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**Abstract:** *The article is devoted to the creative activity of the outstanding ballerina, choreographer and dancer Galia Bayazitovna Izmailova, she has a huge contribution to the formation and development of ballet art in Uzbekistan. Particular attention is paid to the consideration of the performing activities of G. Izmailova, in the repertoire of which Uzbek dances, as well as dances of the peoples of the world, occupied a significant place.*

**Keywords:** *classics, repertoire, heritage, image, plot, theme, drama, expressiveness.*

February 12, 2023 marks the 100th anniversary of the birth of the first professional ballerina in the history of choreographic art of Uzbekistan, People's Artist of the USSR, State Prize laureate Galia Izmailova, who left a bright mark on the national ballet and dance art of the second half of the twentieth century. The outstanding ballerina created bright, memorable choreographic images on stage in more than twenty performances, such as "Sleeping Beauty" and "Swan Lake" by P.I. Tchaikovsky, "Bolero" by M.Ravel, "Bakhchisarai Fountain" by B.Asafiev, "Don Quixote" by L.Mincus, "Giselle" by A. Adana, "Amulet of Love" by M. Ashrafi, "Spartak" by A. Khachaturyan, "Kashmiri Legend" by G. Mushel and others. Over the years, the repertoire of the Alisher Navoi State Academic Bolshoi Theater has decorated the classical works of world and national ballet art she has staged. In addition, as a choreographer, Galia Izmailova staged dances for opera performances "Dilor" by M. Ashrafi, "Prince Igor" by A.P. Borodin, "Queen of Spades" and "Eugene Onegin" by P. Tchaikovsky, "Samson and Delilah" by K. Saint-Saëns, "Faust" by S. Gounod, "Omar Khayyam" by M. Bafoev, "Leili and Majnun" by R.M. Glier and T. Sadykov, "Zebunniso" by S. Jalil.

Galia Izmailova went down in the history of Uzbek choreographic art not only as the first professional ballerina of Uzbekistan. She became famous as a performer of Uzbek folk dances, which, as you know, have ancient traditions and a centuries-old history. It is from folk dance, according to the ballerina, "you need to feed on the choreographer in order to pour a fresh stream into the classical dance" [5, p. 4]

In the Tashkent ballet school, where Galia Izmailova studied, Uzbek dance was taught by masters of Uzbek dance art - Yusupjan kizik Shakardzhanov, Usta Olim Kamilov, Tamara Khanum, Mukarrama Turgunbayeva. The lessons learned from the masters, as well as her own dedication and perseverance, contributed to the fact that Galia Izmailova became closely involved in national choreography and soon created her own dance compositions based on traditional schools of Uzbek dance - Ferghana, Bukhara, Khorezm.

After graduating from the ballet school, Galia Izmailova, in addition to working at the Alisher Navoi Theater, as part of concert brigades, performs in hospitals in front of wounded soldiers evacuated to Tashkent from the fronts of World War II, in front of young

soldiers going to the front line, in front of workers in factories and factories, goes to field camps to farmers. Galiya Izmailova's performance of national dances was greeted with enthusiasm by the audience immediately, from the first appearance on the stage. This was facilitated by "the incredible charm of the dancer, her emotionality, infectiousness, enthusiasm and other components of acting, which she mastered in the process of numerous rehearsals." [1, p.79]

In 1947, at the World Festival of Youth and Students in Prague, Galia Izmailova received the first prize for performing Uzbek dance "Zang" directed by Isakhar Akilov and "Dancing with a Blue Veil" directed by G. Ismailova.

In the late fifties, Galia Izmailova began to create her own compositions. But the first performances with the national dance program of Galia Izmailova, which were immediately enthusiastically received by the public, aroused various opinions and judgments among experts. Some called them "pop dances," others called them "modern dances." According to L.A. Addeeva, Uzbek dance compositions performed by Galia Izmailova, who owns "classical European dance, the movements of Uzbek national classical dance not only received a different color, but acquired a different characteristic - "classical completeness." In the fifties, Uzbek dances of Gulnar Mavaev, Klar Yusupov, Halim Kamilov began to perform in this "new manner," a little later - Sevilia Tangurieva. All of them were leading ballerinas of the Alisher Navoi Theater. But they, like Galia Izmailova, "equally possessed the technique of classical European dance and the technique of Uzbek traditional classical dance." [4, p.91]

Many examples from the history of Uzbek choreographic art can be cited, indicating that the ballerinas of the first generation of the Alisher Navoi Theater with the same skill and passion conducted complex parts in ballet performances, danced Uzbek dances in concerts, performed characteristic divertissements in ballets and operas

In those years, the program of creative evenings by Galia Izmailova was quite diverse - for example, the pas de deux from the Corsair ballet was replaced by the Ferghana dance, the stage from the Don Quixote ballet was the Arabic dance, the most complex variation with swords from the Kirk Kyz ballet was the Indian dance.

In the early 1960s, Galia Izmailova already developed a holistic program of Uzbek and Tajik dances. As L.A. Addeeva notes, "this program can already be called" Izmailovskaya. " [2, p. 82] In working on stage versions of ancient folk dances, the dancer is carried away not by the folklore and ethnographic reliability of dance miniatures, but by the deep semantic content, choreographic compositions, a kind of convention of plastic images, which reflected the essence of the original artistic thinking of the Uzbek people. "From the extensive dictionary of Uzbek dances, Galia selects fragments - a dance move, phrase, rhythm, gesture, but goes in this selection not on a formal path, but trying to open the contents of this fragment from the inside, to understand its mysterious cipher." [2, p. 83]

In Uzbek classical dance, each rhythmic figure has its own name, revealing the emotional content or even the plot of the dance figure. Not all dancers and dancers manage to correctly understand and reveal the classical image. However, Galia Izmailova managed to perfectly master the choreographic vocabulary of Uzbek dance and create vivid artistic images. In the lexicon of Uzbek dance there are many symbolic designations, unclear

concepts, mysterious signs, intricate terms. Galia Izmailova selects for her repertoire those dances, those artistic symbols of dance movements and gestures that, having gone through a long historical path of development, have survived to this day and have not lost their semantic content.

Uzbek dances performed by Galia Izmailova are always modern in their form and content. These are classical dances of the Uzbek people, because for many centuries the best representatives of national choreography have created and developed unique dance images, reflecting in them the peculiarities of the artistic thinking of the Uzbek people, created a whole system of images, created an original system of training and education of performers of traditional schools of national dance, where the traditions of folk dance art were carefully preserved and passed down from generation to generation in their original form.

Performing Uzbek dances, the dancer managed to organically combine the features of national dance movements with the technical techniques of classical European dance. "However, the dance technique for Galia Izmailova is not the goal, but a means to help create an original image, to reveal a unique character." [3, p. 44] Three schools of Uzbek dance - Ferghana, Khorezm, Bukhara, two schools of Tajik dance - valley and mountain - were material from which many original images formed.

Galia Izmailova's bright, sparkling, inimitable dance skills are captured in a number of feature films, which are among the best achievements of the cinematic art of Uzbekistan of the twentieth century. Having performed his famous dances in the films "Fascinated by You" by Yu. Agzamov (1958), "On This Festive Evening" by G. Livanov and F. Mustafayev (1959), "Where Are You, My Zulfia" by A. Khamraev (1964), "Oriental Legend" by L. Fayziev (1972), "And Another Night of Scheherazade" (1984), "New Tales of Scheherazade" (1986), "The Last Night of Scheherazade" (1987) by T. Sabirov, Galia Izmailova left an indelible mark on the history of cinema

The original art of Galia Izmailova recorded on film has the opportunity to see the young generation of admirers of the talent of the famous dancer. In the funds of the Central Archive of Film, Phono- and Photo Documents of the Republic of Uzbekistan, in the film archive of the Alisher Navoi State Academic Bolshoi Theater, in the archive of the Research Institute of Art Studies of the Academy of Sciences of Uzbekistan, unique recordings of concert performances by Galia Izmailova were preserved, where she performs Uzbek, Tajik, Indian, Iranian, Afghan and other dances of different peoples of the world. Some of these records can be seen thanks to modern information and communication technologies. These truly unique materials can serve as a true school of performing skills for young choreographers, choreographers, leaders of professional and amateur dance ensembles, teacher-choreographers. Each dance number performed by Galia Izmailova is an extraordinary combination of choreographic skill, plastic expressiveness and acting.

Thus, Galia Izmailova entered many bright pages in the history of Uzbek choreographic art not only as the first professional ballerina of Uzbekistan. Her creative biography is closely related to the formation of the national ballet art of Uzbekistan. Along with classical dance, she perfectly mastered the traditional schools of Uzbek national dance - dance, which has passed a long historical path of development and an original performing

school. With her unique work, Galia Izmailova argued the idea that classical dance and folk dance cannot exist without each other, that folk dance should enrich classical dance with new means of choreographic expressiveness.

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