



MODERN INTERPRETATION IN STENOGRAPHY OF THE BALLET "LAZGI - DANCE OF HEART AND LOVE" ON THE STAGE OF THE STATE ACADEMIC BIG THEATER NAMED AFTER ALISHER NAVOI

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Received:	September 28th 2021	The author of the article explored the modern interpretation of the ballet "Lazgi – Dance of Heart and Love" on the stage of the State Academic Bolshoi Theater named after Alisher Navoi.
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The changes that have taken place in all spheres in recent years have also ushered in a new era in art. The political, social and cultural development of the period reflected in art, especially in the fine arts. Scenography is a type of fine art, which in turn is an integral part of theatrical art. It is impossible to study it in isolation. Scenography had taken on the burden of being able to help the viewer more easily understand the changes that were taking place in the political and social life of the period over time. Theatrical art is synthetic and imagined without scenography, such as music, choreography, drama, directing, and acting. The first impression of the spectator about the theater and the performance itself goes through the work of the artist. Scenography plays an important role in how a play performed the aggravation of events, and even the resolution of knots. Currents such as realism, avant-garde, romanticism, symbolism, and modernism began in the twentieth century and at the beginning of the XXI century.

"One of the main categories of modern scenography, modern theater is space. The venue is such a concrete and active theatrical material that it compared to a living actor. The most important feature of the space is that it has an emotional-energetic effect on the audience, not only in terms of content. This is due to the timely construction, shape, size of the device on stage and their interaction with each other" [1.12]. Highlighting the two most important trends between the latest discoveries of the avant-garde in the second half of the XX century and various experiments using any technological advances possible. The first characterized by the development of a new level of content by scenography, when the images created by the artist begin to visualize the main themes and motives of the play: the main conditions of dramatic conflict, the forces against the protagonist, his inner spiritual world. In this new feature, scenography became the most important and

sometimes defining feature of the play. Then there was a tendency of the opposite nature, which manifested in the works of the masters, primarily in the Western theater. Today, the development of trends in Western scenography reflected in the theaters of our country, which has entered a new stage of development.

On September 5, 2021, the premiere of the ballet "Lazgi – dance of heart and love" under the auspices of UNESCO held at the Alisher Navoi State Academic Bolshoi Theater. On December 12, 2019, the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage of UNESCO included the Khorezm Dance – Lazgi in the Representative List of the Intangible Cultural Heritage of Humanity. Lezgi meets only all the criteria that embody the richness of Khorezm's history, culture, national character and unique way of life. German choreographer Raymondo Rebeck, Scenographer – Yoko Seyama, costume designer – Frol Burimsky, performed the choreography of this dance lights – by Tim Watslavsek. Effectively using modern specialized multimedia collections on the stage, they demonstrated the creation of a visually meditative environment of transformational space using different technical elements with different light spectra. Because of the united work of a united creative team, the Uzbek national dance has appeared in modern ballet from the point of view of European artists. In modern scenography, especially the role of musical theater media in creating an artistic environment, revealing the essence of the work is invaluable. Because lights, acoustics play a big role in the scenography of musical theaters. The only detail in modern scenography is that the essence of the whole work revealed through a conditional medium, of course, through the correct placement and skillful lowering of the lights. Lights, together with a single stage tool, can solve the problem of space in a stage



play, revealing different aspects of the characters in the images. "Opera and ballet performances usually required majestic and bright performances because they covered a wide range of topics, public scenes in operas, and choreography in ballets" [2.63].

"The language of a theater artist is plastic, color, light, texture. Therefore, the stenographer belongs to the Fine Arts Association. The twentieth century gave the theatrical artist the task of staging, – writes A. Mikhailov, – by the second half of the twentieth century, not only dramaturgy but also visual values became important in scenography" [3.9] made his place in the play to a valuable level. Ralph Holmes, Dj. Michael Jdillet wrote in his article on sound design, "XX Century Technological Innovation" that until the 1930s, the theatre's sound production style remained virtually unchanged for nearly 200 years. Musicians played the music from the theater. People mechanically worked the sound effects while the show was going on. In the 1930s, the recording industry quickly spread around the world. A quantity of lighting fixtures developed for the special effects. The standard effect is clouds, waterfalls, fire, rain, snow, rainbows and fireworks moving in the view. In practice, the main special effects centered on the standard projector body. The oldest effect projector is the Linnebax flashlight from the First World War, which called the stage projector. This is true both in principle and in construction. The lamp spread along a line where the source marked; the painted black side of the deep black box is open. As a result, the distance extended as needed.

The lens not used on a Linnebax flashlight. The lamp will be clear and magnified. After the Second World War, at a music festival in Beirut, Germany, Richard Wagner's grandson Viland stopped using the three-dimensional stage element, which considered the most important, and then filled the stage with several decorative projections. In the following years, it enriched with additional scenic elements and various sets of striped lights. More time later, at the Festspielhaus, in Salzburg, Austria, Günther Schneider Simssen reworked Wagner's musical drama with luxurious effects that enhanced the drama. Schneider Simssen designed a very wide stage with deep woven grilles (light falling from a fine woven grille) and semi-transparent drops (to transmit some painted lights into the background). Czech designer Iosif Svoboda developed the "look of the universe" more designer in the second half of the XX century. In Y. Svoboda's productions, he combined the journalistic approach of creating three-dimensional screens with the help of slides and films.

The Polyvision industry highlighted the multimedia experience Svoboda invented for the Czech pavilion at the 1967 International Exhibition in Montreal. In other productions, in the XXI century, digital projections have become the standard used projection of the theater.

The first digital projectors did not use enough stage lighting on stage in the 1980s. As technology advanced, projectors began to illuminate the stage as needed. A still image or video does not separate or block the computer file on the slide because of the projector lamp. Images can be hand-edited or computer-generated. When computer visualization controlled on projectors, it creates a much wider creative palette than at any other time. The modern art of stenography, which has reached the level of development of the world, has entered the stage technique of Uzbek stenography as well as the use of multimedia tools, the use of projectors in postcards. Scenographer Yoko Seyama in the ballet "Lazgi – dance of heart and love" interpreted the issue of space and time in the play in a modern style. The latest computer technologies in modern stenography, multimedia tools, different light spectra, and the combination of different technical elements vividly demonstrated the tandem of stenographer and choreographer.

On the stage of the State Academic Bolshoi Theater named after Alisher Navoi, modern scenography by Yoko Seyama has fully manifested itself. The breadth of stage possibilities fully opened. The place of modern lights in scenography clearly seen in the mastery of Tim Watslavek. The history of the first appearance of the Lezgi dance is covered based on myths and legends. When the curtain opened, a desert atmosphere reminiscent of sand dunes created on stage. The satin fabric that gives the sand color covered over the dancers and it is reminiscent of small sand dunes. The dance begins with rhythmic movements. The dancer somehow begins to hit the sand, with the help of the dancers the sands are scattered far away from this helmet, the fabric rises and falls one by one. As part of the melody is repeated, the dance moves alternate. In the character of the melody there are sounds that feel like ancient times, blended with the fabric-sand, and it is known that the completely ancient atmosphere is revived. At the edge of the stage, sand pours like "colored" water from above. The creators: the harmony of the thoughts of the choreographer, the stenographer and the master of the lamp, the subordination of one goal to each part of the ballet, clearly manifested in every change. The sand pouring



from the top given the colors of the rainbow, through which the creators revealed the legend of the dance in such a way. The dance begins with slow and simple movements – first the fingers, wrists, shoulders and then the whole body begins to come alive. Then all of a sudden, complex movements involving the arms, legs, and body are connected. Classical ballet dance movements replace elements of Lezgi dance movements.

The Lezgi dance has survived for thousands of years in spite of many wars, social upheavals, changes and natural disasters in the Khorezm oasis. The history of Lezgi shrouded in myths and legends, which made this dance magical and mysterious. A graduate of the Berlin National Opera and Ballet School, choreographer Raul Raymondo Rebeck was able to combine elements of modern ballet dance with the Uzbek national dance Lazgi in one performance. He revealed that Lazgin came in a legendary, fairy-tale way through the action, the scenography, the play of modern lights, the colors, the light of the candles ... To the idea of ballet, the choreographer looks at dance with his own worldview, a Western perspective. The most important words in it try to get deeper into the essence of the main actions. Looks for roots. It gradually illuminates the past, present and future of dance, the preservation of attitude and love for it. In today's view, the stage becomes a museum where precious antiques are stored in real glass showcases. The artist worked the transparent glass so reliably that because of the correct use of modern lights, the sculptor dancers, who are at the museum in the form of exhibits, come to life, enter into the psyche of the young dancer who came to see the museum. In particular, the Lazgi performer's dance in the center of the dark stage, one and a half meters high from the tablet, behind which the wing-shaped silk fabric is attached to the top and swaying with the help of lights, gives the impression of a dancer flying from the sky to the ground.

In a view depicting the future, the stage framed with reminiscent of long blinds. Leading a chair between them, the dancers walk back on stage with movements reminiscent of the same robot in black suit pants, taking the Lezgi dancer with them. It turns out that the dance being program and downloaded to a computer. The preservation of his legend reflected in the stenographic solution of the scene. The orchestrated poly filled with lighted candles and rises just above the tablet. The shtankets on the kolosnik lit by a row of candles, which stand one to two meters above the tablet. During the performance of the dancers, they climb up in the form

of stairs, giving a wonderful impression. In the history of stenography of Uzbekistan in ballet stenography, such stenography observed before, and a creative team united in a single group performed every detail and lighting. Emotions, hot feelings embodied in every movement. "I am a choreographer and dancing is an important part of my profession, my passion, my goal, my life. I love to move, to express myself, to change characters. I love feeling the emotions I feel on stage. I love everything I see and feel: the lighting, the audience, the smell of the theater, the costumes, and the orchestra. It's like sleeping with your eyes open" [4]. The choreographer demonstrates experiences in action. The stenographer, on the other hand, does not dazzle all the details of the scene, colors, textures, lights with the dancers. Each helps to express the movement of the ballerina and the ballerinas, clarifies the points made, talks about the period and space.

"Uzbek dance is a symbol of the Uzbek people. Expressiveness, complexity, elegance and, of course, facial expressions make the traditions of Uzbek dance unique. Khorezmian dance characterized by the bright temperament of Lazgi, which is one of the oldest dance schools recognized by UNESCO as an intangible cultural heritage. This status forces us to take measures to preserve and distribute the dance. The ballet performance under the direction of Raimondo Rebecca will become a new image of Lazgi in the modern world" – said Saida Mirziyoeva, Deputy Chairman of the Fund for the Development of Culture and Arts under the Ministry of Culture of Uzbekistan. Despite its diversity, Uzbek Lezgi dance has had its own unique style and palette for centuries. After the premiere, the play will tour European countries" – Gayane Umerova, Executive Director of the Foundation for the Development of Culture and Arts under the Ministry of Culture of the Republic of Uzbekistan [5].

This ballet performance will help to spread the traditions of Uzbekistan in the international cultural arena, to promote national dance. The play was included in the permanent repertoire of the Alisher Navoi State Academic Bolshoi Theater.

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