

STAGE COSTUME FEATURES ENSEMBLE "BAHOR"

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ABSTRACT:

The article reveals the features of costume design of mass and solo dance compositions of the ensemble "Bahor". The dances of the ensemble "Bahor", and with them their costume design, became an aesthetic canon, a classic of Uzbek choreographic art. The basic principle in creating the costume became an organic unity with a dance design. In the costumes of the ensemble "Bahor", persistent signs of a traditional women's costume are preserved, such as ensemble completeness, layering, ethnic jewelry decor, and the brightness of color. At the same time, the costume of each dance has its own look, reflecting the artistic image of the choreographic composition.

KEYWORDS: Choreography, music, dance, ornament, rhythm, decoration, gamma, attribute, color, stage, movements, costume, performer, ensemble, oeuvre, combination, composition, light, harmony, textile, sketch, study, traditions

INTRODUCTION:

The creativity of the legendary ballet master M. Turgunbaeva determined the development paths of the Uzbek folk-stage dance art. One of the most significant achievements of M. Turgunbayeva is the creation of the national dance ensemble "Bakhor". Among the solutions that have created the unique creative image of the ensemble "Bakhor" is the stage costume, which has become one of the facets of the integral artistic concept.

The dance costumes of the "Bakhor" ensemble are filled with emotional sound, they are distinguished by sophistication, decorative saturation and richness of design solutions. Each dance look is unique as it corresponds to a specific imaginative concept. For the stage costume of the "Bakhor" ensemble, it was fundamentally important to preserve the national originality, ethnic characteristics of clothing, and at the same time, the costume of each dance had its own appearance, reflecting the figurative content of the composition.

Differences in the geographical, climatic and historical conditions of the territory of Uzbekistan have caused a wide variety of local differences in traditional folk clothing. The common style features of the Uzbek traditional female costume include: straight cut, considerable length and width of clothes, layering, an abundance of all kinds of ornaments.

Without violating the standards and canons of the national women's costume, M. Turgunbaeva modernized it, making it more convenient for dancing. The costumes of the "Bakhor" ensemble retained the traditional combination of national women's clothing, which was formed in a combination of a dress and a camisole (or nimcha).

Also, the traditions of headdresses in versions of headscarves, tillyakosh, peshonabanda and others were unswervingly observed. Sometimes the authors of the costume emphasized regional differences or, on the contrary, gave the costume national features.

Thus, the dances "Andijan polka", "Byet", "Minx" are dressed in an ethnically specific costume, where the Fergana locality is emphasized by a skullcap and khanatlas cloth, but a number of dances are "dressed" in costumes of a generalized nature, where the national origin is almost not indicated (waltz "Bakhor").

Mass dance waltz "Bakhor" was staged by M. Turgunbaeva in 1958 and became the hallmark of the ensemble. Color is an important organizing principle of the whole composition of the "Bakhor" dance, emphasizing the pictorial beginning of the choreography.

Light pink colors of airy nylon combined with green vest - this is the general color scheme of the costume, giving rise to direct associations with a blooming spring garden. Blossoming almond branches are drawn on the two wedges of the upper skirt on the right.

The sleeve of the dress is long, widening downward, light, flying. A fake branch of a flowering apricot is attached to the head on the right side. Shalvars of juicy green in crepe de Chine, bottom trim with embroidered braid "zhiyak" with tassels inward. In the hands of a branch of blossoming apricot in the form of a scepter.

In the waltz "Bakhor" the costume images acquired a symbolic character. The poetry of colors and lines, donated by nature and expressed in the color of fabrics, creates a colorful scale that captures the imagination of the viewer in a spring garden consists in the poetic glorification of spring nature.

M. Turgunbaeva's dance "Tanovar" reveals the spiritual beauty of an Uzbek woman. Each movement of the dance is an expression of the boundless sadness of a woman's soul, the bitterness of separation from her beloved. The dance costume is immediately remembered for the severity and elegance of its lines.

It is close to the traditional dress: a long wide dress made of white crepe de Chine with long sleeves and a turn-down collar, a long six-ribbed tun (camisole) without a fastener, made of striped.

On the head is a silk scarf measuring 70x70 cm; long satin trousers at the bottom are decorated with an embroidered jiyak braid. The costume is complemented by a zebigardon chest decoration, earrings, and bracelets. The dance reveals the image of a real simple woman; everyday features of the costume emphasize the lyrical and psychological realistic nature of the composition, help the dance to be more convincing and closer to the viewer.

One of the brightest dances in the repertoire of the "Bakhor" ensemble is "Nozanin". The solo dance was staged in the traditions of the Bukhara school. The traditional Bukhara (dress) is usually made of heavy fabrics with a rich gold embroidery pattern and is of exorbitant breadth.

But, proceeding from the dance concept, the artist Z. Kurysh decided to stylize the costume. A dress made of bright yellow chiffon with very wide, airy sleeves, a wide upper straight-cut camisole made of thin synthetic fabric, sparkling with gold, imitating brocade.

The artist preserves the straight lines of the cut of the tunic dress, but significantly lightens the costume by choosing fabrics of transparent flying texture. And this choice is artistically appropriate, given the nature of the dance, which includes elements of virtuoso technique: impetuous charms, deep egilish. The increasing complexity of the dance technique required changes in the costume.

The costumes of the "Bakhor" ensemble have established the principles of costume design of the Uzbek folk-stage dance, approved the visual reflection of local dance schools. M. Turgunbaeva and Z. Kurysh, costume designer of the ensemble, preserving the features of

ethnic costume, at the same time, use the method of free theatrical interpretation.

Thus, in the costumes of the "Bakhor" ensemble, the refusal from the abundance of embroidery and adornments, which is characteristic of the national women's dress, is obvious. If ethnic dresses were sewn from variegated printed fabrics, then the "Bakhor" ensemble opts for plain, monochrome fabrics.

At the present stage of development of the Uzbek folk stage art in costume design, eclecticism, non-observance of the local style, excessive brightness and variegation of combinatorics and fabrics are widely observed. One suit can combine a gold embroidered Bukhara vest with a traditional Fergana satin and a Namangan skullcap.

The fabrics suffer from excessive variegation of print, exaggerated catchiness of color, color coloring of unnatural shades. The emphasis on the spectacular effect, the eclecticism of styles violate the folk authenticity, the national originality of the costume.

Among the features of the stage costume of the "Bakhor" ensemble is the stability of the system of aesthetic principles with the variety of its imaginative solutions and the artistic originality of each costume. The costume design of the dance compositions of the "Bakhor" ensemble preserved the continuity of traditions, embodying the ideas of the national image and aesthetic ideal through the costume.

The artistic polysemy, the beauty of the pictorial appearance of the dance costume formed its meaning, as a pictorial canon in the embodiment of the national image. The stage costumes of the "Bakhor" ensemble are the cultural heritage of Uzbekistan, a unique monument of the material and spiritual culture of the nation.

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