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Abstract. *This article provides a brief overview of the emergence of dance art and Uzbek national dances. The main focus of the article is on the ballet genre and its development in Uzbek art, as well as the contributions of Uzbek composers and composers working in Uzbekistan to the advancement of this genre.*

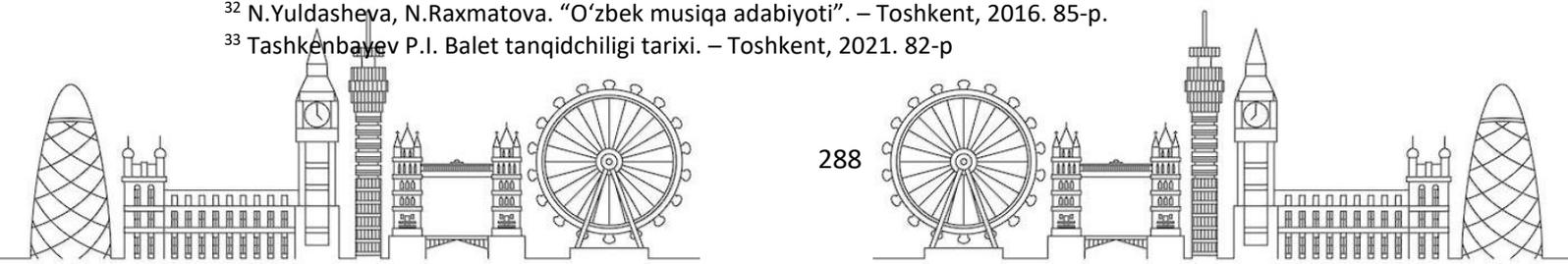
Keywords: *ballet, genre, composer, ballet master, dance art, ballerina.*

Dance art is considered one of the ancient art forms in the history of the Uzbek people and other peoples of the world.³² In ancient times, people performed religious rituals in which they worshipped animals and various natural phenomena, perceiving them as divine forces. During such ceremonies, people imitated animals and performed different movements. From this it follows that dance art is an independent art form that has been developing over centuries. As people developed concepts such as art and culture, each nation also began to create its own unique national dance art. Like other peoples, the Uzbek people also developed their own national dance art.

In Uzbekistan in the 19th and early 20th centuries, there existed a professional folk dance art connected with labor and rituals, and three distinct dance schools — Fergana, Bukhara, and Khorezm — were established, each sharply differing from the others in many aspects.³³ Each of these dance schools has its own unique charm. The Fergana dance school is characterized by elegance, expressive and meaningful hand movements, and at times playful, at other times dignified qualities. Bukhara dances are usually performed with more precise and well-structured movements, as well as with grace and grandeur. In Khorezm dance, the entire body moves in harmony with the music, and it is characterized by a lively and energetic nature. It is worth noting that before the Soviet period, Uzbek dance art was not performed on large public stages but developed mainly within women's gatherings. During the Soviet era, however, it began to gain wide popularity on large stages, in theaters, and in performances. Artists and dance masters such as Usta Olim Komilov, Yusufjon Qiziq Shakarjonov, Tamarakhanim, Mukarrama Turg'unboyeva, Roziya Karimova, Gavhar Rahimova, Reyim ota Olloberganov, Begimkhan Komilova, and To'ychi Inog'omov, who lived and worked in the 19th-20th

³² N.Yuldasheva, N.Raxmatova. "O'zbek musiqa adabiyoti". – Toshkent, 2016. 85-p.

³³ Tashkenbayev P.I. Balet tanqidchiligi tarixi. – Toshkent, 2021. 82-p





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centuries, made a significant contribution to the further development of Uzbek dance schools. It would not be an exaggeration to say that through their knowledge and skills, they laid a strong foundation for young dancers and future generations of artists.

In addition to national dances, ballet art – which is one of the major genres of music – exists in the art of almost every nation, and the ballet, music, and dances of each people differ from one another. Likewise, ballet art in Uzbekistan also began to emerge starting from the 1930s.

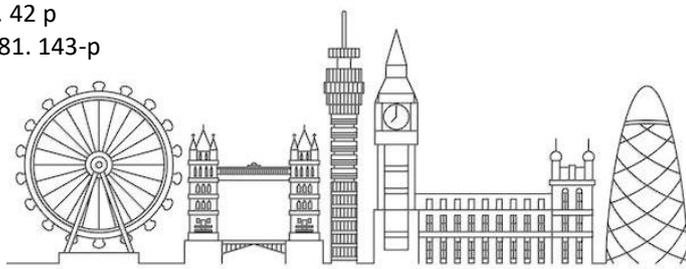
Ballet (from French ballet, Italian balletto – “I dance”) is a type of musical theater art whose content is expressed through choreographic images. Along with other art forms, ballet belongs to spectacular, synthetic, and space-time-dependent forms of artistic creativity. It incorporates dramaturgy, music, choreography, and visual arts. However, all of these do not exist independently in ballet or combine mechanically; rather, they are subordinated to choreography, which is considered the central element of synthesis. Ballet is the highest form of choreography, in which dance art rises to the level of musical and stage performance.³⁴ In terms of genre, ballet is divided into the following types: comic ballet, heroic ballet, and folk ballet.

In 1933, the first Uzbek ballet — “Pakhta” (“Cotton”) – was staged at the Musical Theatre. Although this ballet, composed by M. Rozlavets, was not successful, it left its mark on the history of Uzbek ballet art. The reasons for its failure were the lack of depth in its content and the incompleteness of its musical dramaturgy. In general, there was insufficient experience at that time. In 1939, the troupe of the Uzbekistan State Opera and Ballet Theatre presented its second ballet — F. Tal’s “Shohida”. In 1940, E. Brusilovsky’s ballet “Gulandom” appeared on stage. S. N. Vasilenko’s ballet “Oq Bilak” (“White Arm”) was first presented to audiences in 1943. Thus, the number of Uzbek ballets gradually began to increase.

In the 1950s, in ballets written on contemporary or fairy-tale themes, an epic narrative character predominated in their musical-stage development. In contrast, in the ballets of the 1960s-1970s, there is a clear tendency – undoubtedly connected with the overall rise of Soviet choreographic art that began in the late 1950s — toward the creation of large, fully developed dramatic performances and the depiction of sharp, often tragic plots.³⁵ Among such ballets are G. Mushel’s “Raqqosa”, I. Akbarov’s “Layli and Majnun”, M. Leviyev’s “Suhayl and Mehri”, M. Ashrafi’s “Sevgi tumori”, “Sevgi va qilich” and A. Kozlovsky’s “Tanovar”. In the 1980s, in the creation of ballets such as I. Akbarov’s “Navruz”, R. Abdullayev’s “Quyoshga ta’zim”, and U. Musayev’s “Tumaris”, the aspiration toward national identity became even stronger. After the years of independence, the content and essence of ballets in the works of Uzbek composers expanded further. Looking back at history, greater attention began to be paid to the lives

³⁴ Ю.Н.Григорович. Балет: энциклопедия. – Москва, 1981. 42 р

³⁵ Т.Е.Соломонова. Ўзбек мусиқаси тарихи. – Тошкент, 1981. 143-р





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and activities of historical figures and to the national traditions of our people.

In this context, several ballets — such as M. Bafoyev’s “Buyuk ipak yo‘li”, “Zardushtiyar marosimi”, “Nodira”, “Ulugbek”, “Moziydan nur”, and S. Yudakov’s “Nasriddinning ishi”, among others — have taken a worthy place among Uzbek national ballets.

In ballet art, in addition to the work of composers, the performance of ballet dancers — both male and female – is very important. This is because it is precisely these ballet dancers who convey the content of the work to the audience and enhance its emotional impact. In Uzbekistan, renowned ballerinas such as Galiya Bayazitovna Izmailova, Bernara Rahimovna Qoriyeva, Roziya Zaripovna Karimova, Qunduz Mirkarimova, Mukarram Turg‘unboyeva, Guli Razzokovna Hamroyeva, and Tamarakhanim Artyomovna³⁶, through their artistic work, have made a worthy contribution to the development of Uzbek ballet art.

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³⁶ Ходжимаматов А. Хасанова К. БАЛЕТ. БАЛЕТ В УЗБЕКИСТАНЕ. Proceedings of International Scientific Conference on Multidisciplinary Studies, March, 2024 ISSN: 2835-5733

