in the art of Uzbek

ballet masters, are studied, the dance works staged by them are scientifically analyzed, and the work of these creators is recommended as a school for the ballet masters of the next generation.

References

1. Avdeeva L. From the history of Uzbek national dance. (Uzbek traditional dance art from ancient times to 2000). - T. "Uzbekraqs" national dance association named after Mukarrama Turgunboeva. 2001. –204 pages.
2. Smirnov I.V. Art ballet master. - Moscow, 1986. - 192 c.
3. Usmanova G.N. "Development principles of Uzbek dance art in the period of independence". San.f.f.d (PhD) - Tashkent: 2022. - 140 p.