



About the scientific-theoretical synthesis of national dance as a pedagogical process and its appearance as a specific type of art

TerSU teacher: Muratova Saboxat Choriyevna

TerSU student: Turaev Elmurod Norxidirovich

Keywords: Dance, Ability, Stage, Choreography, National Dance, Continuous Movement, Art, Body, Movement. Dance of the peoples of Central Asia.

Abstract: This article is about the scientific-theoretical synthesis of national dance as a pedagogical process and its appearance as a specific type of art. The article notes that there are very few preserved monuments of fine arts and written sources that report on the existence and development of dance art in Central Asia in the Middle Ages. This is because Islam has been the dominant religion since the 7th century and there are also opinions that it hinders the development of art.

Every field of art expresses our lives through artistic imagery. In addition, dance is one of the arts that plays a special role in the development of human society. The art of dance is an art form based on conveying the spirit of creation, emotions, thoughts without words, only with actions and facial expressions.

“Dance is immersion in the world of magic, immersing yourself in music and melody;

To amaze the audience by placing all that is in the heart in the eyes, in the movements;

To spread wishes in the form of a bunch of flowers on the excitement of the audience, to be able to get their applause.

Such a great feeling will be in the hearts of people with perfect dance ability.

What is "choreography"? What is behind this word?

It is derived from the Greek word “choreia” - game, “grapho” - I write, which literally means “I write dance”.



Many people think of choreography as dance.

However, the word choreography has a broad meaning. Developed as a science, the term has been described in two ways:

1. Dance performance - professional dance performance, amateur dance performance based on folk art [1: 8].

Folk dance and stage dance have gone through certain stages in the twentieth century, complementing and influencing each other. Of course, there have been successes, mistakes and losses along the way. Thanks to the creative work and efforts of masters Olim Kamilov, Tamarakhonim, Mukarrama Turgunbaeva, Isokhor Akilov, Kunduz Mirkarimova, Roziya Karimova and other dance masters, the activities of their ensembles, dancers and dancers brought the folk dance heritage to the XXI century. can be emphasized. In this regard, the Decree of the President of the Republic of Uzbekistan dated January 8, 1997 "On the development of the national art of dance and choreography of Uzbekistan" and the Cabinet of Ministers of the Republic of Uzbekistan

Adopted February 21st. Resolution No. 101 was the same. On this basis, the Uzbekraks National Dance Association named after M. Turgunbaeva was established, a special fund was established to provide material and social support and encouragement to creative communities, a special fund was established on the basis of the choreography school, and the Tashkent State National Dance and Choreography School was established. The Higher School of Choreography was established. The Uzbekraks association includes large ensembles Bahor, Zarafshan, Lazgi, Tanovar, Aykulash (Karakalpakstan), Sumalak (Andijan), Lola (Bukhara), Gulira'no (Jizzakh).), "Momogul" (Kashkadarya), "Samarkand spring", "Guldasta" (Surkhandarya), "Khorezm melodies" ensembles were included [2:51].

Russian choreographer Anna Kulikova describes the art of dance as "dance plays the role of a universal language of understanding, sorrow, communication, teaching, upbringing, comprehension" or "Different aspects of our lives are dance" [3:62].

During the former Soviet era, our national dances began to be artificially incorporated into a mold. The dance professionals who wanted to create this mold mostly tried to do it with confidence in their knowledge and skills. As a result, many of our wonderful dances and



games were left off stage. We can see the opposite. Masters of choreography R.Karimova, L.Avdeeva and others, thanks to their art and collecting skills, contributed to the emergence of our rich dance art in the literature and its imprint on our history [4: 10-11].

Chinese historians of the eighth century have also written remarkable information about the development of the art of dance of the peoples of Central Asia. According to this information, the dancers would be highly valued for their fine arts, and some of them would be gifted to the Chinese rulers as well.

There are very few preserved monuments of fine art and written sources in Central Asia that report the existence and development of the art of dance in the Middle Ages. Because Islam became the dominant religion from the 7th century and hindered the development of art.

Religious literature, which forbade the depiction of people and animals, and affirmed music and entertainment as sins, was very widespread. The main content of these books was to explain that all life, existence depends on God, his will. Creating something new, reflecting the image of something in any way, was tantamount to going against God, “invading” God’s mission of “creating being”. Such an artist would face the wrath of the clergy. [11:12] [5]

“Until now, the Uzbek people have had the idea that there are no martial arts dances, but they have not been preserved. From now on, we can say that our people had great fighting dances ...”[6] art critic Muhsin Kadyrov wrote. The scientist includes "Knife game", "Sword game", "Spear game", "Stick game" in the ancient martial arts of the Uzbek people. The dances performed with these weapons are performed in accordance with the actual fighting style and exercises [: 307-308]. [7]

The main form of dance training is conducted en masse in both professional and amateur ensembles.

Solo rehearsals are held only for the purpose of staging a solo dance for a truly talented dancer who is clearly visible among the performers, or, conversely, for the purpose of conducting intensive training on what the performers of this group cannot master.

Each session should be content-oriented and goal-oriented [8:20].



References

1. Saitova E.Y., Abraykulova N.E. Basics of choreography and dance. - T .; "Navruz", 2015.
2. Kadyrov M. The magic of dance "Tanovar" / Avdeyeva L. and others. Dances of "Tanovar" dance - Dance "Tanovar". Editorial board: F.Karomatov, A.Meliboyev and others. - T .: Publishing House named after G. Gulom, 2002.
3. Brednev F.I. "Anthology of aphorisms, refined, vivid and quoted about musical, figurative and choreographic art." The third book. "On the choreographic art". / Brednev F.I. Ministry of National Education of the Republic of Uzbekistan; Republican Center for Education; otv. editor - Galushchenko I.G. - Tashkent: Izd-vo «LESSON PRESS», 2017.
4. Karimova R., Sobirova F. Uzbek national dances and fighting games in the system of Nursafardiyya movements. Tashkent: Lider Press Publishing House, 2008. - 331 p.
5. Avdeeva L. Dance art of Uzbekistan. In the Uzbek language. Goslitizdat, Tashkent. 1960
6. Qodirov M.H. Uzbek folk art. - T .: Teacher, 1981. - B. 28
7. Karimova R., Sobirova F. Uzbek national dances and fighting games in the system of Nursafardiyya movements. Tashkent: Lider Press Publishing House, 2008. - 331 p.
8. Abrayqulova N. Methods of working with a dance team. - T .: People's Heritage Publishing House named after A.Qodiriy, 2003. - 56 p.