



The Importance of Choreography in Staging Performances

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Abstract: The dance art of any nation did not arise in an unusual way. This type of art appeared as a way of expressing the specific characteristics of the inner mind using plastic techniques. According to the researches of archeologists, the first forms of various arts were formed from primitive times. This article talks about the role of choreography in staging, which is promoted as a beautiful and elegant art.

Keywords: dance movements, theater critic, court performances, dramatic stage, public dance, Middle Ages, miniatures, murals, epics, folk tales.

At the primitive stages of society's development, creativity was manifested in folk games of a synthetic nature. It was a live performance combining music, singing, dancing, poetry and martial arts.

Each area has its own nature, rhythm, sounds and art. Such forms of primary public dance can be considered as an aesthetic phenomenon developed in connection with the vital needs of a person and his attraction to the changing rhythm, nature and interaction.

Dance movements are notable for their breadth and openness. In it, the hands open wide, in full length, the head and body are not restricted during the dance, but clearly express each movement. Birches and oaks swaying under the free winds and the movements of a person dancing are just as free and full of power. Such dramatizations are more reminiscent of theater and plastic movements, in which the courage of human courage and sometimes inner experiences are expressed, creating a wonderful performance.

Due to theater critic M. Kadirov: "During the time of Alisher Navoi, performances were divided into three groups: palace performances, performances organized among the general public, performances organized by profession, family name, position, religious and worldly beliefs, gender, organized within associations. They differed from each other in terms of place, program, performers' qualifications, and the composition of the audience."¹. Naturally, music and dance were in the leading place in these shows. This can be confirmed not only by research, but also by miniatures and wall paintings of that period. In addition to these, Alisher Navoi's epics also mention many parties accompanied by music and dance.

In the Middle Ages, the concept of spectacle expanded even more. Palace spectacles and ordinary people's spectacles developed. In this regard, the Uzbek traditional theater has shown its versatile artistic possibilities. In particular, the traditional theater activated the processes of organizing and holding folk festivals and various holidays. Usually, such types of traditional theater such as entertainment, clowning, games, dances and songs developed in such festive events.

¹Қодиров М. Навоий ва сахна санъати.-Тошкент:,"Ўзбекистон миллий энциклопедияси".,2000-96.

In the 19th century, the first appearance of the dance was observed on the dramatic stage, it was used in some ballet performances. At the beginning of the 20th century, consolidated folklore stage dance ensembles appeared as an independent form of dance choreography. In the same period, the pedagogical system for teaching folk dance was formed and began to develop.

Many dances are based on rituals and holidays that have come down to us from our ancestors and prove the preservation and continuity of traditions. Psychologism, lyricism, simplicity and melodiousness of the folk spirit are expressed in the dance. Therefore, it is normal for a person to deeply and sincerely feel what is happening around him, to sense the changes in the world and the mood of a loved one.

By the 20th century, the concept of choreography began to enter Uzbekistan. Choreography is a dance that encompasses all forms, classes, types and genres of dance. By this time, ballet, oriental classical dance, folk, stage, domestic ballroom dances, and even dances performed on ice were united by one concept - choreography.

Mass dance as an aesthetic phenomenon was gradually born in connection with the natural needs of life and the conscious attraction of a person to the changing rhythm and contact with nature. The dance, game, ceremony, etc. that arose later are the products of the conscious creation of our ancestors. These unique forms of choreography reflect the evolution of theatrical productions. Certain conclusions can be drawn from the materials studied by Academician M.Rakhmonov regarding the specific artistic and aesthetic nature of plays and performances.

The plastic solution of dance is of great importance in a dramatic performance. Dance compositions raise stage actions to a new emotional sphere and often contribute to revealing the main idea of a stage work, revealing the deep essence of its artistic structure. In the 20th century, choreography began to occupy a special place in musical drama theater performances. K. Stanislavsky, especially in the later years, paid attention to the stage expressiveness of the human body in the actor's gestures, posture, and gait. E. B. Vakhtangov, a student of K. Stanislavsky, created stage images distinguished by psychological depth, accuracy and clarity of characterization. At the same time, he psychologically improved the role, combining it with the graphic clarity of the image, the extreme delicacy of the form and the ideal rhythm.

Dance movements proved that the great director of the 20th century, one of the reformers of theater art, A.Tairov, can reveal the essence of the image through choreographic symbols. A.Tairov's desire for synthetic theater art became the foundation for his creation of musical and dramatic performances with extensive choreographic additions in the chamber theater.

In 1958-1965, the dance scientist took part in an art study expedition across all regions and districts of the country, and recorded traditional theater, clowns, and amateurs. In particular, the series "Kichkinajon(Little kiddy)" and "Karsak Oyin(Clap dance)" have been preserved in this way. In order to understand the uniqueness of the existing dance styles, it was important to record the basic movements of each style. On this basis, they begin to record dance movements and dance works. Also, the history of traditional dances, dance schools, methodological foundations were shown in several works of L.Avdeeva, Doctor of Arts. Books such as "Танцевальное искусство Узбекистана"², "O'zbek milliy raqsi tarixidan"³ are of great importance in studying the history of our traditional dance art.

The introduction of choreography into the musical dramatic theater led to the opening of a new direction for the choreographer's work. Great artists such as Mukarram Turgunboeva, Roziya Karimova, Usta Olim Komilov, Yulduz Ismatova, Kunduz Mirkarimova and Shakir Akhmedov worked creatively in the musical drama theater named after Muqimi. Especially Yulduz Ismatova is remembered by many people for her dances in the national spirit that she staged during her career in the theater.

²Авдеева Л. Танцевальное искусство Узбекистана. – Т., 1960

³Авдеева Л. Ўзбек миллий рақси тарихидан. – Т.,2001

"Classical dance is a selectively synthesized dance from various dance elements, dancers, acrobats, folk theater movements. The main goal of classical dance is to reflect different states, thoughts, feelings of a person and his relationship with the environment accompanied by music.⁴

The performances in the theater are mainly staged by the choreographer. Therefore, the choreographer is the leading creative profession in the theater, and he is considered the leading leader of the creative team. A person who chooses this profession requires in-depth knowledge of the field, creativity, hard work, the ability to work with amateurs and skills. The profession of a choreographer involves solving many issues in the work process and creates not only a choreographic text, a dance image (dance composition), but also interprets one's thoughts in stage images using all the tools of the art of choreography. Shakir Akhmedov, devoted to his profession, well-known choreographer, honored artist of Uzbekistan, artist of Uzbekistan, graduated from the Higher School of Choreography in 1962, and was invited to work in the opera and ballet theater named after A. Navoi and other ensembles.

In 1974, Razzaq Hamroyev brought Turob Tola Sh. Akhmedov to the staging of the play "Olifita". During the discussion of the play, Turob Tola asked Sh. Akhmedov for his opinion. Sh. Akhmedov spoke about the actors' plasticity and choreographic possibilities based on the theater performances in Moscow and the knowledge he gained. From 1974, Sh. Akhmedov was confirmed as the chief choreographer of the theater. There he worked with such mature actors as R. Hamraev, N. Polatova, S. Polatov, Kh. Umarov.

Sh. Ahmedov turned to Uzbek folk tales and staged "Ur, tokmoq". At the beginning of the performance, the scenes of the dragon, rooster games, and raising the stork using ballet elements served to increase the visibility of the fairy tale performance. After seeing his efforts, the director Abdurashid Rakhimov offered to work together and add actors' performance to it. At first, Sh. Akhmedov did not agree, because he planned to stage a ballet. Because he thought that ballet shows all its charm only when it looks special. The performance "Ur, tokmoq" is recognized as the best folk performance.

When staging musical performances, Sh. Akhmedov consulted with the director R. Hamroev about where the dance was needed to reveal the essence of the work. Because dance filled him. For example, in the play "Takhir and Zuhra", Sh. Akhmedov opposes closing Takhir through dance. Because in the play, the hero needs to be shown the right path, to create an opportunity," he believes⁵.

In another performance, Sh. Akhmedov was able to show how a briber takes money with his movements. Because dance is a powerful form of art and all movements can be expressed through dance.

In general, every actor and actress should feel that dance plays a big role in musical performances. This is the difference between an opera theater and a musical drama theater. Musical drama theater named after Mukimi is close to the people and our nation with its popular plays and dances. For example, the dance with the participation of rabbits in the play "Golden Egg" is one of them.

Each performance on the stage of the theater is prepared by choosing a repertoire, obeying the laws of dramaturgy based on a certain plot. During the rehearsal time, he taught the actors body control and movement, dance movements, and tried to understand the meaning of each movement and the intended purpose of its use. After giving complete information about the nation and era of the studied dance, its culture, lifestyle, people's mentality, clothing, character of the nation, and creating imagination in the actors, the dance would begin to be staged.

In the field of dance, as in other fields, the method "from simple to complex" is used. It can be understood that Sh. Akhmedov used this method during the rehearsal process. Because, before staging the dance, "training" exercises are conducted to warm up the actor's body and bring it into full working condition. Choreographer Sh. Akhmedov proved that the role of dance art in the

⁴Г.Хамраева «Рақсинг миллий қиёфаси». Тошкент 2012 йил

⁵Ш.Ахмедов билан бўлган жонли суҳбатдан.

education of an actor is incomparable during his pedagogic activity. Combining the art of dance with acting skills, he knows how to handle the most delicate and attractive aspects of every big and small movement. As a result, the dancers have reached the level of performing the role given to them along with the dance movements during each dance performance. He chose the actors he could afford and even staged solo dances. Through the performance of such dances, Sh. Akhmedov manages to open up the personal possibilities of the actors and creates an opportunity for them to show their hidden sides. Staged dances are characteristic of different eras and nations, and their genres and rhythms are also different.

A new look at reality is creativity, knowledge that can be taught is creativity, and being able to teach is merit. As a choreographer, it is far from controlling the worldview of the actors, but through the imparted knowledge, it is possible to enrich and find one's own way.

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