



Formation and development of national ballet art in Uzbekistan

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ABSTRACT

The article examines the paths and main milestones of the formation and development of the national ballet art in Uzbekistan, from the 1930s to the present day, as well as the embodiment of the image of the national hero on the ballet stage. The main attention is paid to the most significant ballet performances that have become a notable event in the theatrical life of Uzbekistan.

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Ўзбекистонда миллий балет санъатининг шаклланиши ва ривожланиши

АННОТАЦИЯ

Мақолада 1930-йиллардан то ҳозирги кунгача Ўзбекистон миллий балет санъатини шакллантириш ва ривожлантиришнинг йўллари ва асосий босқичлари ҳамда балет сахнасида миллий қаҳрамон образининг мужассамлашуви ўрганила-ди. Асосий эътибор Ўзбекистон театр ҳаётида эътиборга молик воқеага айланган энг салмоқли балет спектакллари қаратилган.

Калит сўзлар:

опера санъати,
балет санъати,
музыка асарлари,
музыкали театр,
актёрлик маҳорати,
музыкали драма,
миллий хореография,
репертуар.

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Становление и развитие национального балетного искусства в Узбекистане

АННОТАЦИЯ

Ключевые слова:

оперное искусство,
балетное искусство,
музыкальные
произведения,
музыкальный театр,
актерское мастерство,
музыкальная драма,
национальная
хореография,
репертуар.

В статье рассматриваются пути и основные вехи становления и развития национального балетного искусства Узбекистана с 1930-х годов по наши дни, а также воплощение образа национального героя на балетной сцене. Основное внимание уделяется наиболее значимым балетным спектаклям, ставшим заметным событием в театральной жизни Узбекистана.

CREATION OF THE UZBEK OPERA AND BALLET THEATER. FORMATION FROM THE 1920s TO THE BEGINNING OF THE POST-WAR PERIOD

The formation of the Uzbek opera and ballet began with the organization in 1926 with the setup of the first national ethnographic ensemble, which was headed by the People's Artist of Uzbekistan, Mr. Mukhiddin Kari-Yakubov. This ensemble's creation and early success were extremely important, to laying of the foundation of the future musical theater. In addition to concert pieces, the ensemble's repertoire included separate musical pieces, such as "Arshin Mal Alan" by U. Hajibeyov, "Rizavarchi" by A. Kamarlinsky, "Halima" by G. Zafari.



Mukhitdin Kari-Yakubov (born May 1, 1896 – died February 2, 1957, Tashkent) was an Uzbek Soviet theater artist, singer (baritone), founder and artistic director of the Uzbek Musical Theater (1926). In 1925 he sang Uzbek folk songs at the World Exhibition in Paris and at the Schubert Hall in Berlin. He took part in the organization of musical theaters in Uzbek cities of Tashkent, Andijan and Kokand. He was recognized as the first of the folk singers of Turkestan. Kari-Yakubov has been awarded the title of People's Artist of the Uzbek SSR (1936). In 1929–1939 and 1946–1947 he worked as director of the Uzbek Philharmonic, and from 1932 he was its artistic director. In 1939–1947 he was a

soloist of the Uzbek Opera and Ballet Theater.

After 1947 he was repressed. Released in 1955.

The ensemble, in addition to Kari-Yakubov and Tamara Khanum, included Zuhur Kabulova the atrical director; Halima Nasyrova (Ms), a singer; Boborakhim Mirzaev (Mr), a singer; Nurkhon Yuldashkhodzhaeva (Ms), a dancer; Pulatjon Rakhimov (Mr), a coposer; Usta Alim Kamilov (Mr), a choreographer; Begimkhon Kamilova (Ms), an actress; Gavkhar Rakhimova (Ms), a dancer; and many others.



Tamara Khanum (real name is Tamara Artyomovna Petrosyan; born March 16, 1906, Fergana Region – died June 30, 1991, Tashkent) is a Soviet, Uzbek dancer, singer, actress and choreographer. In 1941, she won the Stalin Prize (second degree) and in 1956, she was awarded the title of People's Artist of the USSR. She took part in the formation of the national ballet theater. During 1929–1934, she was a soloist and one of the organizers of the Uzbek Music and Drama Theater in Samarkand (since 1931 – in Tashkent), which was created on the basis of the musical experimental ensemble. In 1939 this ensemble later became the State Uzbek Theater of Opera and Ballet and is now known as the Alisher Navoi Grand Theater. Tamara Hanum headed the theater's dance troupe. In 1933 she took part in organizing a ballet studio at the Uzbek Music and

Drama Theater (it later became the Uzbek Republican Ballet School, and in 1947 – the Uzbek Choreographic School, now).

On November 7, 1929, the ensemble was renamed the “Uzbek State Musical Theater”. The young team faced a number of challenges in the formation of the collective and the repertoire of the theater. First of all, it needed to organize the training of artists, give them the opportunity to study the basics of acting skills in musical theater. The challenge of creating a repertoire, was to include, in particular, original musical works on modern themes. For this purpose, Uzbek playwrights G. Zafari, Sh. Khurshid, K. Yashen and others were involved. The first director and artistic director of the theater, M. Kari-Yakubov traveled around the republic, attracting talented youth to the theater. The theater's artists of the time were: Mukarram Turgunbaeva, Roziya Karimova, Isakhar Akilov, Gulam Abdurakhmanov, Sagdulla Jurabaev, Karim Zakirov, Lutfikhanum, Nazarym Akhmedova, Shakhodat Rakhimova and others.

The 1930s saw the joining of the first Uzbek composers and conductors: Mukhtar Ashrafi, Talibzhan Sadykov, graduates of the Research Institute of Music and Choreography in Samarkand, young directors Muzaffar Mukhamedov, Tajizade and others.



Mukhtar (Ashrafovich) Ashrafi was born May 29, 1912 in Bukhara in the family of the famous folk singer and dutarist Ashrafzhan Hafiz, who became his first teacher. He began playing Uzbek folk instruments at the age of 7.

Ashrafi is an Uzbek, Soviet composer, conductor, teacher, public figure. He received the title of the People's Artist of the USSR in 1951 and won the Stalin Prize twice, in 1943 and 1952. He is regarded as one of the founders of modern Uzbek music. Since 1930 (intermittently) Ashrafi was Head of the Musical Department (until 1934), Artistic Director and Chief Conductor of the State Theater of Opera and Ballet named after Alisher Navoi (until 1939 – the State Uzbek Theater of Opera and Ballet, now the Alisher Navoi Grand Theater) in Tashkent.

From 1943 to 1947 and from 1966 to 1970 he was also the director of the theater.

By that time, the national orchestra and choir were fully formed. A dance troupe under the leadership of Tamara Khanum was created. A huge role in the creative growth of the collective belongs to A.M. Chetvertakov, an excellent musician invited from Moscow and who has worked in the theater for many years as the head of the musical department.

The 1930s were marked by the rapid growth of musical culture in Uzbekistan: it was a period of training of performers, the organization of the first symphony orchestra, and of further attempts to create a national repertoire.

Among the performances that gained popularity is the musical drama “Leyli and Majnun”, which was created in 1933 based on the poem by Alisher Navoi. The libretto was written by Khurshid, and the music was composed of Uzbek folk melodies arranged by T. Sadykov. “Farhad and Shirin” and others were also popular.

By the end of the 1930s, the theater had taken shape creatively, gained the experience in creating opera and ballet performances. In this regard, by the Decree of the Presidium of the Supreme Council of Uzbekistan dated June 17, 1939, the State Uzbek Musical Theater was renamed the State Uzbek Opera and Ballet Theater.

Simultaneously with the development of operatic art in Uzbekistan, ballet was born and received universal recognition. The initiators of the creation of the Uzbek ballet theater in its modern sense were Tamara Khanum and Mukarram Turgunbaeva, as well as the masters of choreography who worked in Uzbekistan: F. Lopukhov, I. Arbatov, P. Yorkin, A. Tomsky, V. Gubskaya and others.



Mukarram Turgunbaeva (1913–1978) is an Uzbek, Soviet dancer, ballet dancer, choreographer, teacher and folklorist. She received the title of People’s Artist of the USSR in 1959. She is also the recipient of two Stalin Prizes (1946, 1951) and of the USSR State Prize (1973).

She is a performer of Uzbek folk and modern dances, one of the founders of the Uzbek mass stage dance, a system of mastering choreographic skills called “Doiradaryo”, an expert and collector of Uzbek dance folklore. Author of over 200 national dances.

The first attempt to stage a ballet performance on a national basis was made in 1933 - it was the ballet “Cotton” by the composer V. Roslavets. Subsequently, in 1939, the composer F. Tal wrote the second Uzbek ballet “Shahida”. This choreographic performance was staged by A. Tomsky, with the active participation of M. Turgunbaeva; she successfully performed the title role of Shahida.

Developing on the basis of national choreography, the ballet troupe, from the first years of its existence, tried to avoid the mechanical introduction of elements of classical choreography into the national dance. The search for an organic fusion of two components – national and academic plastics – was the only correct one, qualitatively enriching the dance language, expanding and deepening the expressive possibilities of modern choreography as a whole. The first successful performance in this direction was “Gulyand” by E. Brusilovsky in 1940.

Each new performance contributed to the growth of skills of ballet dancers, composers, librettists and choreographers. In early 1940s, graduates of the Tashkent

Choreographic School began to join the ballet troupe of the theater. One of the first graduates was Galiya Izmailova, the People's Artist of the USSR. She was not only the leading ballerina of the theater, but also an outstanding performer of folk dances. Galiya Izmailova has created many national choreographic compositions-performances, such as "Dream", "Kashmir Legend", "Leili and Majnun", "Amulet of Love", "Legend of Love".



Galiya Bayazitovna Izmailova was born 1923 in Tomsk, Russia and died in 2010 in Tashkent. She was a Soviet and Uzbek ballerina, dancer, choreographer and teacher. She was awarded the title of the People's Artist of the USSR in 1962. She was a recipient of the Stalin Prize of the second degree in 1950.

She became the prima ballerina of the Uzbek Opera and Ballet Theater in 1941 and performed many main roles. In total, she has 45 roles.

In 1947, at the World Festival of Youth and Students in Prague, she received the first prize for the performance of the Uzbek (Bukhara) dance called "Zang".

She has toured as a performer of Uzbek folk dances, as well as folk dances of eastern countries throughout many cities of the USSR and abroad (in 35 countries of the world, including China, Germany, Romania, France, England, Lebanon, Syria, India, USA, etc).

During 1977–1985 Izmailova was chief choreographer of the Alisher Navoi State Academic Grand Theater of Opera and Ballet. She has staged 30 performances as a choreographer.

Izmailova brought up dozens of talented students, taught them the secrets of the dance art.

THE POST-WAR FORMATION PERIOD

The post-war period in the theater's history began in November 1947, when staff began to perform in the new building designed by an outstanding Soviet architect A. Shchusev, which became the pride of the architecture of Uzbekistan.

In March 1948, a previously separate Russian troupe joined the collective of the Uzbek opera house. The joint collective became known as the State Theater of Opera and Ballet named after Alisher Navoi. This merger served as a stimulus for the further development of the opera and ballet art of the Republic.

In 1955, Bernara Kariyeva, a graduate of the Moscow Choreographic School joined the theater. She became a recognized prima ballerina of the theater, having earned the title of the People's Artist of the USSR, and awarded the State Prizes of the USSR and Uzbekistan. All images created by Bernara Kariyeva entered the gallery of the best images of Uzbek choreographic art.

Bernara Rakhimovna Kariyeva was born on January 27, 1936 in Tashkent, Uzbek SSR). She is a Soviet, Uzbek ballerina, ballet master, choreographer, teacher and public figure. She was awarded the title of the People's Artist of the USSR in 1973. She is also a Laureate of the USSR State Prize (1982). Since 1955 she has been a ballerina of the



Alidher Navoi State Theater of Opera and Ballet (now the Grand Theater named after Alisher Navoi) in Tashkent. She was a prima ballerina and performed many main roles. From 1994 to 2002 – Karieva was artistic director and director of the theater.

She toured many cities of the USSR and abroad (Cuba, Brazil, France, England, Italy, Syria, Jamaica, India, Argentina, etc.). The theater was constantly striving to embody the Uzbek national theme on the ballet stage: such Uzbek performances as “Dream” by I. Akbarov (libretto by G. Izmailova and B. Zavyalov), “Kashmir Legend” by G. Mushel (libretto by G. Mushel), “Simurg” by B. Brovtsyn (libretto by Kuznetsov), “Suhail and Mekhri” by M. Leviev (libretto by V. Gubsky and

K. Atabaev), “Forty Girls” by L. Feigin (libretto by A. Kuznetsov), “Amulet of Love” by M. Ashrafi (libretto M. Ashrafi and G. Miller), “Tanovar” by A. Kozlovsky (libretto by G. Gerus-Kozlovskaya), “Love and Sword” by M. Ashrafi (libretto by M. Ashrafi and G. Gelovani), “The Tale of Love” by T. Dzhililov and B. Brovtsyn (libretto by S. Abdulla), “In the Valley of Legends” by U. Musaev (libretto by Y. Scott and Y. Popko), “Tomiris” by U. Musaev (libretto by O. Uzakov).

The ballet “Tanovar” by A. Kozlovsky, which was staged by choreographer M. Markaryants and conductor D. Abdurakhmanova, was awarded the State Prize of Uzbekistan. “Tanovar” is a popular Uzbek dance, first performed on the stage by Mukarram Turgunbaeva in the 1940s of the twentieth century and has become a symbol of female dance in the dance art of Uzbekistan. Each movement of the dance is like an expression of a woman’s soul, telling about her love. The first performers were Nurkhon – B. Karieva, the Master – V. Vasiliev.

The performance on the stage of the theater of the opera-ballet “The Tale of Love” by T. Jalilov and B. Brovtsin (libretto by S. Abdulla) has left a vivid impression on the spectators of that time. This was an original interpretation of the legend of Takhir and Zuhra in the form of a play was staged by O. Uzakov, choreographers and People’s Artists of the USSR V. Vasiliev and M. Turgunbaeva, and conductor G. Tulyaganov. The first performers were Bernara Karieva (Zuhra), V. Vasiliev (Takhir) and Kistanov (Kora-Batyr).

During this prolific time in the history of the theater Sh. Rashidov’s “Kashmir Song” also received a new musical and choreographic interpretation. This performance continued the search for new expressive forms of the dance language, in which elements of the European school of classical choreography and Uzbek folk dances naturally combined and mutually enriched each other.

More than 70 ballet premieres took place on the stage of the Alisher Navoi State Academic Grand Theater. The hard work of the ballet collective of the theater helped to grow a galaxy of such masters of the Uzbek ballet as folk and honored artists of the Republic H. Kamilova, K. Yusupov, G. Mavvaeva, F. Kaidani, V. Proskurina, V. Vasiliev, S. Burkhanov, I. Yusupov, K. Sagatov, S. Tangurieva, R. Tanguriev, G. Khamraeva, N. Yakubova, I. Kistanov, Z. Davletmuradova, A. Abdurakhmanov, R. Muratova, L. Kharchenko, I. Kontyavo, V. Korsuntsev, E. Vyshinskaya, V. Egai, Sh. Tursunov.

SINCE THE 1970s TO PRESENT

The path of the Grand Academic Opera and Ballet Theater of Uzbekistan is a history of continuous creative searches, hard work on the creation of a modern ballet repertoire and choreographic skills of the entire multinational collective. This is still the case in the latter part of the past century, when the collective of the Academic Bolshoi Theater of Uzbekistan has successfully toured with distinctive national ballets.

A particularly significant contribution to the development of the Uzbek musical opera and ballet art was the work of Mukhtar Ashrafi, a Laureate of the State Prizes of the USSR and Uzbekistan, one of the founders of the theater, who directed it as artistic director and chief conductor for more than 40 years.

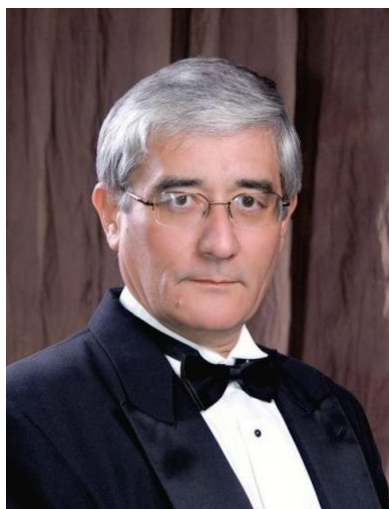
Uzbek national ballets were created on the basis of rich national folklore. These ballets were warmly and with understanding received by the multinational audience of Uzbekistan, thanks to the preservation of national music, dances and a plot understandable to the common man in the performances. The plots of the ballet performances were taken by the directors from the legends, tales and ballads carefully preserved by the people. They are painted with wonderful oriental music, the plastic bewitching dances and brightly decorated stages.

Nowadays, the theater collective, brought up on the oldest national artistic traditions and modern achievements of performing skills, presents its best works to the taste of an exquisite audience. The repertoire of the Alisher Navoi Theater has preserved the previously brilliantly staged ballet performances, such as “Amulet of Love” by M. Ashrafi, “Tomiris” by U. Musaev.

The first staging of the play “Amulet of Love” took place on the stage of the Alisher Navoi State Academic Grand Theater in 1969 by the choreographer G. Izmailova, and the last performance took stage on March 30, 2008. The ballet was restored in March 2017 by an Honored Artist of Uzbekistan, People’s Artist of Karakalpakstan Z. Nurymbetov. *In the east, the sad love story of a Bukhara youth for an Indian girl is very popular, which ended in the death of both lovers. This ancient legend comes to life in the work of the outstanding Uzbek composer Mukhtar Ashrafi – in the ballet “Amulet of Love” The first choreographic embodiment of the ballet was carried out by an outstanding master of classical and folk dance, a brilliant connoisseur of the dance art of India and Uzbekistan the People’s Artist Galialzmailova. Today, the choreography of the first production has been preserved in full.*

The first staging of the ballet performance of the ballet “Tomiris” in 1984 belonged to People’s Artist of Uzbekistan I. Yusupov (libretto by P. Uzakov) based on the story “Spotted Death” by Y. Ilyasov. The last performance took place on February 24, 2016 by ballet master Z. Nurymbetov. In the play “Tomiris” history is intertwined with legend. The main character, the legendary Tomiris, appears in the ballet story as the embodiment of wisdom, strength, courage and rebelliousness.

Along with the famous ballets of the 20th century, in 2005 the play “Khumo” by A. Ergashev based on the romantic fairy tale ballet was staged and included in the repertoire. Choreography by G. Aleksidze Ballet master – Z. Nurymbetov (People’s Artist of Karakalpakstan, Honored Artist of Uzbekistan), libretto by Valery Sergeev. For the music for the performance in 2007, the ballet author A. Ergashev was awarded the title of Laureate of the State Prize of the 1st degree.



Ergashev Anvar Yuldashevich was born on April 19, 1954 in Fergana and dies on August 8, 2020 in Tashkent. He was a composer and conductor, an Honored Artist of Uzbekistan (2002), was named "Best Composer of the Year" three times. In 2000 he won the Ofarin Prize.

Ergashev's repertoire includes the performances "Khumo", "Raymonda", "Rural Honor", "Floria Tosca", "Pagliacci", "Sleeping Beauty".

Anvar Ergashev is also the author of music for more than 50 feature and musical films. Among them: "Give My Star", "Bomb", "Sharif and Marif", "Angel on Fire", "Three Kingdoms" and many others. The last work of the composer was the film "101".

The bird Khumo from Iranian mythology and Turkic legends is considered a bird of happiness, love of freedom and kindness, it is depicted on the emblem of the Republic of Uzbekistan. In the play, the bird Khumo is the embodiment of the power of love, a legendary bird, a peri bird. She is a talisman of prosperity and justice.

Another performance staged during the years of independence of the Republic of Uzbekistan was the opera-ballet "The Sky of My Love" by M. Bafoev. The first premiere on the stage of the State Academic Bolshoi Theater took place in 1998. The last performance on the stage of the Alisher Navoi theater took place in 2008. Stage director: Honored Worker of Culture of Uzbekistan Khaidarali Kasimov, libretto by J. Jabbarov.

The opera is based on a true historical plot that tells about the personal life and scientific work of one of the great scientists of the East – Ahmad al Fergani. His life is like a balance of the scales – on the one side of the scale there are brilliant scientific discoveries and extraordinary abilities, and on the other – there is love for the young beauty Safina, doomed to misfortune. The ballet concludes with the picture of different planets and stars: Jupiter, Mars, Mercury, Venus, Saturn, the Moon. Through dance, they know Ahmadu-Al Fergani about humanity and being.

The defining task of the ballet troupe of the Alisher Navoi Grand Theater is the painstaking work on the preservation and restoration of our vast Uzbek national ballet repertoire, as well as the creation of new national performances based on the rich culture and history of the Republic of Uzbekistan.

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