

**PECULIARITIES OF THE CHOREOGRAPHIC LANGUAGE OF THE NATIONAL
BALLET PERFORMANCES NAMED AFTER NAVOI**

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ANNOTATION

The article reveals the peculiarities of the choreographic language of ballet performances of national content in the repertoire of the Bolshoi Theater. A. Navoi. The ballets "Amulet of Love", "Tomiris", "Poem of Two Hearts", "Humo" define the artistic originality of the Uzbek theater. The variety of stylistic solutions in the choreographic language is dictated by the artistic concept.

Key words: *choreography, performance, image, staging, classics, repertoire, expressiveness, plot, character.*

In modern Uzbekistan, the art of ballet occupies one of the important places, being a significant component of the general culture of the country and an integral part of its cultural image. National Uzbek ballet is over ninety years old. The path of its development led to the birth of an original ballet theater with its own characteristic features. The creative credo of the ballet troupe of the State Academic Bolshoi Theater. A. Navoi is defined by a combination of classical productions, national and innovative performances in his repertoire policy. An important part of the repertoire of the Bolshoi Theater. A. Navoi are ballets with a nationally oriented theme, which show the original face of the Uzbek ballet theater. The appeal of Uzbek ballet art to national culture, to the embodiment of various aspects of folk life led to the search for various ways of reflection, new genre formations, which fully revealed the versatility of the topic.

The nature of the transformation of national imagery in the ballet art of Uzbekistan took a difficult path. If at the initial stage, the "sound" of a folk theme was carried out by citing Uzbek folklore dance (ballets "Pakhta", "Shahida", "Gulyandom"), then in the subsequent development folk images were embodied in a generalized character, undergoing stylization. Progress in this area moved from Ballerina, with its simple juxtapositions of classical dance with Uzbek folk dance, to the already much more complex plot of Tomiris, containing a sharp conflict, a dramatic line of character development, posing the problem of moral choice for the heroes.

The performance Amulet of Love (composer M. Ashrafi, choreographer G. Izmailov; based on the work of B. Gargi, 1969) received a long stage life for the National Ballet Amulet of Love in the repertoire of the State Academic Bolshoi Theater. A. Navoi is of particular importance. Staged in 1969, the play has not left the theater stage for over fifty years. The ballet follows the principles of choreodrama, which is the basis of the aesthetic concept of the Uzbek ballet theater. "Amulet of Love" is a multi-act plot performance, saturated with dramatic stage images. The plot is based on an old legend: Mirzo Izzat - a young man from Bukhara with a caravan of merchants goes to India. Mirzo Izzat meets with Sohani. Young people fell in love with each other, but her father is against their wedding. The lovers try to escape, but a crowd of fanatics pursues and overtakes on the river bank. The boy and the girl throw themselves into the river.

The plot of the legend allowed us to intertwine the nationally defined characteristics of the heroes of the ballet. The uniqueness of the choreographic solution of the ballet master G. Izmailova lies in the synthesis of classical dance with the choreographic culture of Uzbekistan and India. Thus, the part of the protagonist Mirzo Izzat is embodied in the synthesis of the national Uzbek and classical dances; Sohani's part (Indian beauty - Izzat's beloved) is solved in a combination of the European classical and Indian classical "Bharata natyam". The grotesque dance of Chandu (the groom of Sohani) builds the pose of an Indian dance with open, unfolded knees, the movements of the buffoon are emphasized. The national character of the plastic text of Izzat is concretized

by the movements “kurban” - energetic-muscular movement of the shoulders and arms, presenting their strength. The ballerina brilliantly performs such a part as the Indian flavor is most vividly embodied in the part of the street dancer Chundari. Among the scenes of Chundari there is a wedding dance staged by G. Izmailova in the style of the Indian classical school "Bharata Natyam". In the comparison of different styles, the characteristic features of the heroes of the play are clearly manifested. The national character of the ballet is especially clearly revealed in the scene of Izzat's dream, in which he dreamed of his native Bukhara. Bukhara beauties in national dresses, decorated with gold embroidery, majestically float onto the stage. They slowly float around him to the soulful intonations of the maqom.

The historical theme has always attracted close attention of the Uzbek ballet theater. A keen interest in powerful characters, manifested in noble deeds, in the struggle for freedom of the people and human dignity, left a vivid imprint on the implementation of these themes in the performances "Kirk Kiz" by L. Feigin (choreographer A. Kuznetsov, 1967), "Temur Malik" Ashrafi (choreographer I. Yusupov; 1970), The Samarkand Legend by G. Mushel (choreographer A. Muminov; 1970), Love and the Sword by M. Ashrafi (choreographer I. Yusupov; 1974). National ballet "Tomaris" by U. Musaev (choreographer I. Yusupov) continues the line of historical and legendary themes. The premiere of the ballet "Tomaris" in 1984 marked the beginning of a new stage in the development of Uzbek ballet. The incredibly expressive language of music, speaking in the avant-garde style, choreographic drama, which adopted the techniques of cinema, spoke about the modern thinking of the authors of the work.

The content of the ballet touches upon the problem of preserving the national identity of the peoples of Transoxiana in the struggle against the powerful Achaemenid empire. The libretto of the ballet "Tomaris" is based on the book "Spotted Death" by the Uzbek writer Y. Ilyasov, which tells about the ancient era of the 6th century. BC. The historical work of Y. Ilyasov tells about the unity of the people in the face of the enemy, the purity of love and sacrifice, about how personal happiness becomes secondary in the face of the danger threatening the homeland. Despite the reliance on a literary source, the drama of the play is far from illustrative. Ballet master I. Yusupov strove for integrity, unity of all elements of the performance - music, choreography and drama. The ballet refers to a distant era through the fate of the legendary steppe queen Tomaris and reveals the image of a person who overcomes trials in the movement towards higher spirituality.

“Tomaris” is a large multi-act performance with a wide-ranging plot, expressed in a variety of dance forms. Traditional forms alternate with psychological portraits ("Tomaris' Monologue"), characteristic dances ("The Dance of the Snakes") and action scenes ("The Duel of Tomaris with Frada"), battle episodes with lyrical ones. The dramaturgy of the performance is based on the principle of figurative contrast, which manifests itself at once on several layers of the stage action: from the steppe expanses, the action is transferred to the magnificent palaces of the Achaemenids, and the archaic funeral ritual is replaced by the hedonistic world of the imperial palace.

In creating images of the main characters, I. Yusupov adheres to the method of portrait characterization. A special role belongs to Tomiris' monologues, revealing a multifaceted image. The first monologue tells about her personal drama (the death of her husband), the second monologue ("with the crown", II act) radically changes the lyrical direction of the image to the heroic - the threat of enslavement becomes a powerful impetus for her to move on to decisive action. The change in content entails a radical change in the choreographic

language: the melodiousness of the plastic is replaced by short phrases, the expressiveness of the hands - by the enlargement of the gesture. The active "gestures" of the grand battements are especially expressive. The image of the queen of the ancient Sako-Massaget people, Tomaris, is one of the most striking female characters in modern Uzbek ballet. An unusually strong and at the same time tragic female character is revealed with psychological depth and convincingness.

The image of Cyrus is solved by more laconic means of expressiveness. In the drawing of his dance, an exaggeratedly wide marching step is highlighted, causing direct allusions with military aggression. In the orchestra, a marching theme sounds accompanied by a drum roll, revealing the image of the imperial power.

Like a black wormhole between the two worlds lies the image of the traitor Frada. Expressing the baseness of his treacherous character, I. Yusupov includes low parterre plastics in Frada's part. In the part of Frada, the choreographer used a variety of par terre techniques: moving, crawling, rolling across the stage in a prone position with a barrel, which characterized the treacherous essence. Frada's dance contains a considerable amount of grotesque emphasizing his insidious character. A characteristic movement in Frada's variation is a repeatedly repeated *sisson*, with accentuated nipples of bent legs. The position of the arms, like the dangling black wings, evokes visual associations with a bouncing scavenger vulture.

In the final scene of the performance - the duet of Tomaris and Emperor Cyrus, decided in the spectacular nature of the duel. In Tomaris's dance, the elements of grand battement, *jeteen tournant* and *fouette* are accentuated. The plastic pattern is based on the cutting movements of the blades. The duet figuratively symbolizes the main conflict of opposition of thoughts and characters.

In the ballet "Tomaris" classical dance remains the basis for the solution of the choreographic language, but it exists in a significantly enriched form thanks to the elements of folk dance, dramatic pantomime, and free plasticity that are organically included in it. There are no classical academic forms in the ballet "Tomaris", but at the same time there is a stylistically unified choreographic language, subordinate to the artistic intention.

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