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Article



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THE DRAMATURGY OF A. KOZLOVSKY’S BALLET “TANOVAR”

Abstract: The article devoted to the dramaturgy of the Ballet of A. Kozlovsky “Tanovar”. The history of origin of ballet genre and the usage of Uzbek national song “Tanovar” in this genre type is described in the paper. What is more, the analysis of “Tanovar” Ballet is given.

Key words: Tanovar, ballet, note order, orchestra, dance, scene.

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Introduction

Composed by Uzbek composers and performed by many singers and musicians, “Tanovar” is a popular work in the culture of Uzbekistan. The “Tanovar” ballet is dedicated to the first Uzbek actresses, whose life ended tragically in the post-revolutionary period. The struggle for revolutionary changes has become a struggle for freedom of women in Uzbekistan from the ruthless medieval laws of feudal society, the liberation of women's beauty from the paranja and artistic freedom of a woman.

Main part

The first Uzbek actresses passed the hard way of life. The Enemies of the revolution, bigots of customs and Shariat laws - the code of Muslim laws began to take revenge in a new way, trying to kill red agitators, Komsomol members, communists and actresses. That is because of “the women with an open face who were the most dangerous campaigners for the clergymen”. Both talented dramatic actress Tursunoy and the young dancer Nurkhan were killed.

The subject of Nurkhan was brought up several times by Uzbek composers. A symphonic poem “Nurkhan” (1933) devoted to the memory of the murdered Uzbek actress was created by M. Leviev. A musical drama “Nurkhan” (K. Yashin’s composition; music by T. Jalilov, 1943) has been created. Later, a statue of Nurkhan was erected in front of the House of Culture in Margilan (1968, sculptor V. Klebantsov).

The short and bright life of the actress Nurkhan is described in the ballet Tanavor. The name of Nurkhan, who was killed in order to frighten all Uzbek women, becomes a legend a year after her death and the symbol an invincible desire for freedom, a high sense of human dignity, and a natural desire for beauty. The music of Tanovar was written by in the XX century N.Mironov, V.Uspensky, E.Romanovskaya, A.Kozlovsky, Yu.Rajabi in the XX century. The composer A.Kozlovsky wrote the music for “Tanovar” in the performance of H.Nasirova in 1936 and remade it for the singer and Symphony Orchestra (this work of art was shown to the audience in the performance of H.Nasirova and at the A.Kozlovsky’s conducting symphony orchestra). Later, the composer wrote symphonic poem “Tanovar” (1940) and ballets “Tanovar” (1971) on the basis of this melody. T.Sadikov made the composition for the singer and orchestra Based on “Tanovar”, M.Burkxonov recreated the song “Now as you” for a despicable chorus, creating a kind of original work. M.Ashrafiy and S.Vasilenko also used the song “Tanovar” in their opera “Storm”. A.Nabiev recreated “Tanovar” for piano play and created a unique work.

Tanavor ballet is not a definite historical story, but a tentatively poetic and dance composition, in which the images of the heroes and the events themselves are compiled. A plastic general intonation covering the plot of music with an idea is instilled and lifelong poetic image of beauty is manifested in the

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Tanovar ballet. The libretto of the ballet was created by Galina Kozlovskaya with great talent. Music was written by Alexey Kozlovsky. The ballet dance was staged by Nikolay Markaryants. The opening night of the ballet took place in 1971 with great success. The ballet consisted of 3 Acts, and 9 scenes. But today it is impossible to comment on the choreography of the ballet. Because there were no video recordings at that time and the actors, most of the choreographers who played in Tanovar ballet died or moved to another countries.

At present time, only suites No.1 and No.2 have been kept in the library of the Union of composers and musicians of Uzbekistan. I personally restored this suites based on computer graphics. The combination of national and classical choreography attracts attention with the inherent elegance of the coloring of the names, which sounds throughout the whole musical score. That is to say, A. Kozlovsky's ability to use orchestral instruments skillfully and flashy oriental rhythms correctly and appropriately was an achievement of the performance in genre scenes, testifying to his sensitivity.

The dramaturgy of the ballet Tanovar reflects a definite idea. Ballet includes choreography, music and the plot. The ballet embodies gloom, dispute, lie, love, death and life, as the main idea. The Tanovar ballet consists of the following sequence of dramatic stages:

- Exhibition
- Plot
- Action development
- Culmination
- Denouement

These dramatic stages connect logical bunches of views and acts at large-scale level. The ballet performance involves three main components – choreography, music and drama. Scenes, suites and individual names make up the musical form of ballet. The heroes and their experiences are shown in the exposition: *the courtyard of a non-poor house in the village. The sounds of the army march are heard from the distance and the observers of the soldiers are shown. The courtyard is filled up with conspirators and their young leader. The conspirators swear revenge on those who took away their force and wealth. And, as a guarantee of the restoring the previous laws, the leader gives the father of Nurkhan an expensive necklace as the payment for the bride. Father greedily touches shiny stones...*

Three presentations of suite No1 can be attributed to these events namely, overture, men's dance and expensive rocks. In the overture, the Red Army showed the March of soldiers through the Bandai, through copper-damned and percussion instruments.

Plot- a sharp turn in the scene acts: there was a conspiracy to sell Nurkhan to the Leader! The mother is looking for her daughter to inform the unpleasant

news. Nurkhan's virgins started a wedding ceremony at the bride's house. In despair, Nurkhan begs her father not to give him to the Leader as a wife, but her father wears a necklace to Nurkhan and orders the wedding to begin. However, Nurkhan escapes with the master Aziz. People are furiously chasing after them. Nature comes to help them for their future. The avengers cut the branches of the willow, but they grow again and again, multiply, tie. The avengers get tired and disperse. A. Kozlovky shows the development of these events in suite through the performances of Agadio, Nurkhan's pleading, Chase and the Folk dance.

Action development - the development of the main conflict leads to scenes of high emotional tension: Aziz and Nurkhan celebrated their achievement; their art was seen by the people! But suddenly, in a meadow where Nurkhan once learned to dance, the leader (Nurkhan's engaged) of conspirators appear with vengeful retinue. Aziz protects the actress, and it is not known how the fight will end, but suddenly Nurkhan inadvertently screams, Aziz rushes to her side, but it was late. The enemies hit the waist of the Nurkhan with a knife. These events take place in the 2nd Act of the ballet, which the composer describes through Nurkhan and Aziz' Adagio.

Culmination is the highest moment of action and confrontation: Nurkhan's father, the Priest and the Leader perform the oath ceremony. The brother is forced to kill his sister, with encouragement to protect Shahriat's sacred laws and take revenge on the gunsmiths who violated commandments of the God. This culmination event takes place in the third Act of the ballet, which is performed through the cries of Nurkhan and scene disorders.

A Denouement is the management of the conflict, the action or counter - action, or both of them. Nurkhan, stabbed with a knife at her waist, is fighting for life. The young actress, who has been able to bear her pain, gradually goes to sleep, an unknown woman in black calls all the misfortunes of fate at the head of "infidel". But the actress imagines something else, the fields bloom, beautiful girls are standing among the trees, willow branches are calling them to dance, the master appears and shakes his hand – then the dancers begin to dance. The actress is happy - the dream of Aziz and Nurkhan has come true! But the dream does not come to an end. This stage of dramatic development is described by composer through A vision in the dark, A night extravaganza, A meeting with childhood, Adagio of Nurkhan and Aziz, Offering white roses and through four variations.

Suite No1

A. Kozlovkiy tries to reflect the Uzbek national instruments in orchestrating the ballet through the instruments of the symphony orchestra. Suite 1. Beginning with the introductory number, it contains musical pieces of several themes:

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1. A theme starting with the note *fis* is given in stringed instruments (v-ni I, v-ni II, v-le, v-c) in 3-4 measures.



Valtorna v A is given a theme reminding the timbre of the trumpet is given, starting with the 2nd rhythm up to number 1 with French horn and other horns.



The extract similar to Tanovar theme between trichord is shown with oboe beginning from number 1.



For the second time, this topic will expand to the 3rd octave si-bemol note, passing to the flute. The introduction of the si-bemol note causes some tension and dramatic paint.



The wider assignment of a Marsh character theme is observed in the pipes performing behind the stage.



It is possible to see the enrichment and return of the initial musical materials and the dynamic decline beginning from the number 4. In addition, a small rhythmic theme is given in litauras for the next number.



Symmetrical and syncopated rhythms are often found in Uzbek folk instrumental melodies. The syncopation of rhythm sounds can be found in many genres of Uzbek music, both folk and Uzbek classical music.

Conclusion

The deep roots of the Tanovar tradition at the level of various arts, both the fact that it had a large number of variants, made it possible for this song to manifest itself in the language of ballet dance. This opportunity was realized in two musical genres – symphonic poem and ballet by Alexei Fyodorovich Kozlovsky, a daredevil of the Uzbek compositional school and a person with great talent. The era of the creation of the Tanovar ballet, the sight of the stage face – coincided with the most flourished period of Uzbek musical art. The names of the ballet masters who took part in it are now shining and sparkling in the jewels of history.

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