



Main Stages of Activity Of Representatives of the Choreographic Art of Uzbekistan in the History of the Development of Stage Dance

¹Jalilova Shirin Shuxratovna, ²Muxamedova Ugulay Nizamovna, ³Maxmudova Maloxat Maxmudovna, ⁴Abdiyeva Gulishod Esonbekovna

¹State Academy choreography of Uzbekistan Senior Lecturer Muxamedova Ugulay Nizamovna

²State Academy choreography of Uzbekistan Professor

³State Academy choreography of Uzbekistan assistant professor

⁴State Academy choreography of Uzbekistan assistant professor

(Received: 07 October 2023

Revised: 12 November

Accepted: 06 December)

KEYWORDS

Uzbek dance,
choreographer,
dramatist,
Zang,
Pilla,
Kema uyin,
Sadr,
Gul uyin.

ABSTRACT:

This article is devoted to the history of Uzbek dance art, in which the emergence, formation, stages of development, as well as development paths of Uzbek dance art are analyzed in detail.

In the development of Uzbek choreographic art, the decisive role initially belonged to a galaxy of talented musicians and dancers - choreographers - who came from the people and continue the folk traditions. This situation left its mark on the entire further development of national choreography in Uzbekistan.

As is known, a special role in the first stages of the formation of stage dance belonged to doir-player musicians, who acted as creators and directors of dances, teachers and educators of dancers and dancers. This situation was determined by two main reasons: the leading, "shape-forming" role of rhythmic formulas - usuls in the art of dance and the traditionally established status of the musician-doyra among other carriers of the art of dance. As an example, we can cite the observation of L.A. Avdeeva, compiled by her on the basis of many years of practical experience in communicating with musicians: "From generation to generation, doirists accompanying the dancers passed on to each other dozens of rhythms, the secrets of their skill, and since each rhythm has a its specific expression in movement, then these movements. Essentially, before the revolution, dancers' teachers and "choreographers" were doirists. People never said "so-and-so's dancer

danced," but always said "so-and-so's dancer danced," and then they said the dancer's name."

[1. With. 35-36].

Such a key figure in the development of Uzbek stage dance was the outstanding musician - doira player Usta Alim Kamilov (1875 - 1953). His name is associated with the creation of the first stage mass and solo Uzbek dances, which he staged with Tamara Khanum, then a young aspiring dancer. This period of creativity of Usta Alim and Tamara Khanum is considered to be the first stage in the development of Uzbek stage dance. "One of his many students, People's Artist of Uzbekistan Roziya Karimova once said: "If we call Tamara Khanum the mother of Uzbek Soviet dance, then Usta Alim Kamilov is its father" [2. With. 24].

In 1928, Usta Alim and Tamara Khanum organized a training studio at the Experimental Music and Drama Theater in Samarkand. This event was of great importance for the further development of new professional Uzbek dance. Here they begin to teach young people folk dancing and playing folk instruments. By this time, Tamara Khanum, despite her youth, had already participated in Khamza's propaganda team, traveled around the republic with concerts with M. Kari-Yakubov's ensemble, performed



in 1925 in Paris, studied in Moscow at the choreographic department of a theater technical school and much more. In a training studio in Samarkand, Tamara Khanum teaches young people professional skills, using all her practical knowledge accumulated by this time, national and European and Russian dance experience.

Usta Alim is simultaneously engaged in systematizing Uzbek dance rhythms (usuls), while simultaneously composing new rhythms within the existing tradition. He creates a harmonious system of usul rhythms, which later served as a reliable basis for the development of Uzbek national choreography. All the main rhythms in the performing version of Usta Alim were subsequently recorded and published by the Uzbek musicologist I.A.

Akbarov in a collection entitled “Rhythms of Doira: Collection of records of Uzbek usuls. Recorded by I.A. Akbarov from the People’s Artist of the UzSSR Usta Alim Kamilov” [3.]. Based on the rhythms presented in this collection, one can get an idea of the rhythmic nature of the main dance compositions created with the participation of the master.

Usta Alim attached great importance to the study of rhythms by beginning dancers and musicians. His words on this matter are known: “Every tambourine player, every dancer should and must know the usuli rhythms with the help of which dances are constructed. It is impossible without this. Usuli is the alphabet of dances” [Cit. according to the book: 4. p. 24].



It is no coincidence that most of the dance compositions created by Usta Alim and Tamara Khanum in the early period of their work were based solely on usul rhythms, without the use of an accompanying instrumental ensemble. To display Uzbek art in 1930 in Moscow at the first Olympics of the arts of the peoples of the USSR, they prepared new versions of the famous ancient dances “Sadr” and “Gul-uyin” (created on the basis of the famous dance suite “Katta-uyin”). Both dances were performed exclusively to the accompaniment of Usta Alim’s doira. Using the same principle, the dances “Zang”, “Pilla”, “Kema-uyin” and others were developed and staged. Based on well-

known folk material, Usta Alim and Tamara Khanum filled it with new artistic content. The new interpretation of these dances was received with great enthusiasm by the audience. And this happened despite the fact that the Sadr dance in the recent past was directly related to the ritual of burial and commemoration of a person.

Another significant figure in the first period of development of Uzbek stage dance was the most famous and beloved dancer, wit and artist of the Kizikchi folk theater Yusup-Kizik Shakardzhanov (1869 - 1959). His multifaceted folk artistic creativity gained great popularity at the end of the 19th and



beginning of the 20th centuries. His first student in the 20s and subsequent years was Tamara Khanum, to whom Yusup-Kizik passed on his entire huge repertoire and taught the intricacies of dance skills. Yusup-Kizik participated in many theatrical and dance endeavors of the early period of the development of stage dance. In 1926, he became a member of the first State Uzbek Ethnographic Ensemble, prepared programs and participated in a number of major artistic decades, festivals and other similar events both within the country and abroad (in 1930, 1937, 1959). Yusup-Kizik was an expert in various types of traditional dance, its large and small forms. His legacy is distinguished by its synthetic nature and breadth of coverage of the traditions of spectacular art in their diverse manifestations.

The second stage in the formation of modern Uzbek dance is associated with the creative activity of Mukarram Turgunbaeva, an outstanding dancer, dance director, choreographer, dramatic dance actress, teacher, creator of the famous ensemble "Bakhor". Mukarram Turgunbaeva, as well as Tamara Khanum, was a member of the Musical and Ethnographic Ensemble created by M. Kari-Yakubov in Samarkand in 1926.

A large number of books and articles, many enthusiastic statements and observations are dedicated to the brightest and amazing art of Mukarram Turgunbaeva. Her development as a dancer and director of modern mass and solo stage dances was influenced by several sources and factors, three of which are the main ones:

- 1/ Traditional folk dance, presented in various local traditions, and above all, in its Fergana school;
- 2/ The creative experience of her teachers, mentors and contemporaries - Tamara Khanum, Usta Alim Kamilov, and others;
- 3/ Classical and modern European and Russian ballet art and the experience of outstanding choreographers of that era - Ilya Arbatov, Kasyan Goleizovsky, Fyodor Lopukhov and others, who taught Mukarram the best achievements of the European dance school.

From the beginning of the 30s, Mukarram Turgunbaeva began her creative work in ballet, opera and musical-dramatic performances of the Opera and Ballet Theater (later named after Alisher Navoi), which continues for many decades. She participates in a variety of capacities - as a dramatic actress, dancer, folk dance director, choreographer, consultant - in fact, in almost all ballet, many opera and musical-dramatic performances of this period, starting from the earliest ones. Mukarram Turgunbaeva considered her work as a theater choreographer, who created a whole panorama of productions that went down in the history of the musical culture of Uzbekistan, to be very important, since it was this profession that helped her in creating her own program of modern national choreography in the "Bakhor" ensemble. And moreover, thanks to her deep understanding of the nature of classical ballet, Mukarram Turgunbaeva found her own way of synthesizing traditional Uzbek dance and European achievements.





Mukarram Turgunbaeva showed her extraordinary talent as a dancer and choreographer already in her first ballets – “Buttermilk” (1933) and “Shahida” (1938). In 1940, a ballet on a national theme was staged – “Guland” (music by E. G. Brusilovsky to a libretto by Tamara Khanum, Uygun and M. Yankovsky), where Mukarram Turgunbaeva performed a solo dance Guland with a dagger, which was preserved in the memory of contemporaries as amazingly heartfelt and impressive [5. p. 467].

Work at the Bolshoi Theater gave M. Turgunbaeva vast practical experience in the field of staging national stage

dance and finding innovative solutions for the synthesis of European classical ballet and national choreographic art. All this experience was soon in demand when Mukarram Turgunbaeva headed the dance ensemble “Bakhor” that she created (in 1957). It was here that the talent of a wonderful dancer and dance director fully developed, thanks to which the Bakhor ensemble received worldwide recognition. A number of wonderful works were created here, classified as “modern classics” of Uzbek stage dance.



To summarize, it should be noted about the outstanding role of figures of Uzbek choreographic art in the formation and development of stage dance - which became the beginning of a new era, a new stage in professional stage dance.

Bibliography:

1. Avdeeva L.A. Dance art of Uzbekistan // Tashkent: State Publishing House of Fiction, 1960
2. Abidov T. Usta Olim Kamilov. Tashkent: State Publishing House of Fiction, 1958.
3. Rhythms of doira: Collection of recordings of Uzbek usuls. Recorded by I.A. Akbarov from the People's Artist Usta Alim Kamilov. Tashkent: State Publishing House, 1952.
4. Abidov T. Usta Olim Kamilov. Tashkent: State Publishing House of Fiction, 1958. – 76 p., illus.
5. Korsakova A.F. Uzbek Opera House. Essay on history. /Editors: Georg Goyan, M. Rakhmanov. Tashkent: State Publishing House of Fiction, 1961