

## **THE FUTURE OF NATIONAL DANCE IN UZBEKISTAN**

**D.X.Kosimova, R.O.Jomonov, M.U.Adasheva, M.SH.Murodova**

**Doctor of philosophy in Pedagogical Sciences (PhD), associate professor,**

**Professor, candidate of philological Sciences,**

**Doctor of philosophy in Pedagogical Sciences (PhD), associate professor,**

**Professor, Doctor of philosophy in philology (PhD)**

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## **ANNOTATION**

The decisions of the president of Uzbekistan on February 4, 2022 “on measures to radically improve the system of training of highly qualified personnel in the field of dance art and further development of scientific potential «and “on measures to further develop the National Art Of Dance «were a special historical event in the development of culture and art. On the basis of the same decisions, on the basis of the Tashkent State National Higher School of dance and choreography, the state Academy of choreography of Uzbekistan was established in the system of the Ministry of Culture in the form of a state higher educational institution.

**Key words:** state higher education, comprehensive development, educational process

## **INTRODUCTION**

The wide use of modern and advanced methods of teaching in this academy, the comprehensive development of students ' talents the application of modern pedagogical and innovative technologies to the educational process, advanced

achievements in science in culture and art, and the preparation and publication of spiritual and educational and popular literature on the results of scientific research are important issues of today.

The purpose of this is to improve the dance education system, fully cover the need for training qualified personnel, and create a new generation of textbooks.

Currently, the rector of the Academy is Under the leadership of SH.Tokhtasimov, serious research is being carried out on the closer introduction of the cultural and educational heritage that has reached our days to the peoples of the world, the widespread promotion of Uzbek national dance art and culture. Scientific and methodological research is valuable with the statement of theoretical issues and solutions of modern Uzbek choreography, Uzbek national dance art.

At this point we want to cite one information. Famous art critic, people's artist of Uzbekistan R.Karimova wrote in her book "Uzbek dances that» the art of Dance, which is the national pride of the Uzbek people, has been formed, developed for several centuries. But this art form was not reflected in writing". And in the National Encyclopedia of Uzbekistan: "although dance has been living and developing in Uzbekistan for centuries, dance has not been written in the past. How many classical and folk dances disappeared without a trace as a result? Ethnographer is claimed to have recorded the Fergana dance cycle in words. In general, the research of most dance experts put forward the idea that" the recording of Uzbek dances began in the 30s of the 20th century". Talented choreographer-art critic SH.Tokhtasimov's "Golbo ul dance invivoidur..." (co-author H.Hamroeva) in his article, special attention is paid to the discovery of new facets of many of our artistic values, which determine the spiritual maturity, aesthetic level of our people in our country, which is boldly striving for national recovery from national recovery, to the systematic study of their historical roots.

## **MATERIALS AND METHODS**

The authors cite valuable points about the art of dance from the unique example of Turkish prose by the great thinker Zahiriddin Muhammad Babur

Hazrat from his work “Baburnoma”: “when it comes to our national cultural heritage, it is imperative to be scientifically recognized that dance writing has existed for a long time. After all, our national dance art is a system of spiritual and aesthetic values, which is studied with great interest not only in our country, but also in foreign countries. The author of” the whirlpool“, Syed Badr, expounds his thoughts on the invention of dance and the performance process in the Indian " in a very clear, scientific perfection. In this time of perfection, the outstanding statesman, the great poet Babur Mirza has the knowledge as an art critic-linguist-ethnographer, the potential to analyze dance sophistication directly in connection with practice, so that he must receive his legal assessment. And these reflections mean that we do not yet know our history completely, that in the East there has been an experience of writing dances from time immemorial.”

Recently, the 1st International Scientific and practical students online conference “can't and literature: the first steps towards scientific and practical research” was held in cooperation with the Center for spirituality and enlightenment and the Writers ' Union within the framework of the project. In addition to higher education institutions in our country, students and masters of Moscow State University, Institute of Asian and African peoples, Moscow State Linguistic University, Neyde University in Turkey participated with articles and lectures on Uzbek art, culture and literature.

In our country, reforms of historical significance are being implemented, which serve to raise the art of National Dance of national and universal importance to a higher position. Our national dance is an example of art that reflects the history of the nation, its psyche, its aspirations and its coat of arms. Studying its history means studying, researching the customs, traditions, present and future of the people. The efforts of the academic team of the academy to explain to young people that national dance reflects the identity of the nation, its ancient aspirations, are aimed at preserving our national dances as an invaluable cultural heritage, one of the visiting papers of our country. Special attention is also paid to the promotion

of Uzbek dance art, the education of talented students in prestigious higher schools abroad, strengthening international relations in this regard. Currently, an agreement on mutual cooperation with the Moscow State University of linguistics is being prepared at the Uzbek State Academy of choreography. After all, the determination of the place of national dance art in our cultural life, the restoration of its endangered species and the preservation, further development, global recognition and promotion of its unique patterns are among the top priorities.

The term "folk dance" is sometimes applied to dances of historical importance in European culture and history. For other cultures, the terms "ethnic dance" or "traditional dance" are sometimes used, although may include the terms ("traditional dance").

There are a number of modern dances, such as hip hop, which develop spontaneously, but the term "folk dance" is not usually applied to them, instead the term "street dance" is used. The term "folk dance" is primarily reserved for dances that are associated with traditions and originated during a time when there were differences between "common folk "dances and" high society" dances.

The terms "ethnic dance "and" traditional dance» are used to emphasize the cultural roots of dance. In this sense, almost all folk games are ethnic.

In folk scene dance, professional art aestheticizes folklore, embellishes it (sometimes deliberately roughening it), in general, complicates and alters it. Dancers and choreographers strive to demonstrate their skills, to attract public attention with plot stage compositions. The work of Professional folk dance ensembles is characterized by stage processing – the creation of new works of art based on traditional dances that are not entirely based on folklore material and are not originals of folk applied art.

The peculiarities of common Slavic culture began to take shape in the distant past, which applies to songs, dances, clothes and even hairstyles. The first dances appeared as manifestations of emotional impressions from the surrounding world. Dance movements have also evolved as a result of imitations of animal, bird

movements, and later gestures (such as some round dances) that reflect certain labor processes. The original dance, like the song, played a magical role, so most of the archaic features remain between the calendar and ritual dances.

While the movements in some dances mimicked the movements of animals and birds, in others they reflected labor processes (planting, harvesting, weaving). The original dance, like the song, played a magical role, so many archaic features remain in the calendar and ritual dances.

The ritual connection of Russian folk dance was characteristic of many round dances and certain types of dance. Single Dance, Dance and square dance were not associated with ceremonies.

Russian folk dance, depending on the local conditions, is performed in its own way. In the North-calm, majestic. In the central part-sometimes quiet and lyrical, sometimes lively and cheerful. In the South-provocative, boldly. At the same time, there are general features of Russian folk dance, which largely depend on the national character of the people. Men's dance is characterized by unusual cheerfulness, humor, scale, respectful attitude towards partners. Fluency, sincerity, femininity and nobility are characteristic of women's dance, although it is sometimes performed in a lively and provocative way.

For a long time, Belarusian dance was little known even at home and rarely went outside the village. The appearance and popularity of Belarusian folk dances on stage not only in Belarus, but also abroad is a great service of the talented nugget Ignat Buynitsky troupe, which created the Belarusian folk theater in 1907, in which Buynitsky himself took part. Director, actor and dancer. The concerts included folk songs, works by Belarusian poets and traditional "traistai" music - dances under the accompaniment of violins, Zangs and flutes. In the stage interpretation of folk dances I.Buynitsky practically did not deviate from the basis of folklore.

Belarusian national choreography has preserved the rich creative heritage of the past. The most popular Belarusian folk dances are Lyavonikha, Krijachok,

Yurachka, Polka-Yanka, Charot, Taukachiki, Chobaty, Lyanok, Kola, Bulba, Ruchniki, "Mlynok", "Kassy", "Kozachka", " Myatselitsa ", "Mikita" ", "Dudaryki", " Bull ", "Kaziri".

A distinctive feature of Belarusian dance is dynamism and cheerfulness, the collective nature of emotion and performance. Currently, Belarusian folk dance is represented by professional dance groups, the most famous of which are the Belarusian State Dance Ensemble, Khoroshki and Lyavonikha ensembles.

The peculiarities of the life of the Ancient East Slavic tribes - Drevlyans, Dregovichi, Vyatichi, Severians, Volhynians, White Croats, Bujans, etc. - served as the basis for the distinctive, distinctive, choreographic art of the Ukrainian people. All rituals, magical summons, spells, etc. directly related and inextricably linked to the cult of Agriculture and animal husbandry.

Dance movements are typical for "Gopak", "Kazachka", "Metelitsa", form the basis of central Ukrainian dances, determine the main national features of Ukrainian folk choreography, which is easy if you look at Ukrainian round dances and plot dances. To note that among these works there are works of the same name. All Ukrainian folk dances preserved in folk artistic life are performed in musical accompaniment. The Ukrainian people have created their own, unique choreographic art, which occupies one of the leading places in World spiritual culture.

The origin of ballet has its roots in the ancient folk dance. In turn, ballet art raises folk dance plasticity to a higher level of performance, folk stage dance becomes more technically complex, virtuoso. Nowadays, it has every right to exist as an independent genre in contemporary art, and we have the opportunity to see it on the professional stage. Many amateur and professional dance groups preserve folklore samples and further develop folk dance art. In 1935, in March, the Folk Art Theater was opened in Moscow, which made it possible for many representatives of the broad strata of the working people to join the choreographic art and become dancers. In the autumn of 1936, the first folk dance festival took

place, which showed all the richness and diversity of the dance art of the republics of the country and contributed to the emergence of professional folk dance ensembles.

In February 1937, the USSR Folk Dance Ensemble was organized under the leadership of I.A. Moiseev, and in April of the same year, the State Dance Ensemble of the USSR, which now bears the name of its first director, the wonderful choreographer P.P. Virsky. A year later, in 1938, a dance group was created at the M.E. Pyatnitsky State Folk Choir. For more than 40 years, she was led by the renowned choreographer-folklorist T.A. Ustinova. In the 30s, ensembles of the Red Army song and dance began to form. So in 1935, the Central Song and Dance Ensemble of the Red Army was created. In the young special genre of choreography, the talent of such wonderful choreographers, real poets of dance art, as I.A. Moiseev, T.A. Ustinova, N.S. Nadezhdina, P.P. Virsky, N.S. Ramishvili, I.I. Sukhashvili was manifested.

Igor Aleksandrovich Moiseev (born 1906), People's Artist of the USSR, permanent leader of the Folk Dance Ensemble. A graduate of the Moscow Choreographic School, Moiseev began his career as a dancer, but very soon began to engage in choreographic activities. On the stage of the Bolshoi and Experimental Theaters, he staged together with other choreographers, and then independently the ballets "Football Player", "Vain Precaution", "Salambo", "Three Fat Men", "Spartak". I. Moiseev staged dances in the operas "Carmen", "Demon". Moiseev's choreographic works were distinguished by the special expressiveness of the dance, combining classical movements, poses, with elements of folk choreography and pantomime. Since 1937, since the organization of the Folk Dance Ensemble, Moiseev has been giving all his talent, all his creative possibilities, to work with this collective. He renews old dances, creates new ones. The choreographer pays much attention to the study of choreographic art of the peoples of the country and the peoples of the world. More than two hundred different productions of Moiseev were shown to the audience of our country and

abroad. The choreographer puts on not only individual dances, concert miniatures, but also folklore cycles, dance suites, such as "Partisans", "Kolkhoznaya Street", "Pictures of the Past", "Around the world". In them, a kind of folk choreography is superimposed on the academic basis of dance, merges with it. Many of Moiseev's compositions were included in the golden fund of the classical heritage of folk stage choreography.

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