

# SCIENTIFIC RESEARCH IN THE FIELD OF CHOREOGRAPHY ART IN UZBEKISTAN

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The scientific approach, scientific study, encompasses historical, theoretical, and critical criteria in every discipline. Creative products of the performing, "live" arts - plays, dances, live concerts - are performed before the eyes of the audience and pass in an instant.

They can be recorded on video. However, the perspectives of theater and pop directors, choreographers, aimed at live dialogue (artist-spectator) are not taken into account, and live works of art lose their specific charm. In this sense, world art and dance studies have studied and promoted the artistic styles of ballet masters throughout their long history. Art historians, who are considered advanced viewers, have deeply felt and conveyed to the audience the aesthetic, educational, attractive, and lively aspects of the artistic and integral dance masterpieces.

In Uzbekistan, in 1928, on the initiative of M. Koriyakubov, the Institute of Choreography and Music was established, later renamed the "Scientific Research Institute of Art Studies". At that time, the Institute of Art Studies began scientific research on the heritage of Uzbek dance in Samarkand, and then in Tashkent. In Leningrad, ethnographer I.G. Bakhta, together with the famous Uzbek musicologist E.E. Romanovskaya, recorded the dance series "Katta yimen" from the Fergana dance school. "Katta yimen" was also recorded, interpreted in the styles of the great masters of Uzbek choreography, Master Olim Kamilov and Yusuf Uzbek Shakarjanov.

The famous Uzbek writer, playwright Ghulam Zafari, as part of the work of the Institute of Art Studies, compiled the "Dictionary of Dance Gestures" and revealed several important "plots" of Fergana dance.

In the second half of the 19th century and the beginning of the 20th century, two major researchers of Uzbek choreography, G. Zafari and I. Bakhta, provided valuable information about the Soviet era. I. G. Bakhta collected the "Big Game" dance in the Fergana style, recorded by the oldest enthusiasts of Uzbek dance, in the late 1930s, and collected various evidence about the Fergana dance style. The poet Ghulam Zafari created a small but meaningful dictionary of Uzbek dance.

Since 1950, in order to record samples of folklore and traditional professional art on photo and video film, scientific workers of the Institute of Art Studies - theater historians, dance historians, musicologists - began to go on scientific expeditions to various regions and regions of the republic. Among them, a young theater historian, Lyubov Aleksandrovna Avdeeva, began to scientifically study the collected sources and studied the historically formed "elements" of Uzbek dance.

Based on the ideas of the famous choreographer I. Moiseev: in the process of passing from one dancer to another, the "root elements" in the dance are necessarily preserved, - L. Avdeeva summarizes a comparative analysis of these "root elements" in a table. This table allows us to identify entire layers of national choreography to this day and draw comprehensive conclusions. L. Avdeeva is not only a historian of Uzbek choreographic art, but also a theorist and critic who tried to understand the aesthetics and charm of the "living dance" - the "monument" of the dance culture of the Uzbek people - the performers who have preserved it for centuries.

In L. Avdeeva's monograph "From the History of Uzbek National Dance", a special place is given to the description of dance schools, along with their characteristic features, semantics of movements, and the rhythm of performance. The researcher illuminates these

issues on the basis of rare sources on the characteristics of ancient dances and examples of dances staged by master artists such as Usta Olim Komilov, Tamarakhonim, M. Turgunboeva.

Studying the peculiarities of national dance schools and conducting scientific research, L. Avdeeva comes to the following conclusion: "Dance groups were called "Makoms" in ancient times. In the Fergana Valley, they were performed under the name "Katta yin", which consisted of fifty (according to legends, 250) methods, unique rhythmic formulas, and corresponding dance phrases. In the history of ancient Uzbek dance art, makom dance creators were engaged in collecting, selecting, and refining dance forms for a long time. The names of those who systematized them have not been preserved. However, we know the names of many performers who received this invaluable heritage from previous generations and preserved it like the apple of their eye for decades and centuries. Famous masters, traditional dance performers and musician-accompanists - Yusufjon Uzbek Shakarjonov, Akhmadjon Umurzokov, Lutfikhonim Sarimsokova, Rahim Ollaberganov, Aka Bukhor, Khodiyatkhon Hamdamova, Himmatkhon Sultonova, Sharofat Turaeva, Matlatif Sa'diev, Khudoibergan Abdurakhmonov, Mikhailkhonim Khakimova, Bobozhon Sadullaev, Tamarakhonim and others. The names of dozens of famous dance masters who lived in the late 19th and early 20th centuries were mentioned. However, this information from primary sources also has a legendary character.

The formation of Uzbek folk stage dance is closely connected with the name of the famous dancer Hamdamkhan and the ensemble of Askar Khoji Haydaraliev, which first appeared in the early 20th century. Hamdamkhan performed Uzbek folk dance on stages in the cities of the Fergana Valley, Tashkent and Samarkand, and in the countries of the Caucasus on a new basis, initiating a new direction.

As is known, the art of Uzbek national dance further developed in our country in the 20s of the 20th century. Such selfless artists as Master Olim Kamilov, Tamarakhonim, Mukarrama Turgunbayeva, Isokhor Akilov, and Roziya Karimova created a national performing school. Master artists enriched the art of national dance on the basis of traditions and age-old values that have been preserved for many centuries. This is especially evident in solo and group dances. Thanks to the efforts of many choreographers and composers, dozens of solo dances, duets, and mass dances have captivated generations of viewers in our country and around the world and have become part of the repertoire of Uzbek dance art. These include "Tanovar", "Munojot", "Katta yin", "Pilla", "Pakhta", "Lazgi", "Dilhiroj", "Chupon yin", "Namanganning olmasi", "Andijan polkasi" and others.

A number of scientific studies have been conducted in Uzbekistan on the problems of Uzbek dance art. In particular, in 1965, L.A. Avdeeva's dissertations on "Traditions and Innovations in Uzbek Choreography", G. Hamraeva's dissertations on "General Laws of Stage Choreography and the National Image of Dance: An Example of the Analysis of the Program of the "Spring" Ensemble", in 1987 T.G. Litvinova's dissertation on "Formation of Karakalpak Folk Stage Dance", in 1991 M.V. Isroilov's dissertation on "Uyghur Dance in the Territory of Central Asia and Kazakhstan" were defended. The last dissertation was defended on December 24, 1991.

Despite the practical development of national dance art during the years of independence and the formation of various ensembles, it was scientifically lame. The staged dance works and the activities of the ensembles were not scientifically analyzed. After the defense of her last candidate's thesis in November 2022 (after 30 years), G.N. Usmanova created the first fundamental research devoted to the analysis of the development of Uzbek dance art in the new historical conditions - "Principles of the development of national dance art in the period of independence". It studied the processes that took place in the artistic and cultural life of national dance art in Uzbekistan in 1991-2022, issues of the harmony of new creative directions and traditional forms. L. Avdeeva and R. Karimova made a great contribution to the systematic revival of the practice of Uzbek choreography during their scientific activities at the "Theater and Choreography" department of the Institute of Art Studies. Their scientific and practical manuscripts, treatises, monographs are notable for being devoted to the illumination of the artistic styles of traditional professional art, the pace and rhythm of dance.

In 2001, the Scientific Research Institute of Art Studies published the collection "Art of Uzbekistan" (1991-2001), dedicated to the 10th anniversary of the independence of the Republic of Uzbekistan. In this book, the articles "Opera and Ballet" and "Art of Dance" are carefully written from a historical point of view and enriched with numerous examples. Part of the article "Art of Dance" is devoted to the composition and repertoire of folklore and ethnographic ensembles in the regions of Uzbekistan, while the rest is devoted to the creativity of the "Tanovar" dance theater and a detailed analysis of the performances and dance programs of this creative group.

In volumes 1 and 2 of the collection "Performing Arts of Uzbekistan in the System of Artistic Culture of Uzbekistan of the 20th Century", published in 2008-2009 at the Institute of Art Studies under the grant of the Committee for the Development of Science and Technologies, M. Tolakhujaeva stated, "This is not a criticism, but it is worth noting that the history and specific features of theater, cinema, scenography, and circus are covered, but there is no article on the art of dance, perhaps because there are no choreography specialists."

In 2012, the "San'at" publishing house published the monograph "National Image of Dance" (Национальный образ танца) by the talented dancer of the "Bahor" ensemble G. Hamraeva in Uzbek and Russian.

Since 2009, reports of teachers, researchers, and talented master's students who participated in scientific and practical conferences dedicated to the art of choreography and teaching methods held at the Tashkent State Higher School of National Dance and Choreography have been published. The topic of the Republican scientific and practical conference held in 2012 was called "Problems of preserving nationality in the field of choreography in the process of globalization".

The collection published in 2014 includes materials from the scientific and practical conference on the topic "The work of M. Turgunbayeva and her contribution to the development of Uzbek stage choreography". The collection published in 2015 includes conference materials entitled "Issues of Succession in the Art of Uzbek Choreography".

The collection published in 2016 includes conference materials on the topic “Uzbek Choreographic Art: Tradition and Modernity”, which presents a number of opinions and observations of young scholars who are just entering the field of choreography.

The collection published in 2017 includes conference materials on the topics “Current State and Development Prospects of Choreographic Education in Uzbekistan”, and in 2018 - “Current Issues of National Dance and Choreography Education in Uzbekistan”.

The collection published in 2019 is called “Development and Prospects of Dance Art in Uzbekistan: Social Processes”, and on pages 19-20, Candidate of Arts Tohir Yuldashev describes how the art of choreography was scientifically studied during the period of independence.

Starting in 2020, scientific and practical conferences dedicated to the art of choreography and teaching methods held at the Academy of Choreography of Uzbekistan will be held on an international scale, and the I-International Scientific and Practical Conference was called “Prospects of Cultural Cooperation of the Peoples of Central Asia”. This conference was held online due to the pandemic, and was attended by teachers, researchers, masters, and talented students working in the field of choreography in many countries of the world.

After independence, a large number of educational literature was published in order to systematically provide educational institutions specializing in the art of choreography with a new generation of textbooks, manuals, and periodicals created on the basis of advanced world experience. Previously, there were very few textbooks on the art of national dance. Today, almost all educational literature on the specialized disciplines of the Academy of Choreography has been created. For example, the educational and methodological manual “Devotees of Culture and Art of Uzbekistan” by K.S. Sagatov and M. Mukhamedova is dedicated to the creative activities of the founders of Uzbek dance art, dancers, ballet masters, and professors who have contributed to the national dance art to this day. Other educational manuals include O.K. Komarova’s “Methodology of Teaching Folk Stage Dance,” A.A. Magdieva’s “Methodology of Studying Folk Stage Dance,” K.B. Ibragimova’s “Methodology of Studying Historical and Household Dance,” K.S. Sagatov’s “Methodology of Teaching Classical Dance (Men’s Class),” R.R. Iskanderova’s “Classical Dance,” and A.I. Yeshimbetova’s “Methodology of Teaching Folk Stage Dance.”

In order to train highly qualified personnel in the national dance art and provide them with basic literature in the field, textbooks on the main specialized disciplines were published by U. Mukhamedova “Practice of staging Uzbek dance”, L. N. Nasibulina “History of Uzbek choreographic art”, M. M. Makhmudova “Methodology of teaching Uzbek dance”, Z. K. Fazlieva “Methodology of studying Uzbek dance (Ferghana dance school)”, Sh. Sh. Jalilova “Methodology of teaching Uzbek dance”, E. Ya. Saitova “Methodology of studying Uzbek dance (Surkhon dance school)”, E. Ya. Saitova “Methodology of studying Uzbek dance (Uyghur dance school)”, D. M. Abdukhakimova “Fundamentals of dance composition”.

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