

INTEGRATION OF UZBEK FOLK DANCE HERITAGE INTO THE SYSTEM OF CLASSICAL CHOREOGRAPHIC EDUCATION OF UZBEKISTAN

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Abstract. The article is devoted to the study of the problem of integrating Uzbek folk dance heritage into the system of classical choreographic education of Uzbekistan. The author substantiates the role and significance of Uzbek dance in the formation of the national ballet art, in particular, reveals the issue of mastering the national classical heritage and identifies the main trends occurring in the system of choreographic education of Uzbekistan at the present stage. The scientific novelty of the work lies in the analysis of the applied methodology for studying classical heritage in combination with mastering national dance.

Key words: folk-stage dance, Uzbek dance school, heritage, ballet, art, choreography

The article is based on the results of a master's thesis, which attempted to substantiate the role of national dance heritage and to propose ways of integrating this rich choreographic material into the system of training contemporary ballet artists. To achieve the research objective, the following tasks were formulated and implemented:

- the artistic originality of traditional schools of Uzbek national dance was studied, and their significance in the formation of Uzbek folk-stage dance was identified;
- the historical conditions for the emergence of ballet art in Uzbekistan were examined;
- the features of embodying national imagery on the Uzbek ballet stage were revealed;
- the specifics of the contemporary system of choreographic education in the Republic of Uzbekistan were analyzed;

- an analysis was conducted of the characteristics of teaching folk-stage dance at the Uzbek Republican Specialized Boarding School of Choreography;
- the results of the experimental practical work aimed at improving the educational repertoire of the discipline “*Folk-Stage Dance*” were analyzed.

Uzbek dance art has a centuries-old history and rich traditions. The local characteristics of Uzbek folk dance are defined by three schools—the Fergana, Bukhara, and Khorezm schools—which differ in performance style, costumes, and musical accompaniment. The founders of stage Uzbek dance—Usta Olim Kamilov, Yusup Kizik Shakardzhanov, and Tamara Khanum—gave traditional dances new life by creating concise versions of ancient dances and enriching them with new meanings and images. Uzbek choreologists have particularly emphasized that, despite the constructive modernization carried out over the years, “the dance remains Uzbek both in content and in form, since the dance movements reflect genuinely national rhythms, the movements of the torso remain typical of Fergana, Bukhara, and Khorezm, and most importantly, the movements of the arms are diverse, expressive, and unique. The movements of the arms and even the hands, performed synchronously by dozens of performers, create a vivid impression and therefore become a dance figure, an important part of the dance.”

Mass forms of female performance in Fergana, Bukhara, and Khorezm dances found their exemplary embodiment in the compositions of the ensemble “Bahor,” created by the talented dancer and choreographer Mukarram Turgunbayeva.

The population of the Turkestan region was first introduced to European dance art in all its genre diversity in the 1870s–1880s. Soon after Turkestan became part of the Russian Empire, theatrical, musical, and circus troupes, as well as individual performers from Russia, Germany, Italy, France, and other countries, began to

arrive. Thanks to the initiative of Russian artists and musicians, a gradual process of the emergence and development of ballet art in Uzbekistan began. By the 1930s, there was experience in staging the first national ballet performances, in which, alongside masters of Russian ballet, leading figures of Uzbek national dance also participated. In staging national ballets, choreographers created a new choreographic language based on the synthesis of classical and Uzbek dance.

The embodiment of national imagery on the professional stage went through a long and complex path. Over more than ninety years of development, Uzbek ballet art has developed its own aesthetically coherent system of dance images, expressive means, and dramaturgical techniques, through which important events from the life of the people, as well as plots from legends and tales, can be reflected on stage. In the current repertoire of the State Academic Bolshoi Theater named after Alisher Navoi, Uzbek national ballet occupies a prominent place. In the performances *“Khumo”* by A. Yu. Ergashiev, *“Tomiris”* by U. R. Musaev, *“Amulet of Love”* by M. Ashrafi, *“Poem of Two Hearts”* by A. D. Melikov, *“Lazgi – Dance of the Soul and Love”* by Davidson Giaconello, and *“Jaloliddin Manguberdi”* by R. Abdullayev, the means of artistic and expressive Uzbek national dance are widely used, which, combined with classical dance, give the ballet performances a unique color and vivid national character.

In 1928, Tamara Khanum, together with Usta Olim Kamilov, organized a small studio at the Musical and Drama Theater. Drawing on the experience of generations of folk dancers and using the achievements of the Russian classical dance school, they developed their own system for teaching Uzbek folk dance, selected dance rhythms, and systematized the order of their study—that is, they created the “lesson” of Uzbek dance, *Doyra Dars*. Between 1932 and 1947, the ballet studio transformed from a ballet school into the Uzbek Choreographic School under the leadership of Tamara Khanum. The curriculum was developed based on the models of leading choreographic educational institutions in Russia.

At present, the distinctiveness of the organization of the teaching process of folk-stage dance at the Republican Specialized Boarding School of Choreography under the State Academy of Choreography of Uzbekistan is due to the fact that, alongside mastering the dances of the peoples of the world, significant attention is paid to the study of Uzbek dance. From the author's point of view, the content of the existing curriculum of the RSBC for folk-stage dance did not correspond to the current repertoire of the State Academic Bolshoi Theater named after Alisher Navoi. The author considered it appropriate to include in the training program for the senior classes of the RSBC (specialization: 30211401 "Ballet Artist") a number of dances from the performances of this theater.

The result of the work carried out by the author was the changes introduced into the working program "*Folk-Stage Dance*" at the RSBC and its practical testing. The dissertation presented the results of experimental practical work aimed at improving the educational repertoire of the discipline "*Folk-Stage Dance*," conducted by the author with 11th-grade students of the RSBC. The positive results of this work confirm that, thanks to the use of techniques of artistic and expressive dramaturgy in the teaching process and the learning of fragments from the productions of choreographers of the State Academic Bolshoi Theater named after Alisher Navoi, the performance and professional qualities of future ballet artists improved significantly.

The integration of Uzbek folk dance heritage into the system of classical choreographic education in Uzbekistan involves an innovative approach to organizing the educational process. Implementing a set of measures to improve the teaching of Uzbek folk-stage dance within the system of classical choreographic education in Uzbekistan will contribute to enriching the means of artistic and expressive expression used at the Republican Specialized Boarding School of Choreography in training future ballet artists and will expand their performance capabilities.

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