

 **Research Article**

THE ART OF NATIONAL DANCE AS A BASIS OF CHOREOGRAPHY

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ABSTRACT

This article will consider the formation of the national dance art based on choreography, as well as dance schools that are important for further increasing the importance of Uzbek dance art.

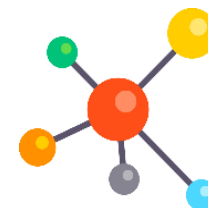
KEYWORDS

Dance schools, dance schools, choreographic image, national dance, rhythmic movements, ritual, Tanovar, applause, Fergana dance, choreographer.

INTRODUCTION

Dance is an art form that is performed through rhythmic body movements similar to music. Dance is performed in different cultures as a form of expression of emotions in social relations or as a form of entertainment. Dance is divided into social, executive, ceremonial, and competition types at public weddings. Every nation has its own traditions of dance, style of

performance, and means of plastic imagery, which have developed under the influence of historical, social, and geographical conditions. Dance is an integral part of the celebrations of folk ceremonies. The folk dance reflects the themes of hunting, animal husbandry, farming and handicrafts, as well as the



people's struggle against the invaders and the lyrical mood.

THE MAIN RESULTS AND FINDINGS

Dance reveals the content of music through images. Rhythm is important in folk dances, it is reflected in the music, the legs, arms, head and body are subject to the general rhythm of movement, interconnected. Performers also use kicks, claps, and bells to express the content of Uzbek dances. Some dances are performed using objects such as kerchiefs, pies, goblets, and sometimes folk instruments are performed in sharp circles, drums, etc. [1; 45-p.]. In the East, hand and body movements are the main means of plastic expression. Stage dance is based on folk art, preserves and develops its heritage and unique qualities. It first appeared in Greece, India and other countries. Folk dances are highly developed and various systems have been established. During the years of independence, a number of good deeds have been done to develop the Uzbek national dance art. Normative documents aimed at the development of the industry were adopted, and the National School of Dance and Choreography was established. Such practical work is currently underway. Decree of the President of the Republic of Uzbekistan Sh.Mirziyoev PF-4956 dated February 15, 2017 "On measures to further improve the management system in the field of culture and sports".

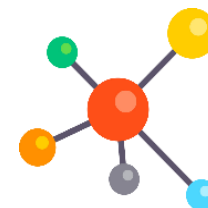
Archaeological finds in Central Asia, including Uzbekistan, testify to the antiquity of dance. The antiquity of the Uzbek dance art is due to the fact that the richness of the forms of our ancestors was mainly associated with agriculture and handicrafts.

The art of dance flourished, especially in the reign of Amur Temur and the Timurids. The role of women in it is enormous, and the variety and historical layers of the

dance are obvious. The games around the fire include games dedicated to Anaxita and Rustam, maqom dances, and dances such as Argushtak. Dances "Munojat", "Tanovar", "Lazgi" also took a strong place in the program of qualified performers during this period [2; 33-p.].

In dance, the artistic image is created through body movements and postures. Folk dance has long developed under the influence of historical, social and geographical conditions of folk life. All the peoples and nations of the world have historically had the art of dancing to express their lives. This can still be observed today. Musical-dance and pantomime performances have been popular in Eastern countries since ancient times. In connection with folk ceremonies, choirs and ceremonial games appeared. Folk dances have been passed down from teacher to student from generation to generation. In them, the movements of the legs, feet, head, and body follow a common rhythm and are inextricably linked. The art of folk dances is highly developed and various dance performances are organized.

The antiquity of Uzbek dance can be clearly proved by the images and finds. Uzbek dance has been developing as a folk dance for centuries. Images of mass dances of men and women wearing masks at the address of the Khorezm castle, called "Playing Masks Hall", testify to the high art of dance of our ancestors [3; 104-p.]. We see in the sources that the fame of Samarkand, Shakhrisabz, Bukhara, Tashkent dancers and dancers spread throughout the East in the V century. The Arab and Mongol invasions also dealt a severe blow to the development of dance. In the second half of the 14th century, dance began to recover. During Navoi's time, dance flourished in Khorasan and Movaraunnahr. Along with professional dance, folk dances have been preserved and



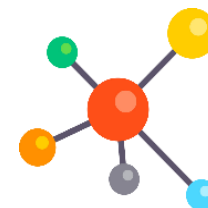
developed. Our dance art has developed from physical games related to labor, ritual and faith to monumental dance series such as "Big Game", "Status Game", "Applause Game". has played an important role in the spiritual and cultural life of the people. This art form, folk dance, advanced traditions have been passed down from generation to generation, from teacher to student, and have come down to us. In Uzbekistan in the XIX and the beginning of the XX century there are professional folk dances associated with cocktails and ceremonies. style schools decided.

Every Uzbek dance school is a world. Fergana's dances are characterized by cheerful and lively movements, sometimes gentle readings, free and graceful movements with the body slightly bent forward, and beautiful hand movements that explore different meanings. The Bukhara Dance School, on the other hand, usually beats the heels, bends the knees, looks at the body, shakes the palms with dignity, and plays with precisely shaped hand movements. For the Khorezmian dance, the knees are bent slightly, the cuffs are held upright, the whole body is moved, the wrists and fingers are made into various beautiful shapes, and the playful, fiery dances are characteristic. In Khorezm, playing with a kayak was a widespread practice [8; 75-p.]. In Uzbek dance, figurative content played a decisive role, connecting all schools and styles to create a single Uzbek dance. As dance styles and schools interact, creative collaboration becomes more widespread. As a result, the content and importance of executive schools will increase. Large dance ensembles have been formed in a number of cities of the Kokand Khanate, the Bukhara Emirate and the Khiva Khanate, and have demonstrated Uzbek dance not only in Central Asia but also abroad.

Fergana dance is an Uzbek folk dance style. It was formed and developed in the Fergana Valley. Free

movement, light and expressive gaits, multifaceted, well-crafted and meaningful hand, wrist, finger movements, glances, elegant head movements form the basis of Fergana dance [4; 21-p.]. In the men's dances, courageous movements, rotations, and in the women's dances, jilvas led. Ufars also play an important role in Fergana dance. Basically, skilled dancers and dancers living in cities, who have mastered the art of dance, have a leading position in the Fergana dance and continue the traditions of dance art by teaching their students the dance heritage, performance style, their experiences. thousands. The Fergana dance consists of a series of dances, mainly the "Big Game" for the squares and the "Small Game" performed in hotels and courtyards. The "Big Game" featured dance-themed vocabularies in 280 styles. Rez, vibration, horn, flower game, quilt, soldier, wheel, haqqani, rest, jilvoni, fake, duchoba, rog, big samo, yallama, return, dupoya (aksatma)), including methods that have come down to us, such as alma mater. The methods are mainly played in circles (sometimes with drums) and the dances are performed by one person or a group of players. The "Small Game" consists of lyrical dances performed by yalla and lapars, humorous dances performed by amateur and professional players in the jury of doyra and dutar.

The Fergana dance features dances by female performers called yallachi (including the Tanavor dance series), as well as the Andijan samosi (later known as the Andijan regiment in the late 19th century), a Uyghur dance. stands, the costumes of the masters of dance reinforced the content of the dances. Men's jackets and coats made of surp and beqasam, silk trousers, belts and skullcaps, sharp-pointed special colored boots (moccasins), women's khanatlas, shawls, leggings, accessories, kavushmaxsi, scarves, durras , who used a variety of jewelry. At the beginning of the



20th century Makkaylik (Master Muhammadjon), Hamdamkhan, Solix. Haji Baratov, Otahoja Saidazimov, Yusufjon Kizik Shakarjanov, Mahkam hafiz, Kamolahon Muhammadjanova, Nazirkhan, Chontak bachcha, Adolkhon, Sharofat satang and other talented dancers and dancers. Master Olim Kamilov, Tamarakhonim, Mukarrama Turgunbaeva, Roziya Karimova, Gavhar Rahimova, Kunduz Mirkarimova, Dilafruz Jabbarova, Qizlarhon Dustmuhamedova, Mamura brought Fergana dance to the stage during the 20th century and further developed and enriched it. The service of Ergasheva and others is great [5; 12-p].

Harmonic body movements and states of the dancer (a), plastic expression and facial expressions, rhythm, tempo, composition through image are the main means of dance. Occurred in connection with the process of human labor and the emotional impressions received from existence. Originally associated with song and lyrics, it later became an independent art form. Dance has evolved over the centuries into a stable form.

Every field of art expresses our life through art. Dance is also an art form that has a special place in the development of human society. The art of dance is an art form based on conveying the spirit of creation, emotions, thoughts to the audience without words, only with actions and facial expressions [6; 98-p].

No matter what type of dance you do, it does not prevent you from learning the basics of classical dance. It is no coincidence that dancers and dancers are engaged in classical dance throughout their creative careers. The basics of classical dance allow for the freedom to depict being through movement and to be able to move your body delicately in certain dimensions of music.

Our people's acceptance of dance as their favorite art form is due to the perfect and unique synthesis of music and body movement [7; 32-p].

CONCLUSION

The art of dance is close to the hearts of the people due to its unique content and deep meaning. Especially through folk dances, the history of the people, way of life, the process of labor, high culture, human qualities, the dignity of women and girls, the power of men and women, the joy of children, the holiday and along with the singing of joy, the sad days of man, the pains of pain, are described. In order to convey human life and natural events to the people through the art of dance, it is necessary to ensure their imagery. The most important thing in creating a choreographic image is to choose actions that help to show a particular hero in the dance. The meaning of the movements of the body, legs and arms should be in accordance with the content of the dance. For this purpose, music is selected for a specific purpose before staging each dance. The feature of the dances staged by master choreographers is that they take into account their abilities and capabilities in the selection of dancers for solo dances or solo parts of mass dances. They carefully select the melodies that characterize them and use the appropriate movements.

National dance and its neoclassical generation is a complete choreographic art, the teachings of which are traced through the unusual codification of its technique. It is an art that is based primarily on physical and emotional feelings, becoming real body language.

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