

DANCE EXPRESSION AND ACTOR PLASTIC IN MUSIC THEATERS

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ANNOTATION

Dance is one of the main means of expression in modern theatrical art. This article discusses the role of dance in musical theatre, the importance of plasticity in actors, problems and solutions in stage dances.

Keywords: *Dance, stage, choreography, performance, music, image, costume, actor, plastic, skill.*

Dance is one of the main means of expression in modern theatrical art. This is confirmed by many musical and dramatic performances held in various theatres of the country.

Today, a lot of attention is paid to the training of future actors in dance. Along with subjects such as “acting skills”, “stage speech”, “vocals” and “stage movement”, “dance” is an integral part of the theatrical education system. Dance plasticity forms the basis of the actor’s choreographic culture.

We can see the development of the art of dance in Uzbekistan, its historical process and the importance of dance in the professional activities of actors in modern theatrical performances.

The issues of teaching an actor to dance are based on the books on “dance”, the methodology of teaching “dance”, classical (machine exercises), historical, everyday and folk dances. The role of the actor in nurturing plastic culture explores the impact of ‘dance’ on improving his psychophysical consciousness, teaching students the basics of classical and folk dance in the first stage.

Develops the principles of action selection and considers the issues of combining professional skills acquired in "dance" with acting skills, stage. He composed a speech, vocals, stage movement, choreography, stage fencing, and rhythm. Nowadays, the role of choreography is very important in theatres. Because when an actor can't convey his inner experiences with words and a song (aria), the dance in a choreography performance comes to the rescue. Theatre is not a collection of performances, but a place where complex human destinies are passed on to a new generation. In it, as stated in the above sentence, lies a complex human destiny, a destiny, a part of humanity. As the audience watches the events unfold in it, the actor laughs when he laughs and joins in when he cries.

"The use of dance in theatrical art helps to reveal the inner feelings of the protagonist, to express his anger, to express his feelings. He considers the concerns of the heroes on stage to be his own and seeks a solution to the problem together with the heroes." [1] This means that the spectator sees himself in the play. We can easily say that theatre is a mirror.

Dance also serves to reveal the true meaning of performances. The role of choreographers in this regard is also unique. Today, almost all performances of musical theatres would not be possible without dance plasticity. Choreography comes into play when every actor or actress shares their sorrows or joys. His silent actions live and are reflected in the experiences of the performer on stage. It is easy to know where the event took place, when, in what period, in what country from the performance and costumes of the dance character. The viewer and the narrator go back to that period or collide with that period.

We can see this in most of the performances with choreography at the Uzbek State Musical Theater named after Muqimi. Classical works have been repeatedly referred to in every age and in every society. Undoubtedly, without changing the plot, purpose and character of the protagonists, work itself has been distinguished in a new interpretation by a new look, new conclusions. A. Kadyri's immortal work "Last Days" can be considered as the flower of Uzbek novels.

Like other fields of art, the theatre has repeatedly referred to classical works, including the above-mentioned work "Last Days" over the years. In particular, the creators of the Uzbek State Musical Theater named after Muqimiy conducted research to find a new stage interpretation of this immortal work. Finally, in 2007, on the basis of staging by the poet Jumaniyaz Jabborov, the late director Rustam Madiev managed to embody the historical and national love legend "Otabek and Silver".

While watching the events reflected on the stage, during these last 2 hours the viewer will be able to watch the full and clear version of the whole work.

In the course of his work skillfully selected the events of the work and adapted them to life for a short time. In this case, due to the skill and creative superiority of the poet, no view that affects the content of the work and the course of events was overlooked. Although the basis for the stage interpretation of the work was chosen as the love of two people, all the information about the past, traditions, social life and lifestyle of that period is fully preserved. In a word, the stage version of the work also appeared in such a way that it was sealed in the pages of books and did not lag behind the sources that shook the reader's heart and brought tears to his eyes.

Regarding the interpretation of this work, director R. Madiev thought for a long time. That's why it took so long after he captured the script to get it executed. At this time, however, he began to think not only about the ensemble of imaginary performers but also to make a definite decision about the interpretive genre and method of expression of the play. He weighed the elements of performance one by one with the scales of reason, ensuring that he would be accessible to the audience without retreating from historical reality.

As for the image of the heroes, he came to a definite choice only after studying and taking into account the performance capabilities of each actor in the theatre team. As a result, a set of actors who are truly professional on the stage and perfectly suited to their role "began to live." The dances will be performed by the chief choreographer of the theatre Shavkat Otakhanov. The dances were performed by the ballet dance troupe of the theatre.

The events begin with a party at the girl's house, which takes place on the day of Otabek and Silver's wedding. Ballet dancers bring Silver to the stage through a variety of dances. In doing so, the viewer meets Silver in a sad mood, still unaware of whom he is marrying. Here one can see the contradiction in dance and performance. The girls who are dancing dance in a cheerful and uplifting mood without realizing the girl's pain. Silver's eyes are meaningless, his face is sad, and his standing is like a statue. It was as if everything was all the same to him now, and he was sitting indifferently, indifferent to those around him. The very words of his speechless, motionless heart, the longings that tormented his imagination, and the tortures of his heart, clearly show the spectator. It is in this scene that the dance decorates the scene. The girls' costumes also fit the scene. The dances were able to reveal exactly that period.

In the theatre, a person sees his sorrows, dreams, happy moments and joys through the play and draws his own conclusions. The theatre portrays life with artistic images, educates a person, relieves his pain, solves the growing problems without solving them.

Today, theatre actors are required to work more on plastic. Players must behave appropriately to the music. However, due to the fact that some actors do not work on themselves, it is possible to see the disproportionate circumstances of the dance, the inconsistency of the words with the movement. For this, of course, you need a dance (plastic) specialist who works with the actors.

In short, the role of dance in musical dramas is important today, and only if there are talented, inquisitive dancers can form and bring life to the highest goal of dance through expressive stage behaviours.

While this responsible professional conveys good ideas to the audience, he or she must also be a person who respects human feelings.

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