

ONE LOOK AT THE WORK OF THE ARTIST, SCIENTIST AVDEEVA LYUBOVA ALEXANDROVNA

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Abstract: This article is devoted to the creative activity of art critic Avdeeva Lyubova Alexandrovna. It tells about the scientific research conducted by the scientist during his activity, and about the heated conversations that he had with mature artists of his time.

Key words: art critic, dance, science, dance genres, choreography, art.

In 1956-1985, the Research Institute of Art Studies regularly organized scientific expeditions to various fields of the republic and recorded samples of folk art. Along with musicologists and theater experts, L.A. Avdeeva also took part in such expeditions, who talked with performers who recorded unique samples of dance folklore in each region. Based on these sources, the scientist conducted scientific research.

His monographs and creative portraits, such as Tamara Khanum (1956), Mukarram Turgunbayeva's Dance (1989), Uzbek Dance Art (in Russian and Uzbek, 1963, 1966), detail the ancient roots of Uzbek national dance art, its formation and development.

The book by L.A. Avdeeva "The Art of Dance of Uzbekistan" presents an analysis of one of the traditional dances of the Uzbek people - the dance "Big Game." More than ten rhythmic techniques in the "Big Game"

Particular attention is paid to how the dancer should combine inner experiences with the movement of the sun, lake and the performance of these actions. Over the centuries-old history of the "big game," each method has its own content and technical solutions.

L. A. Avdeeva in various comments mentions that this dance has existed since ancient times, when during the reign of Alexander the Great (III - IV centuries) there were about 280 techniques. Based on the sources, the author confirms that the dramatic actions of the "Big Game" are associated with the "epic of Siovush."

As you know, Siyavush was the main mythological character of nature and its revival. With this brochure, you can learn that his life is almost embodied in the "big game." The struggle between joy, respect, grief, ignorance, good and evil in the "Big Game" in the 19th century

In his monograph, L.A. Avdeeva addresses folk legends and legends, as well as narratives. Therefore, each of his opinions has its own basis.

In samples of fine art related to antiquity, the author did not go unnoticed. Each research source has a scientific basis.

L.A. Avdeeva collected all the dances of the Uzbek folk dance. For example, traditional circus dances associated with the "Ship Game," "Room Base," "goalkeeper art" - "besuyak" or "muallakchi," "wooden legs," "cunning," "fire game" - are still widespread in folk festivals attracts attention.

The ways of development of Uzbek dance art, types of dance that have become widespread in various regions will also be assessed.

For example, when we observe Khorezm folk dances, L.A. Avdeeva explains the concept of syncretic date as follows:

The author expresses his opinion about the unique features of Uzbek dance, about dances that are passed down from generation to generation due to the duration of the traditions of the master - student. At the same time, Yusufjon is interesting Shakarzhanov, Usta Olim Komilov, Tamarakhonim, Mukarrama Turgunboeva, Isokhor Okilov, Elizaveta Petrosova, Gavkhar Rakhimova, Galiya Izmailova and other major figures of the Uzbek dance school of the 20th century, his work, artistic

creativity. Another achievement of L. A. Avdeeva was that she "was well versed in folk dances and knew how to perceive them.

In the monograph by L. A. Avdeeva "From the History of Uzbek National Dance" (2001), the path of development of Uzbek dance from ancient times to the 2000s is analyzed. This study provides numerous historical sources related to dance art

L. A. Avdeeva explores historical sources about Uzbek folk holidays and divides dances into six types. These include imitation, domestic, subject, lyrical, historical and ritual dances.

When studying Uzbek choreographic art, representatives of the Khorezm school, such as dance masters Karim Olloberganov, Adam Bobozhonov, Raim Matkarimov, also note information about their work. The Bukhara school will also feature works by Ust Taji, Sadulla Sadullaev, Kerkiga Mindalkhanlar.

He studies the reasons for the formation and popularization of dance and introduces a number of innovations to the brochure:

Historical dances performed – a round circle: Stops, Crows, To'da'to, Guloki, Sadr;

– dances telling about special everyday rituals associated with the change of seasons of –;

– that folk dances are more developed in areas remote from large cities, and in what social conditions dance dances

L.A. Avdeeva notes that the culture of Persian-speaking peoples and the culture of Turkic-speaking peoples contributed to the formation of Uzbek folk professional musical and dance art. In addition, the art of professional dance can be divided into classical dance art suites such as "Makom Dance," "Makom Ufori" and "Big Game."

The constant dialogue between professional dance and folk dance, formed in antiquity, analyzes the reasons why they are almost equal and professional dance

has not moved away from folk dance. There are also opinions about folk dance genres.

To substantiate his opinion, the author includes Tamara's memoirs in the brochure. When considering professional and folk dance art in detail, the national classification of dance art is taken into account, which is divided into two types.

L.A. Avdeeva also conducted scientific research in the field of the art of national ballet. In such studies as "Ballet of Uzbekistan" (1973), "Dance of Bernora Korieva" (1973), "Galiya Izmailova" (1975), the main stages of the formation and development of ballet art in Uzbekistan are reflected, artistic images created by ballet masters are illuminated, creative studies of choreographers are analyzed.

Book by L.A. Avdeeva "Dance of Bernora Korieva" (1973), head of the Alisher Navoi Opera and Ballet Theater, famous Uzbek ballerina who has been a choreographer in recent years, People's Artist of Uzbekistan, laureate of the Bernard Koriev State Prize. "

The author talks about the entry of the People's Artist of Uzbekistan into ballet and the mature period of his work. The ballet "Giselle," which brought B. Korieva fame, tells her story

Bernora Korieva appeared on the big stage in 1955 and began her career as Maria in the part of the Garden Fountain.

L. Avdeeva attaches particular importance to the ballet "Giselle," which brought fame to Bernard Korieva. He reveals not only the skill of the ballerina, but also the essence of the ancient ballet "Giselle." In front of those who read the Bible, this party is present. The author chose an interesting story style.

Giselle was Bernara Korieva's favorite party. Bernora Korieva tried to imitate the famous Russian ballerina Galina Ulanova, to cling to every line of her movement.

Over time, B. Korieva began to show character traits, her movements, facial expressions and the performance of this ballet from the inside. " In 1957, a famous dancer with two years of experience took place in Moscow.

L. Avdeeva, assessing the abilities and skill of B. Korieva, notes that there are twenty-two parts in her repertoire, and the life of almost all heroines is doomed to death. Bernora Korieva notes that she is an actress of the tragedy. Odetta-Odile ("Swan"), Phrygia ("Spartacus"), Dona Anna ("Don Juan"), Nina ("Masquerade"), Grandfather, Maria ("Fountain of the Garden"), Gulnara ("Corsair"), Sonny ("Talisman of Love"), "Rano" ("Tanovar"). Korieva is not only the successor to the world school of classical ballet, but also a performer of parties of different nationalities. In the production of traditional Uzbek dances "Makom" and "Tanovar," the ability to easily adapt to world ballet plastic and the performance of B. Koriyeva were also noted.

The author believes that it is best to record the movements and forms of Uzbek dance, expressing them in words in musical measures and strengthening the imagination with drawings and photographs. But it was easy to say, it was actually difficult. It was necessary to create a certain system for creating a dance record. Because in Uzbek dances there are many movements of legs and lakes. Based on the places in the ballet, R. Karimova determines the most important states of the head, body, lake states, sausage states, the state of the legs, chooses general conditions not exceeding seven. In practical classes at the Tashkent Choreographic School, he checks the importance and correctness of these basic actions. On this basis, dance movements and dance works begin to be recorded. "Fergana Dance," dedicated to folk dance styles.

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