

BALLET “SPARTAK” IN IBRAHIM YUSUPOV’S VERSION

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Annotation. The article is devoted to the history of the stage embodiment of the ballet “Spartacus” by Aram Khachaturian, staged by the Honored Artist of Uzbekistan Ibrahim Yusupov. This performance became I. Yusupov’s first independent choreographer’s work on the stage of the State Academic Bolshoi Theater named after Alisher Navoi.

Key words: choreographer, conductor, choreography, idea, theme, action, staging, scenography, image, hero.

In the history of ballet art of Uzbekistan of the second half of the 20th - early 21st century, a bright mark was left by the famous ballet dancer, choreographer and teacher, Honored Artist of Uzbekistan Ibrahim Yusupov. Continuing and creatively enriching the traditions of his famous predecessors and mentors - Mukhiddin Kari-Yakubov, Tamara Khanum and Mukarram Turgunbaeva, as well as masters of the Russian ballet school - E. Obukhova, V. Gubskaya, Z. Afanasyeva, Ibrahim Yusupov made his own contribution to the development of national ballet art. The ballet performances staged by him on the stage of the Bolshoi Theater named after Alisher Navoi became a notable event in the history of Uzbek theater and dance art of Uzbekistan. Ibrahim Yusupov's first independent work as a choreographer on the stage of the Alisher Navoi State Academic Bolshoi Theatre was the production of A. Khachaturian's ballet "Spartacus", which the choreographer began working on in 1967. This production became a special milestone in his creative biography, a kind of test of professional maturity, a "test of strength" in staging large-scale ballet works.

Recalling his work on the performance, I. Yusupov repeatedly mentioned in numerous interviews that the production became a serious creative challenge for him. The musical and theatrical community of the republic, local media showed great

interest in the process of working on the new ballet performance, closely watched the rehearsals.

Firstly, it was the musical material that the choreographer literally "fell ill" with. Secondly, A. I. Khachaturyan, having learned about the production of his ballet in Uzbekistan, personally came to Tashkent and attended the rehearsals.

Shortly before the premiere, the Hollywood film "Spartacus" was released on the big screen, which aroused great interest among viewers. At the same time, it became a kind of advertisement for the Tashkent performance. As a result, all tickets for the performance were sold out long before the premiere.

The musical director and conductor of the performance was Mukhtar Ashrafi. The leading parts in the performance were danced by a truly brilliant cast of soloists. Spartacus - Vitaly Vasiliev, Aegina - Bernara Karieva, Phrygia - Galiya Izmailova. I. Yusupov himself danced the part of Harmodius. A well-staged performance that has received recognition from experts and viewers is, as a rule, the result of fruitful cooperation and efforts of the entire production team, headed by the choreographer. And when the choreographer also has to collaborate with the composer, then for the director this is a great success.

Aram Ilyich Khachaturian's visit to Tashkent during the work on the production became a significant event in the cultural life of Uzbekistan. The fact is that I. Yusupov staged the ballet "Spartacus" a year earlier than Yuri Grigorovich did in Moscow. Present at the rehearsals, the composer made changes to some numbers. A. I. Khachaturian delved into all the details of the production. As Ibrahim Yusupov recalled, at one of the rehearsals he spent a long time showing Mukhtar Ashrafi how the orchestra should play one of the large orchestral episodes. The conductor had his own concept, and then Aram Ilch approached M. Ashrafi and said in a friendly manner: "Mukhtar, you are a composer and I am a composer. You are a conductor and I am a conductor. You are a people's artist and I am a people's artist. But I am, after all, Khachaturian, and this is my ballet."

The premiere of the ballet was a huge success. According to A. Slonim, later "Yuri Nikolaevich admitted that some scenes in Ibrahim Yusupov's ballet were more interesting than in his own production." As we noted earlier, the main heroines' parts

were danced by Bernara Karieva and Galiya Izmailova. It is necessary to pay special attention to the fact that Phrygia performed by Bernara Karieva is one of the best stage images created by the ballerina. Much credit for this goes to the choreographer, who showed that he knows how to feel the talented individuality of the artist, and is able to create conditions for the disclosure of his potential abilities. And yet the main credit for creating the heroine's image belongs to Bernara Karieva. This is described in detail in the study by L.A. Avdeeva.

Phrygia by Bernara Karieva is an epic-scale image, quite difficult to perform. Phrygia appears in the first act, then episodically in the second act, and only in the third and fourth acts does she have a full-fledged, effective dance. In the image of Phrygia, Bernara Karieva captivates the audience with her main acting quality - a rare fullness of intense feeling for a ballet dancer, an audible and visible pulsation of emotions, unusually restrained, tragically attractive, even in their culminating tension from the first to the last appearance on stage.

The first meeting with Spartacus, a meeting in captivity of two lovers. A huge, insurmountable lattice - like a wall between Phrygia and Spartacus. A cry of despair, conveyed in light touches of hands, touches crossed out by iron bars. And again - the tension of feelings, thoughts, body. A feast at Crassus, patricians and patrician women sprawled on marble couches, content with life and indifferent to everything around them. Dozens of beautiful slave dancers lead an allegorical dance of memories of their homeland. Merry satyrs and satyresses dance, drawing Phrygia into their round dance. And again, a groan is heard among the drunken voices of the Dionysian dance. The bright colors of the purple and light silk chitons seem to push away, highlight, emphasize Phrygia's figure, shrouded in a light veil of ash tone. Phrygia responds to the movements of the round dance, as if in oblivion, shrinking from mental pain, disgust and shame. Shame to look vulgarity in the eyes, the reckless revelry of animal passions, shame for humanoids. The movements of Phrygia's body are broken, in them one can feel the despair of loneliness. This dance-moan, this dance-cry seems to be in opposition to the merry round dance.

And finally, the last meeting of Phrygia and Spartacus takes place. A tent is set up on the stage, as if on a wide field. A terrible, silent night is approaching before

Spartacus's battle, his last and tragic battle. Phrygia's dance changes – it becomes uneven, rushing, impulsive, as if the heroine is trying to look at her beloved before losing him forever, to prolong the memories of the last moments spent next to him. Spartacus extends his hand to his beloved, and she fetters his wrists with both hers, squeezes them tightly in an unbreakable grip, throwing her straight, unbending body to the side. As if clutching the ground with the heels of her pointe shoes, she spins again and again, trying to stop, to hold on to her beloved, to warn him of mortal danger. But Spartacus leaves.

The black dome of the night sky. There is impenetrable darkness on the stage. The corpses of murdered slaves are scattered around. Phrygia recognizes Spartacus in one of them, and kneeling, freezes before the prostrate body of her murdered lover. This scene was perceived by the audience as a monument to devotion, a true feat of female love, carried through centuries and generations. The part of Phrygia was quite complex for Bernara Kariyeva in its initial culmination. In order to be able to convey to the audience the whole range of internal feelings and experiences, the ballerina had to have not only choreographic expressiveness. She also had to master the basics of acting, so that the audience would believe in the sincerity of the feelings experienced by the heroine of Bernara Kariyeva.

No less complex image in the play "Spartacus" was embodied by Galiya Izmailova - the performer of the part of Aegina. In the interpretation of Ibrahim Yusupov, the part of Elina sparkled with new facets of a complex character. The strength of the choreographic image of Elina performed by Galiya Izmailova was that she played the role of the heroine of a "sentimental drama". This was not the role of some abstract character. G. Izmailova danced a specific part of a specific ballet. The ballerina "achieved vivid perfection, creating the image of an insidious, tenacious, cruel, voluptuous, vicious patrician, arrogant and cold, prim and dissolute. Izmailova's Aegina is not capricious and does not seduce, she only teases, mocking, she is proud of her high price as a courtesan. He does not get carried away by the planned intrigue, but rather harshly and calmly follows its thread, for it is not passionate, it is cruel."

In Elina's part, the technical features of Galiya Izmailova's dance were easily visible, since her dance does not captivate, does not enchant, but determines the

semantic meaning of the scene, defines a character trait. "Her dance is nimble, dry, sharp, but without breaks, without expression, it is even, perhaps, peculiarly static in its non-stop movement."

In "Spartacus", as well as in other ballet performances, the best technical qualities of Galiya Izmailova's dance were revealed, achieved by her as a result of high demands on herself and her art, painstaking and meticulous work on the embodiment of the choreographic image. In the common terminology of ballet dancers, this is a "steel toe", unwavering aplomb, a cast pose and what is called in ballet "balloon" - the ability to fix the pose in flight. Of course, behind this apparent ease of flight of Galiya Izmailova there is a huge work on improving the technique of performance, the precision of each jump, each rotation. "Spartacus" has a fairly long stage life. - on the stage of the Bolshoi Theater named after Alisher Navoi it was performed for more than 20 years. In 2001, Ibrahim Yusupov staged a new version of Spartacus, which carried a fundamentally new aesthetic, a new meaning, and incorporated new modern trends in choreography. As a result of creative searches, an unexpected, modern solution for the visual image of the entire performance emerged.

Ibrahim Yusupov has revised and updated the choreography of the performance in this new production, filling the action with the expression of dance and the truth of feelings. The choreographer, together with conductors Dilbar Abdurakhmanova and Hamid Shamsutdinov, tried to embody a somewhat new reading of both the musical and choreographic material, offering a more juicy, more convex, more danceable and more spectacular version. Speaking about the idea of the performance, its "super task", it is necessary to note that the ballet "Spartacus" by A. Khachaturian is a very instructive material, which seems to reveal a specific historical era and at the same time raises problems that worry people today.

The play is filled with the meaning of warning against violence at any cost. Director and set designer Andrei Slonim, recalling his joint work with Ibrahim Yusupov on this play, notes in one of his interviews that "the tempting and beautiful idea of love of freedom, the idea of liberation of the human personality has been important at all times. But there is another side - violence breeds only violence, murder breeds murder, blood - new streams of blood, and death - thousands of deaths

of innocent people and does not give either freedom or comprehension of the truth, but leads to complete collapse.

The ballet "Spartacus" is, first of all, a clash of two hostile worlds. On the one hand, it is the world of rebellious slaves - gladiators fighting for freedom. On the other hand, it is the world of the Roman aristocracy - patricians, surrounded by servants and courtesans. This mass of people present on the stage does not stand idle, like a simple crowd, but works, creating a real world of plasticity, helping the main characters to realize the idea of the performance. If in the first version of the performance, staged by Ibrahim Yusupov in 1967, more attention was paid to the artists' gesticulation, then in the new version the choreographer tried to use the language of new plasticity, new expressive means of modern choreography, which modernize classical ballet with a new artistic and figurative solution. The performance has many mass spectacular scenes - gladiator performances, slave dances, battles between slaves and legionnaires. The choreographer managed to achieve a wonderful refinement of each number, and the expressiveness of each character. The success of the performance was also facilitated by the impressive set design in the artistic solution and scenography of Andrei Slonim. The viewers saw a city square in Ancient Rome and a grandiose, but already slightly tilted triumphal arch in the background, as if reminiscent of the approaching fall of the Roman Empire, then gloomy gladiator barracks, then the inner chambers of the palace in all its richness. The artistic design is maintained in a single style, introducing the viewer to the atmosphere of the dark grandeur of that era: stone and iron seem to strive to fetter human feelings and impulses, and the high and eternal sky seems to be watching the struggle of passions.

Thus, in this production Ibrahim Yusupov appeared as a mature master. Ballet performances of world and national classics, staged by him in subsequent years, served as a real school of professional mastery for ballet dancers and left a bright mark in the history of choreographic art of Uzbekistan.

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