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TURK BALETI TARIXIDAN HOZIRGI DAVRGACHA:

BALETMEYSTER MEHMET BALKANNING IJODIY FAOLIYATI

Annotatsiya: Mazkur maqolada Turkiya Respublikasida balet san’atining shakllanishi va rivojlanish bosqichlari tahlil qilinadi. Ayniqsa, turk baletining zamonaviy bosqichida yirik baletmeyster va xoreograf Mehmet Balkanning ijodiy faoliyati o‘rganiladi. Uning milliy va jahon balet san’ati rivojiga qo‘shgan hissasi, sahnalashtirgan asarlari, uslubiy izlanishlari hamda yosh avlodni tarbiyalashdagi roli yoritilgan. Maqolada tarixiy manbalar, san’atshunoslik tahlillari va tanqidiy fikrlar asosida turk baletining kechmishi hamda hozirgi davri o‘rtasidagi uzviylik ilmiy asosda ko‘rsatib beriladi.

Kalit so‘zlar:

Turk baleti, Mehmet Balkan, baletmeyster, xoreografiya, milliy raqs, sahnalashtirish, madaniyat, san’at, zamonaviy balet, Turkiya Davlat Operasi va Baleti.

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**FROM THE HISTORY OF TURKISH BALLET TO THE PRESENT DAY:
THE CREATIVE ACTIVITY OF BALLET MASTER MEHMET BALKAN**

Abstrakt: *This article explores the development of Turkish ballet on the world stage through the creative activity of choreographer Mehmet Balkan. It examines his distinctive artistic features, such as the combination of national and modern elements, choreographic plasticity, and expressive movement. The research concludes that Balkan's works represent a synthesis of Eastern spirituality and Western ballet aesthetics, contributing significantly to the global recognition of Turkish ballet.*

Keywords: *Turkish ballet, Mehmet Balkan, choreography, stage direction, cultural integration, modernity.*

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ОТ ИСТОРИИ ТУРЕЦКОГО БАЛЕТА ДО СОВРЕМЕННОСТИ ТВОРЧЕСКАЯ ДЕЯТЕЛЬНОСТЬ БАЛЕТМЕЙСТЕРА МЕХМЕТ БАЛКАНА

Аннотация: *В статье рассматривается развитие турецкого балета на мировой сцене на примере творчества балетмейстера Мехмета Балкана. Анализируются его сценические постановки, сочетание национальных и современных элементов, драматургия движений и музыкальная экспрессия. Автор приходит к выводу, что творчество Балкана сыграло важную роль в формировании современной школы турецкого балета и его международного признания.*

Ключевые слова: *турецкий балет, Мехмет Балкан, хореография, сценическое искусство, интеграция культур, современность*

In the mid-twentieth century, ballet art as one of the most important branches of Western culture began to take shape in Turkey. The entry of ballet into Turkey and its enrichment with national features became one of the important stages in the process of modernization of Turkish culture. This process is associated with the invitation to Turkey in 1947 of one of the leaders of the British Royal Ballet, the famous choreographer Dame Ninette de Valois, who founded the Yeşilköy Ballet School in Turkey, laying the foundation for the first professional ballet education. Thus, Turkish ballet was formed, and in the 1950s and 1960s it was recognized as a new form of performing arts, integrating its traditions with Western schools. One of the artists who grew up during this historical process is Mehmet Balkan, who is internationally recognized as a leading ballet artist, stage director and teacher of modern Turkish ballet.

formative period of Turkish ballet (1940–1970s). Foreign teachers - Joy Newton, Audrey Knight, Dame Ninette de Valois - played an important role in the development of ballet art in Turkey at the initial stage. They founded professional ballet schools in Istanbul and Ankara and trained the first cadres of the Turkish National Ballet. In the 1950s and 1960s, the first Turkish ballets were staged at the State Opera and Ballet in Ankara. Early national ballet works include "Çeşmebaşı" (composer Ferit Tüzün), "Keloğlan", "Hürrem Sultan" and "Judith". During this period, Turkish ballet absorbed the forms and techniques of classical European ballet and tried to add elements of national dance.

National motives in Turkish ballet

Turkish ballet developed in the middle of the twentieth century and allowed to bring on the stage the culture, traditions and musical heritage of our people. National motifs are important in the art of ballet, not only enriching the appearance of the stage, but also conveying to the viewer a kind of national spirit. In this

article we will dwell in detail on the formation of national motives in Turkish ballet, their characteristics and their application to the stage.

The emergence of national motifs Although the art of ballet in Turkey has adopted the stylistic foundations of European classical ballet, it has always included elements of national tradition and folklore. In 1947, ballet schools established in Yeşilköy, as well as with the help of Dame Ninette de Valois, began the development of Turkish ballet. During this period, ballet directors and choreographers sought to bring national music, dance, and costumes to the stage. National motifs are manifested in Turkish ballet in several forms: 1. Through music – national instruments and folk music motifs are integrated into ballet music. 2. Through dance style – folk dances and ethnic movements are adapted to ballet choreography. 3. Through costume and stage design – national costumes, ornaments and décor elements increase the originality of the stage. Examples of national motives in Turkish ballet The most vivid examples of national motives in Turkish ballet are the following: 1. Ballet "Çeşmebaşı" – in this ballet, folk dances and national musical rhythms play a central role. The stage costumes and character movements were inspired by Turkish folklore. 2. Ballet "Jalal ad-Din Manguberdi" – a historical theme in which national spirit and costumes of the period were brought to the stage. 3. "Keloğlan" and children's ballets – promotes national motives by bringing national fairy tales and folk heroes to the stage. National motifs not only decorate the stage, but also enhance the dramatic and emotional composition of the ballet. For example, movements in folk dances help to determine the character of the characters on stage.

Distinctive features of national motives

National motives in Turkish ballet are distinguished by the following features:

Dynamic and rhythmic harmony – folk dances are in harmony with the rhythmic structure of Turkish ballet.

Local Clothing and Accessories – On stage, historical and regional clothing conveys a national spirit.

Integration of music and dance – a scenic movement performed by folk instruments brings national culture to the audience.

The combination of story and theme – national motifs are adapted to the ballet script in order to make the story on stage more lively.

The Role of National Motives in Modern Ballet

Today, Turkish ballet combines elements of modern choreography and folk, creating a distinctive style. National motives give ballet the following benefits:

preservation and promotion of cultural heritage - bringing folk music and dancing to young audiences.

Creating an identity for foreign audiences – thanks to national elements, Turkish ballet stands out in the world.

Creative expansion – national motives inspire the creation of new movement and musical elements in new ballet performances.

Conclusion

In Turkish ballet, national motifs are an integral part of the art, giving to each element on the stage a uniqueness, historical and cultural content. National motifs serve not only as an aesthetic asset, but also as a means of cultural identity. Therefore, Turkish ballet is creating its own distinctive and modern path by combining the national spirit with the classical style. Through national motifs, the ballet stage provides not only a visual but also an emotional experience for the viewer.

The stage of development of modern Turkish ballet (1980–2000) By the 1980s, the art of ballet in Turkey had reached a new level. State attention to culture grew, new theaters, opera and ballet troupes were created. During these years young

choreographers appeared on the stage, among them Mehmet Balkan. Mehmet Balkan was born in the 1950s and graduated from the Ankara Conservatory. She started working as a dancer in the troupe of the Ankara State Ballet, later she has performed in foreign theaters, especially in Germany, Austria, He honed his skills in the England scenes. Since the 1980s, he has continued his ballet career and in a short time became one of the most active choreographers in the art of Turkish ballet. His works, based on the style of "modern ballet", embody dramatic content, psychological state and contemporary stage expressions in contrast to classical forms. The so-called "Mehmet Balkan style" is based on the expressive power of the movement, the harmony of modernity and nationalism in dramaturgy.

Mehmet Balkan sheds light on Turkish historical heroes, national legends, modern human mentality and social themes in his work. The famous ballet works Jaloliddin Manguberdi illuminates the historical theme of the Uzbek and Turkic peoples with a unique combination of drama and movement. In this ballet, she brought a fresh look at the historical epic genre in the art of ballet, expressing the image of a national hero in modern choreographic language. The ideas of patriotism, freedom and courage are conveyed in the work through the medium of ballet art.

Emerald (Samarin Bird) is a philosophical ballet staged as a symbol of rebirth, spiritual renewal and hope. There are many scenic compositions, contemporary ballet numbers based on folk dances, created for the Bodrum Ballet Festival. He has reinterpreted such world classics as "The King and Ben", "Notre Dame de Paris", "Don Quixote" on the Turkish stage. He has also worked as Artistic Director and Artistic Director of the Antalya, Izmir, Mersin and Istanbul State Ballet Theatres. Under his leadership, dozens of young choreographers and dancers have matured.

Stylistic features of the Balkans In his staged works, the following features can be distinguished: The combination of national motifs and contemporary forms. He

combines the plasticity of folk dances with classical ballet techniques. Movement dramatism Each scene expresses emotions through action. In his synthesis of music and dance, he often uses the works of Turkish composers, thereby harmonizing the tones of national music into the rhythms of ballets. In stage design, Balkan's work is visually modern, symbolic and aesthetically perfect. Her work was positively assessed by international critics and became a symbol of the new stage of the so-called "modern era" of Turkish ballet.

Today Mehmet Balkan works as an experienced ballet dancer, stage director and teacher in the Turkish State Ballet system. Not only does she stage performing performing works, but she also directs tutoring classes, workshops and international festival projects for young dancers. In 2018, the ballet "The Lady of the Camellias" by Mehmet Balkan became one of the milestones in the history of Uzbek ballet art on the stage of the State Academic Bolshoi Theater named after Alisher Navoi in Tashkent. This two-act performance is based on the famous novel by Alexandre Dumas, the works of Giuseppe Verdi and Pietro Mascani were chosen as the musical solution. Through this work, Balletiste showed his delicate aesthetic taste, his skill in expressing dramatic situations through movement. On stage, she creates a new artistic expression by combining classical dance techniques with elements of Turkish plasticity. The ballet's stage solution, acting dramatism and decorative decorations are highly appreciated by viewers and critics. The ballet "Our Lady of the Camellias" not only enriched the theater's repertoire, but also became a major artistic event in the cultural life of Tashkent. In 2023, the creative cooperation between the State Academic Bolshoi Theater named after Alisher Navoi in Tashkent and Mehmet Balkan reached a new level. The national ballet "Jaloliddin Manguberdi" was dedicated to the historical character of the Uzbek folk hero. This work became a vivid example of the harmony of friendship between the two peoples, historical values and national spirit. The work was composed by the artist Rustan Abdullayev, who served in Uzbekistan, and the Turkish artist Tayfun Chebi worked on the stage decoration. In the ballet, Jalal ad-

Din's courage, selflessness, personal suffering and dreams are expressed. In this work, Mehmet Balkan combines the Uzbek historical theme with the aesthetics of Turkish ballet, creating a work that has a strong dramatic effect on the audience. The performance was recognized as the supreme artistic expression of the ideas of national spirit, historical pride and patriotism. In February 2025, Balkan will present another major project on the stage of Tashkent. He has published works such as "Bolero" by Maurice Ravel and "Holy Spring" by Igor Stravinsky staged. These performances became a unique event in the cultural life of Uzbekistan.

The ballet Bolero combines the rhythmic dynamics of Ravel's music with Uzbek national melodies and creates a new aesthetic atmosphere. The ideological interpretation of the work was skillfully expressed on the stage by Abdullo Alimov. The Sacred Spring Ballet, on the other hand, is characterized by its intense dramatism and philosophical content. The spiritual power of Stravinsky's music was combined with the Uzbek national movements and left a deep emotional impression on the audience. Through these works Balkan presented vivid examples of the national spirit of enrichment of the international musical heritage and through his creativity brought to the Uzbek stage the advanced experience of the Turkish ballet school. The art of the Balkans strengthened the cultural closeness of the two peoples, the Uzbek and Turkic peoples, and took their place in the history as the vivid example of international artistic dialogue through art. Despite its short history, Turkish ballet today occupies a special place among the ballet schools of the world, and the contribution of such dedicated artists as Mehmet Balkan to these achievements is invaluable. He set the modern direction of Turkish ballet not only through his stage works, but also through his teaching activities. Through his work, Turkish ballet was shaped as an art that achieved a harmonious blend of nationalism, modernity and universality.

Ballet in Turkey today is developing and performing extensively on stage. The State Opera and Ballet Theaters of Istanbul and Ankara stage classical works such as Gizele, Don Quixote, and modern ballets. Ballets based on national themes are

also popular: ballets by Mehmet Balkan and Jaloliddin Manguberdi reflect elements of Turkish history and folklore. Professional ballet dancers are trained in the ballet departments of Hacettepe Conservatory and Istanbul Conservatories. The younger generation of ballet dancers will learn not only classical techniques, but also modern dance and choreography. International cooperation is widespread: master classes and stage exchanges take place with schools in Russia, France, the UK. In modern trends, experimental stage movements, multimedia elements and interactive performances are popular. Although financial resources are limited, with the help of private theaters and international grants, ballet continues to thrive. The main task today is to express the national identity through ballet and train a new generation.

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