

BALLET "GORYANKA" AT THE SAMARKAND OPERA AND BALLET THEATER

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In this chapter, we will consider ballet performances, the plot of which was the literary works of outstanding writers and poets, whose creations were interpreted in the language of choreography on the ballet stages of Uzbekistan.

These are writers, poets, whose works belong to different eras and are written in different literary styles - but they are all united by the work of one choreographer - director Inna Grigorievna Gorlina. As a choreographer - director, I.G. Gorlina staged eighteen performances, including seven ballets, operas, operettas, musical and dramatic performances on the stages: the Bolshoi Theater. A. Navoi, Tashkent State Operetta Theater, Tashkent State Music and Drama Theater. Mukimi, Tashkent State Theater for Young Spectators, Academic Drama Theater of Uzbekistan, Samarkand Opera and Ballet Theatre. In this study, we will turn to four ballets of the author. Inna Grigorievna Gorlina devoted her whole life to the development of the art of choreography in Uzbekistan. Love for dance was predetermined from childhood. At the age of three, when she first went to the theater for a concert of the famous corpse of the Igor Moiseev Folk Dance Ensemble, who came to Tashkent on tour, young Innochka asked her mother to put on a new, most beautiful dress with polka dots - to the theater, watching dances is important! Then there was a children's choreographic group, and joy and happiness from dancing and the stage. And in 1965, after graduating from the Uzbek choreographic school in Tashkent, Inna Grigoryevna entered GITIS (State Institute of Theater Arts) in Moscow, at the Faculty of Ballet Mastering, which she successfully graduated with honors in 1972. Inna Grigorievna returned to her native Uzbekistan with a great desire to apply her knowledge, create, create and share experience, in a word - to serve the art of dance! Inna Grigorievna Gorlina stood at the origins of the creation of professional higher education in choreography in Uzbekistan. Huge work was carried out first - at the department of "choreography" at the Tashkent State Institute of Culture named after Abdulla Kodiriy, then at an independent university - the Tashkent State Higher School of National Dance and Choreography. Today, Inna Grigorievna Gorlina is an associate professor at the State Academy of Choreography of Uzbekistan, a member

of the International Dance Council CID - UNESCO, the author of more than seventy scientific publications on ballet art, national dance and choreography pedagogy, not only in Uzbekistan, but also in other countries: England, USA, Austria, Russia, Ukraine, Kazakhstan. In this work, for the first time, we will consider the work of Gorlina Inna Grigorievna - as an author, choreographer - director, creator of ballet performances in which works of high literature were surprisingly interpreted.

It is no secret that when admiring the artist's canvas, immersing ourselves in the composer's music or reading the poet's poems, we first of all try to accept, feel and share the thought, the idea that inspired the author to create the work. We try to understand what could excite the author as a person, and even draw some conclusions about what kind of person he is ... The work that Inna Grigoryevna Gorlina chose and transferred to the ballet stage of Samarkand is the poem "Goryanka". The choreographer writes: "The language of dance is a truly universal way of communication: there is no language barrier, therefore choreography is one of the most international art forms. The ballet went beyond the once dominating love themes, turned to the social theme, reached out for heroics and pathos, invaded real life, which naturally led the ballet to turn to works of literature."^[25]

The poem "Goryanka" is not only the greatest creation of Rasul Gamzatov, but also a work that touches on an acute social topic about women who do not have their own right to choose. A story about the fate of a Dagestan girl who did not want to marry an unloved person, where centuries-old conservative traditions, Adat laws are imposed and unfairly doomed to a life without rights, choice and love.

The poet Rasul Gamzatovich Gamzatov in his poem "Goryanka" depicted the life of a simple Dagestan people. The poet himself was born on September 8, 1923 in the village of Tsada, Khunzakh district of the Dagestan ASSR, in the family of the national poet of Dagestan, laureate of the USSR State Prize, Gamzat Tsadasa. He studied at the Araninsky secondary school and at the Avar Pedagogical College, after graduating from which he worked as a teacher, assistant director of the Avar State Theater, head of the department and own correspondent for the Avar newspaper Bolshevik Gor, editor of the Avar broadcasts of the Dagestan Radio Committee. In 1945-1950. Rasul Gamzatov studied at the Moscow Literary Institute named after M. Gorky. After his graduation, Rasul Gamzatov in 1951 was elected Chairman of the Board of the Writers' Union of Dagestan, where he worked until his death in November 2003.

Rasul Gamzatov began writing poetry when he was nine years old. The first book of poems in the Avar language was published in 1943. In the spring of 1956, Rasul Gamzatov went to the mountains and returned in the fall with the completed "Goryanka", a poem written in the village of Tsada. The poem was written over the course of six years. The poem was first published in the Avar newspaper Krasnoye Znamya from February 15 to February 23, 1957. Such a success fell to her share, such as not a single work of art in the history of Dagestan literature knew. The poem was translated into Russian by one of Gamzatov's permanent translators, Yakov Kozlovsky: first, an excerpt from the new poem was published, and in 1958 it was printed in its entirety in the Friendship of Peoples magazine. In 1959, the poem was included in the poet's collection "My heart is in the mountains."

The music for the ballet "Goryanka", very picturesque in its national color, with pronounced drama, with a deep symphonic development, inventive, original instrumentation, was written by the Dagestani composer Murad Kazhlaev. The score was based on national melodies of various nationalities of the region, of which there are more than forty in Dagestan. In 1968, the premiere took place on the stage of the world-famous Leningrad Academic Opera and Ballet Theatre. S. M. Kirov, now the State Academic Mariinsky Theater. The libretto was written by Oleg Vinogradov.

Murad Magomedovich Kazhlaev - Soviet Russian composer, conductor, teacher, public figure. Born on January 15, 1931 in Baku Azerbaijan in a family of doctors - natives of the village of Kumukh, Lak region. Musical abilities showed up very early. He studied at the music secondary school at the Baku Conservatory in the piano class in the group of "children with perfect pitch". In 1955 he graduated from the Azerbaijan State Conservatory (now the Azerbaijan State Academy of Music) in the composition class of B. I. Zeidman. People's Artist of the RSFSR (1978), Honored Artist of the RSFSR (1960), People's Artist of the Republic of Dagestan (2016). There are over 350 titles in the lists of compositions. As a composer, Murad Kazhlayev worked a lot with the poet Rasul Gamzatov - which, of course, is a fruitful creative tandem.

In 1973, the choice of the young choreographer Inna Gorlina was not made by chance: the brilliant poetry of Rasul Gamzatov, the beautiful music of Murad Kazhlaev and the topical issue - the fate of the young mountain girl - could not help but attract the attention of the choreographer-director. The fate of the mountain girl was close and understandable to the women of Central Asia, so it is no coincidence that the second birth of the ballet took place on the stage of the Samarkand Opera and Ballet Theatre.

Despite the fact that the ballet version of Goryanka already existed, Inna Grigorievna approached everything from scratch, in her own way. In 1972, the Ministry of Culture of the Uzbek SSR organized a business trip, in general, a real research expedition to Dagestan. The future choreographer Inna Gorlina and the future ballet designer Davron Safoev are sent to get acquainted and study local customs, traditions, features of the national costume. Before them is not a simple interesting task: to see the life of the local people, to feel the spirit of the customs of the mountain villages, to get acquainted with the dance culture. Even today Dagestan is one of the most multinational republics of Russia. Avars, Laks, Dargins, Lezgins, Tabasarans, Kumyks, Tats and other nationalities live here with their own customs, traditions, language and dances. Here the young choreographer Inna Gorlina meets the poet Rasul Gamzatov and the composer of his future ballet Murad Kazhlaev. A lot of preparatory work was done, especially from Dagestan to Uzbekistan for the future performance, real cloaks were brought (huge capes with straight shoulders, made from felt of various dressings, traditional clothes of shepherds). For each role, the choreographer Inna Gorlina carefully selected the performer. The artist certainly had to reincarnate and convey the entire dramaturgy of the choreographic work. Rehearsals began in Samarkand.

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