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THE PECULIARITY OF THE CHOREOGRAPHIC WORKS OF BALATMEISTER AKBAR MUMINOV

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Abstract

In this article, the great representative of Uzbek dance art, the meritorious artist of Uzbekistan Muminov Akbar Nishonovich, his contribution to the art of Uzbek dance, his originality in his choreographic works researched. Also, in the article, the choreographic compositions created by A. Muminov for public holidays are scientifically covered.

Keywords Dance, choreography, art, composition, figure, heritage, holiday, culture, tradition, history.

INTRODUCTION

Among the arts, dance has a special magical effect on the human psyche. As soon as you look at a dancer on stage, moving easily to the music, you will feel a special feeling in your heart. If the mysterious movements called dance can immerse you in their world, then this is the power of the art of dance. Dance, like other arts, is an artistic method of studying human life and the entire Universe. The origin of the art of dance goes back to ancient history. Dance masters dedicated to this stage played an incomparable role in the development of the art of dance.

Therefore, the Uzbek national dance art is the cultural and spiritual wealth of our nation and is being preserved like the apple of an eye. The colorful and beautiful genres, forms and types of Uzbek dance art leave no one indifferent and amaze with their unique charm of performance, bright expressiveness, content and emotional power. The traditions of dance, which enrich our

national values, have not lost their artistic and aesthetic value even today.

Therefore, when describing the group of modern traditional dances, it is noted that purely professional choreography is characteristic of a single dance culture, and it is divided into three groups that have their own dance styles - Fergana, Khorezm, and Bukhara dances. divided.

Fergana dances are characterized by light, circular hand movements. The naturalness of the body movements, the free standing of the body, the light movement of the upper part of the body, the light running on the tips of the feet correspond to the rich nature of the Fergana Valley. Fergana "big" dances are full of heroic actions and express dramatic passions. There is no tension in the Khorezm dances, which is characteristic of the proud dances of the northerners.

Historical characteristics of Khorezms helped to

enrich the dance with open emotionality and bravery. It is known that at the beginning of our century, there were dancers in the army of the Khan, who raised the spirits of the warriors before the start of the battle. Its name is Lazgi, the most popular dance in Khorezm. This dance clearly expressed the enthusiasm, fiery passion, and actions of the proud people.

In the Bukhara dance, the delicate bends of the body and the complex structure of dance movements indicate that this dance was nourished by folk dances and developed in the circle of great artists. Live nature and human feelings are clearly expressed in them. The dances are rhythmically fast, intense and proud.

Uzbek folk dances have become one of the art forms that reflect and express various realities in life through movements. In addition, dance is a means of reflecting the inner world of a person. Folk dances are divided into:

1. Local creative schools of Fergana, Khorezm, Bukhara.
2. The main method of execution that creates "big and small" games.

Thus, Uzbek folk lyrical dance has three genres: heroic-heroic genre, lyrical-dramatic genre and humorous-comic genre.

The formation of Uzbek folk stage dance is primarily closely related to the ensemble of Askar Haji Khaidaraliev, which operated at the beginning of the 20th century, and the name of the famous dancer Hamdamkhan. Hamdamkhan started a new direction by performing Uzbek folk dance on stages in the cities of Fergana Valley, Tashkent and Samarkand, and in 1905 in the countries of the Caucasus. Especially, in the development of folk stage dance, Usta Olim Komilov, Yusufjan Kuyen Shakarjonov, Tamarakhanim, Mukarrama Turgunboyeva, Isakhor Aqilov, Gavhar Rakhimova, Kunduz Mirkarimova, Roziya Karimova and

dozens of other dance masters, "Bahor", "Shodlik", "Lazgi" Ensembles like " " are of great service. Dozens of individual dances, duets, and public dances performed by ballet masters and composers captivated several generations of our country and world audiences, and became part of the reserve of Uzbek dance art. "Tanavor", "Munojot", "Katta o'yin", "Bahor", "Pilla", "Paxta", "Lazgi", "Dilxiroj", "Cho'pon o'yin", "Namanganning olmasi", "Andijon polkasi" and others are among them. They became classical dances. On this basis, several generations of dancers and dancers have matured. Dance styles, skill bases, series of movements have been passed down from generation to generation.

In fact, since ancient times, our wise and intelligent ancestors tried to preserve our rich historical, cultural, artistic and spiritual heritage for future generations. Dance is one of them. After all, the culture and dance art of each nation is preserved in its own.

The merits of Muminov Akbar Nishonovich, an honored artist of Uzbekistan, are great for enriching the Uzbek national dance art. The dances created by him are works of art that deserve to be included in the list of heritage dances. Here, let's talk about the most famous dances performed by uztoz.

First of all, among A. Mominov's dances, which have been recognized by lovers of world dance art, the dance suite "Jon O'zbekiston" has a special place. The music of this dance-suite was written by N. Khalilov, and the lyrics were written by the national poet of Uzbekistan, Polat Momin. This dance is considered a work of praise for Uzbekistan. In it, the nature of our country, the intense and loving nature of Uzbek men, and the beauty, grace, and grace of our girls are shown in their dance movements. This dance-suite combines classical dance movements with national movements, and it appears as the first new style in

Uzbek national dance art.

Another such new style of national dance is the dance-composition "Dugonajonim", the music of this dance is also composed by the great composer N. Khalilov. A special novelty in "Dugonajonim" is that the dancers perform dances with lykobcha and Angishona. Its plot is taken from our national traditions, and it artistically expresses events specific to Uzbek girls, such as "Qizlar majlisi" and "Qizlar davrasi" through dance movements. Due to A. Mominov's desire for creative innovation, eight dancers performed with lykobcha and Angishona. "Dugonajonim" also "talks" about the beauty, modesty, and elegance of Uzbek girls.

The choreographic composition "Sayribog" staged to the music of Sayfiddin Yoldoshev, an accomplished artist and accomplished composer of Uzbekistan, is one of the dance works that, like the above dances, was created with creative innovation and a combination of nationalism, tradition and modernity. In this choreographic composition, meetings of young men and women in the garden, cheerful games, in a word, youthful pleasure are "sung". "Sayribog" is important as an artistic work that gives pleasure to the viewer and reminds the happy moments of youth. In this work, the enthusiasm and enthusiasm of Uzbek boys, the delicacy and sophistication of girls are shown. The classical dance moves are also harmonious in this dance and create a basis for making this dance more enjoyable and expressive. Clothes also acquire nationalism and modernity. As in national dances, in "Sayribog" the dancers wore short skirts under the dress instead of dresses, and the sleeves of the dress were not wide, but were made in the style of lanterns. The costumes of the monand dances were made in their own way. A. Mominov constantly expressed his opinion to designers and tailors.

A. Mominov to the music of M. Mirzayev will stage the same choreographic-composition celebrating

Navruz, our oldest national tradition and national holiday. This dance piece expresses the fact that spring is the season of renewal and rejuvenation, Navruz is a favorite holiday of the Uzbek people, and its traditions are expressed. The dance is staged for eight dancers and one solo dancer. A solo dancer appears on the stage in the image of Spring and "awakens" the dancers standing on the stage as if awakening nature. Girls beautifully perform the awakening of nature through dance movements.

One of the most famous dances is the "Keldimu" dance based on the tune taken from the musical drama "Farkhod and Shirin" by the People's Artist of Uzbekistan Tokhtasin Jalilov. This dance was created as a public dance, and the costumes in it were made according to historical figures. Even in this dance, A. Muminov chooses each movement with taste. Each dance movement mixes with the music and "talks" about the love of two hearts.

During the re-staging of these dances together with teacher Q. Muminov, I was convinced that A. Muminov is a great ballet master who was a true innovator of his time.

In addition to these dances, the Uyghur dance music of A. Muminov Ikram Akbarov's ballet "Orzu" will be staged by the dance composition "Kuyovtoralar (Jenikhi)". In this dance, a solo dancer girl has to choose the one suitable for her from among five male dancers. Young men tell each other that I am worthy of a beautiful girl. All this is expressed in the combination of traditional and classical dance movements. "Yigitlar" also "bring to life" in their dance movements the fact that our young men glorify love, love and appreciate beauty, and that our Uzbek girls are honorable, proud, pure of heart and beautiful.

One of the dances included among the heritage dances of the Uzbek national dance art, "Yigitlar" (Jigitlar) is the earliest dance among the immortal ages of A. Mominov. We talked a lot about the great

artist M.Turgunboyeva, who had heard about this dance. In this dance, which has won the praise of the teachers and the love of the people, the performance skills and talent of the Uzbek male dancers, as well as the courage and bravery of our young men, are clearly demonstrated. Violent young men riding horses, playing with whips, and moving towards each other are artistically expressed through violent dance movements. This dance is the crown dance among national men's dances.

A. Mominov is an advanced performer of solo dances, and for the first time he staged the dance "Terimchi Kiz" for his favorite student Kyzlarkhan Dosmukhamedova. In this dance, the image of a grumpy picker girl happily picking cotton in the cotton fields is created. The reason for the creation of this dance was Q. Dosmukhamedova's creative trip to Egypt. With "Terimchi qiz" she returns to Egypt to the acclaim, recognition and many achievements of all dance lovers.

Also, A. Muminov, who staged "Hilola" dance for talented dancer Rana Beshimova, "Terimchi qiz" dance for young dancers, staged mass (mass) dances such as "Munojot" at state events.

Since the first years of independence, A. Muminov has been creatively active as a ballet master at national holidays and various state events. Stages public and solo dances with many plots. Moreover, they work together with amateur teams who come from the regions to participate in the national holiday in Tashkent and help them perform their dances perfectly.

In this regard, the teacher's support to the amateur teams of Kashkadarya region is of particular note. A. Muminov has organized creative trips to this region many times and has gladly helped in the formation and development of many folklore groups.

CONCLUSION

In conclusion, it should be said that A. Muminov is restless, keen on creative innovations, has a keen artistic taste, is a skilled teacher, ballet master, and pedagogue, in one word, Uzbek. is one of the great manifestations of dance art. He is truly a worthy disciple of his teachers, a devotee of art who can be a real example to his students.

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