

Section 3. Theatre

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INTERPRETATION OF NATIONAL AND UNIVERSAL THEMES IN UZBEK BALLET ART

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Abstract

The purpose of the research. This article examines how global socially significant problems are solved and embodied in Uzbek ballets.

Research methods. The dissertation used research methods such as retrospective analysis, artistic analysis, comparative analysis, content analysis, analysis and synthesis.

Research result. The results of the study are as follows: the artistic process in the ballet format is studied and its problems are identified; it is reasonable, justified that, although the librettos of many performances are based on the artistic works of writers of different nationalities, they, having enriched the national ballet art, contributed to the development and mutual enrichment of multinational choreography of the world.

Practical application. The practical significance of the results of the investigation is included in the fact that it can be used by the Ministry of Culture of the Republic of Uzbekistan, the theaters of Uzbekistan, the TV channel UzMTRK for the creation of programs and commercial programs, designed for the audience of amateur theater, and the practical activity of artists who are trained in the investigation of contemporary Uzbek ballet.

Keywords: *ballet, art, national character, universal themes, works of multinational literature.*

Introduction

Art itself is a powerful tool for bringing peoples closer together, since it has unlimited opportunities for understanding the psyche of people. The development of national art is closely related to the deep comprehension of the national character. The national character is formed under the influence of the features of the historical development

of the nation, its economic system, culture of life, customs and traditions, geographical environment. Features of the national character, its psyche are manifested specifically, mainly in emotional and motor reactions to events and phenomena of the objective world. The national mental warehouse is very stable. But the environment also actively acts on the mental warehouse of the na-

tion. It is influenced not only by traditions and customs, but also by new phenomena, and modern life, not only the historical past of the people, but also its role in the modern world. This pattern reflects the emergence of new national traits.

New features are combined with traditional ones, forming a special alloy subject to change. Constant and wide communication leads to the fact that peoples get to know each other more deeply and begin to understand each other better, at the same time actively influencing each other, including the unique manner of each people to see and understand the world. This process of interrelations between the national and the universal also took place in the art of choreography. Over a relatively short historical period – eight to nine decades, the formation and development of the ballet theater in the republics took place, the process of development and mutual enrichment of multinational choreography took place. From the repertoire of the ballet theater, I would like to dwell on two performances in which the national theme reaches a broad sound, generalization and develops into a universal one. Here we can see interest and respect for foreign material, the desire to discover its deep features, unique features that make the phenomenon of art universally interesting and important.

Materials and methods

Ballet went beyond the dominant love theme, turned to social themes, reached out to heroism and pathos, invaded the surrounding life. And, naturally, ballet turned to literary works. Ballet artists turned to the work of the People's Poet of Dagestan Rasul Gamzatov, their attention was drawn to his poem "Mountain Woman". In "Mountain Woman", today dramatically collides with yesterday. In Dagestan, in the mountains, the laws of adat are still strong. And so, the mountain woman – Asiyat, a schoolgirl of yesterday, rebels against age-old customs, the bitter lot of a mountain woman, she challenges the old world and wants to break out of it, even at the cost of her life. The music for the ballet was written by Dagestani composer Murad Kazhlayev. The music is very picturesque in its national flavor, has a bright dramatic quality, deep symphonic development, and inventive,

original instrumentation. The score was based on the national melodies of various peoples of Dagestan, and there are more than forty of them in Dagestan. The ballet "Goryanka" received its life on the stage of the Kirov (now Mariinsky) Opera and Ballet Theatre, staged by choreographer Oleg Vinogradov (Vinogradov O., 1974). The fate of the mountain woman was close and understandable to the fate of women of Central Asia and therefore, it is no coincidence that the ballet "Goryanka" received its second birth on the stage of the Samarkand Opera and Ballet Theatre.

The production of this ballet was carried out by the choreographer Inna Gorlina. The conductor was Nikolay Kylchik, the artist – Davron Safoyev. Performers: Asiyat – S. Kuvatova, Osman – P. Filippovsky, Yusup – A. Gevorgyan, Ali – I. Zuyev, Salman – Yu. Kulov. Such a multinational production group. Preparing for the production of this ballet, the choreographer went to Dagestan twice, met and talked with the authors R. Gamzatov and M. Kazhlaev. She studied the dance art of Dagestan, got acquainted with the ethnography of this harsh land, with its life, with the art of crafts for which Dagestan is so famous, met with people who tried with all the generosity of their souls to share, to tell about the most interesting, beautiful, typical sides of their lives, their traditions. They were proud that their life, their Dagestan was of great interest to both Russia and Uzbekistan, which was close in its traditions and customs. In Dagestan, I. Gorlina studied folklore, searching for specific ballet images in it, trying to take characters, intonations, and folk dance styles from life and transform them into theatrical dance forms. The success of the performance was the image of Osman. Osman is a seemingly modern man, but lives according to the laws of the past.

This national character is revealed in a plastic, dynamic manner. The choreographer and the performer P. Filippovsky tried to find precise national features: one turn of the head, his quick and sharp glance, Osman's walks, his stops, his poses, and his swift jumps, when he, like a bird of prey, flew into the air and suddenly fell. This highlander is hot and courageous, proud and quick-tempered. He fanatically craved self-affirmation, to rise above himself. And Osman is not alone in his views, this is proven by

the stunning wedding scenes with the divertissement of national dances. The national dances here are not just a divertissement, they carry a semantic and emotional load, they build up an atmosphere of violence against human dignity and lead to the culmination of the act, when Asiyat challenges the old laws – in front of the entire village, she tears off her wedding decoration, throws it at Osman's feet and runs away from her wedding... The greatest difficulty was the characterization of the heroine. She is all in the future, that is, the type of person that was formed in the new Dagestan. She wants to bring the joy of a new life to the mountains, so that women can straighten up, straighten up, become people, get a profession and knowledge – this is what Asiyat's dreams and aspirations are aimed at, this is what she fights for. But the "laws of adat" are harsh, the laws of the mountains: revenge, "only blood will wash away your shame" and Osman could not rise above these wild laws, he kills Asiyat. And Asiyat, with her dreams and desire for a new life, is today, it cannot be killed, because it is also tomorrow.

The national in a performance is not a simple transfer of customs and rituals to the stage, but the revelation of the inner world of the heroes, their national character. Thus, we see that national originality is inherent in both the content and form of the work. Therefore, to understand, to capture, to convey in an artistic image the miracle of the manifestation of the individuality of the national character is the task of true art. And only by preserving national uniqueness, art becomes generally understandable, generally significant, universal. The reflection of the national in art moves, changes, like life itself, influencing these processes. Often, dramaturgy is a vulnerable link in ballet. But good, highly artistic dramaturgy endows ballet with realism of the interpretation of events, saturates human destinies with social meaning, glorifies heroes. It creates the prerequisites for the multi-linearity of action and the display of characters in motion. And again, the ballet theater draws themes from literature. And this was confirmed by the work of the Kyrgyz Opera and Ballet Theatre, the ballet-oratorio "Mother's Field" based on the story by Chingiz Aytmatov (Aytmatov Ch., 1983).

Result and discussion

Ch. Aytmatov's prose is related to ballet by the enormous power of generalization that is present in his works, and ballet, perhaps the most conventional genre, also strives for generalizations, avoiding detail and trifles. Plastic images, like musical ones, are of a generalized nature. To embody new themes and images, to embody new, modern content, new forms are also necessary. And, probably, that is why the authors of the ballet-oratorio "Mother's Field" felt cramped within the framework of one genre and in order to develop Ch. Aytmatov's canvas in an epic plan, they resorted to synthesis and created a new genre – ballet-oratorio. And it turned out to be a successful alloy: dance, vocals, words. The ballet-oratorio "Mother's Field" was created to the music of the Kyrgyz composer and conductor K. Moldobasanov. Staged by choreographer Uran Sarbagishev, designed by artist N. Zolotarev. The theme of "Mother's Field" – the theme of the feat of a person who goes to any deprivation and sacrifice in the name of saving the Motherland, in the name of saving Life – sounded "at the top of his voice". The entire ballet is a hymn to a woman – a worker, whose courage and military feat helped the Victory. Therefore, the life of a Kyrgyz woman, Mother, appears as if human life itself with all its dramatic contrasts, with all its complexity and eternal beauty, it is close and understandable to people.

The talent of Ch. Aytmatov is characterized by some piercing all-encompassing force; this property of talent has been preserved in the ballet; among the characters of the performance are not only people – heroes, but also the Milky Way and the Earth itself. Each act begins with a meeting and conversation between the grieving Mother – Tolgonai and Mother – Earth. Mother's Monologue: "Today is the day of remembrance and I must tell people about the time, and about you, my field, and about myself, and about our whole life, and about human destinies. To tell, without hiding anything and without adding anything ... Life has kneaded us all into one dough, tied us into one knot. And history is such that not everyone can understand it. You have to live through it, understand it with your soul. It is difficult to remember how much water has flowed under the bridge since then ... " This is

a performance of a heroic and patriotic nature. The fate of the ballet's heroes is deeply tragic. And the authors, having abandoned everyday details, tell about their heroes purely by dance means, giving them a musical and plastic characterization. The score by K. Moldobasanov is distinguished by dramatic richness, expressive colors of a modern orchestra are used diversely and widely. In the music of the ballet-oratorio one can sense the desire to go beyond narrow national boundaries and, in the clash of vividly contrasting themes, to embody generalized images of human tragedy and human happiness.

The choreographic solution of the performance is distinguished by the organic musicality of plastic speech. In the choreography of U. Sarbagishev – the search for new forms, methods of reflection and expression of the life of his contemporary on the stage. An important place in the ballet is occupied by crowd scenes. The image of the field, against the background of which the action of the ballet – oratorio takes place, dominates everything. High artistic generalization is achieved by the dance scene “Harvest”. Another of the strongest scenes in terms of emotional sound is “The Return of Soldiers from the Front”. Joyfully, reverently, women await their dear warriors. But only one soldier returns to their aul. Three sons of Tolgonai, her husband – all died, all remained on the battlefield. A terrible change of feelings occurs – from joyful hopes to the ominous obviousness of the grief of loss. The corps de ballet conveys this inescapable grief with the tragic expressiveness of human hands, faces, the whole body.

And this single soldier, in a fiery, courageous monologue, addresses women and calls them to a life in which peace, happiness, and love will return... Through all the tragic twists and turns, the play moves toward a courageous, optimistic ending.

Conclusion

The content of these ballets is not only experience and mood, but also serious reflection, diversity of human characters in their mutual clashes and struggle. 1) The example of these two performances “Mountain Girl” and “Mother’s Field”, created by different national ballet theaters, shows the interest of ballet art in revealing socially significant topics, interest in foreign material. And choreography is one of the most international types of art, since there is no language barrier and the language of dance is truly a universal language. 2) It is necessary to note how much novelty and creative joy was brought to the choreographic stage by modern high-quality, truly artistic literature, such as the poetry of R. Gamzatov and the prose of Ch. Aytmatov, enriching not only the national ballet art, but also the whole ballet as a whole. 3) In these performances, there is a desire to comprehend the depth of the national character, its worldview, its perception of the world, and a desire to convey its features both in themes and in images. A careful attitude to national choreography, combined with high professionalism, in mastering the school of academic classical dance, can raise ballet to a higher level of universally interesting, universal in spirit art.

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