

THE EDUCATIONAL TRADITIONS OF DANCE CULTURE AND THE HISTORICAL DIFFERENCES BETWEEN INTERNATIONAL AND NATIONAL DANCE

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ABSTRACT

Dancing is one of the oldest, widespread and popular types of art that has been born since the earliest times of mankind. Since ancient times, dance has played a major role in important aspects of human life. In the primitive age, human phenomena were understood by various mythological phenomena (associated with the sun, water, fire). The miracles of nature have been thought of as the forces of good or evil. Avesto, myths and inscriptions tell us that natural wonders are portrayed in vivid images and performed in pantomime-dance form. They performed human labor, animal movements, and military-patriotic dances of mythical character. They rely on the power of nature. They begged for a successful hunt, and they begged for rain and gave birth to children. To this day, such dances have been preserved in some parts of the world, such as Africa. Folklore scholars and travelers tell about the lifestyle, customs and beliefs of the people of that time. [1]

INTRODUCTION, LITERATURE REVIEW AND DISCUSSION

Specialist N.Abraykulova describes the word “choreography” as follows: “What is choreography? What is the meaning of this word? Many people view choreography as a dance.

But the word choreography has a broad meaning. It comes from a Greek word meaning "I write a dance." Then everything in the dance art came to be called this. Choreography consists of 3 sections: folk dancing, professional dance (including classical ballet) and modern dance.”[2]

What develops it is the ability to dance well and perfectly, to convey it to the heart, and to convey the message of that dance inside. This message remains in the human body for a lifetime and can be acted out anytime.

The movement in every dance is a “remembrance”. That is, the 4 actions given to man are the main factor in both dance and movement. God has given us limited mobility. But with its speed, the beauty of its execution, when it accelerates and when it slows down, the movement can increase from 4 to 400. However, all these actions have a powerful effect on the inner system of the human mind. For example, all Khorezmian dances are acts of remembrance. This is reflected in the book Sufi Martial Art.

It is a remembrance when every dance movement is done properly and diligently. That is, the pursuit of divine power through their own efforts is inadvertently improving the respiratory system.

National dances and martial arts have been developed and perfected mainly through armed movements, professional movements, remembrances and religious rituals. Our dances play an

important role in strengthening human health, restoring one's body, creating aesthetic facial expressions and movements. [3]

By the end of the sixteenth century, palace art was again in decline. The internal contradictions in art existed at the time of its development. It can be assumed that dance art began to take shape in the IX-X centuries in feudal palaces such as songs and music. The emergence of dance in this form was also due to the popularity of feudalism. Probably at that time the dance was divided into "room games" or home dances and "Big games" (formerly "Big Game", not big game dances).

The history of the development of dance art in Central Asia is as complex as the development of general culture. Culture has been around for many centuries, with great political events, military and social changes. The nations are joined by new nations, who, in turn, come with their own cultural achievements and traditions. At the same time, cultural ties with the neighboring Asian countries - India, China, Iran - are growing day by day. This naturally influences the formation of Uzbek culture and personal dance art.

In the late 19th and early 20th centuries, Uzbek dances were made up of several large-scale dances called "Big Game" (which was the basis of the dance in the genre, and they were all used for the same name). , consisted of popular dances, circus performances, and improvisation performers whose performers were not professional dancers.

The "Big Game" is the most beautiful piece of the Big Game dance plot, the Big Game itself, and the "Great Game", a musical instrument that has a long history of "popular", "Upper", "Drumming." ”;“ Old Navo ”, a group dance based on the rhythm and rhythm of folk professional dance.

All of these dances, as in the Big Game, reveal the feelings, experiences, moods and thoughts of a person;

It describes the impressions of nature, life. These dances impress everyone with their distinctive and masterful gestures, especially with the purity of their rhythmic melodies; charming with its deep content and excellent form. Most of the "Big Game" dances are full of inner enthusiasm and enthusiasm.

Many artists have noted that the underlying foundations of the Lazgi dance series, which appeal to anyone with precision, composition, complementary appearance, and attractiveness, are closely linked to martial arts.

Even the ancient Khorezmian dances, like the Iroquois, have been played and the ancient game "Lazgi", which proves that triumphant events are still being played, continues its military activity. In this game, the dancer raises her hands and slowly places her fingers into the music tracks. He looks at his opponent and keeps his body steady. After several passes, the body moves to the tip of the arm. Then, like a warrior who suddenly mobilized to attack his enemy, running with small steps, playing with his fingers and accelerating the beat, he describes the "battle situation of the army" (Rakhimova N. Khorezmian dance). The dancer expresses his victory over his opponent at the end of the game, as a result of intense struggle and labor in hand, foot, body and other mimicry movements (Kilichev T. Khorezm People's Theater. - T., 1988. - B. 17-18).

Art critic M. Kadyrov noted that the game "Little" that is widespread in the Ferghana Valley is close to the "Yumrankozik" game in the Zarafshan Valley, while Khorezm uses the actions of the Yumronkozik resident in some variants of the "Lazgi". T., 1981. pp. 25).

It is not accidental that there is a similar combination of dance in different parts of Uzbekistan. Most of these dances have one common source. In particular, M. Kadiriv, seeing similarities in the game "Lazgi" and "Beshqarsak", suggests that these ancient dances were based on ancient dance with applause.

The combination of "Lazgi", "Little", "Yumrankozik" and "Beshqarsak" dances has helped us to explore the dances associated with martial arts. [5]

During the development of human society there were new kinds of arts: literature, painting, folk arts, sculpture, songs, movies, theater, music and so on. One of those types of art is dance.

Dance brings people into the world of beauty and elegance, enriches and enhances the spiritual world of the younger generation, and promotes the noble qualities.

Probably at that time there was a change in the "Big Game" dance, which was a secular manifestation of the ancient religious ritual and the life of the divine Sivush. Its contents gradually change, and the narratives of the movement begin to share symbolic gestures. The same was true of fine art. Realistic paintings on the temple and the walls of the house share beautiful patterns and decorations. This was based on the artists' observation of life and their impressions. In poetry, there is a stream of Sufism that symbolizes life as a symbol.

Content from dance is replaced by emotions and feelings. The experiences were expressed not in the express actions, but in the general actions, and not in the general actions, but in the general actions. Just as ruboi and ghazals played a major role in poetry during this period, the Big Game became a distinctive dance movement. [6]

Dancing was also common in folk circus artists. The goalkeepers were usually skilful dancers and performed their dances on the gallows. Dancers also played a key role in the program of the strikers, the "bones", the tricks, and the wooden foot players.

Artists such as witches, puppets, and porcelain were called folk dancers; and their art was regarded as dance; their games consisted of really great art, juggling dance.

In Khorezm, "Fire Games" were common. They were playing this dance with a torch in their hands or bit of charcoal burning sunflower. It was like a dragon burning in his mouth.

Along with a particular set of movements, large and small, and in popularized dances, as well as circus games, there were almost always elements of improvisation.

Folk dances were always improvised because their performers were not ordinary dancers, but ordinary people from urban and rural areas. The dancer would start playing based on the rhythm and his mood and at the same time create new movements appropriate for the rhythm. [7] Although the dancers' actions are similar to those of professional dances, they are improvisational in terms of sequence and character. [8]

Many dancers have learned to dance by watching famous masters at the picnics, teahouses and pavilions. It was difficult for them to be skilled artists, because the people were in great demand in the arts. To gain the right to work independently or to join a group of folk artists (as mentioned above, Uzbek artists would join their workshops or groups), the young artist would have to pass an exam with some of the best artists of that genre. [9]

The dances were easier to master in Russian than Beryozka and Libedushka. These dances took a strong place in the Spring program.

As noted above, in modern Uzbek dances, the legs usually move slowly, only to "move" the body to suit the tone. There are no special movements of the feet in the Fergana school dances. Spring dancers quickly absorbed Russian dance moves, and the Russian press admitted that the "Spring" dancers had fallen into a pure Russian game.

In Poland, Bulgaria and Hungary, M.Turgunbaeva invited local bassmasters and dancers for rehearsals of the ensemble, where they trained with Uzbek dancers. Then Mukarrama Turgunbayeva handled such foreign dances herself. Foreign dances performed by him were recognized in the press. They were also approved by experts.

In Polish, Bulgarian, Hungarian, Romanian and other folk dances, the legs "work" more, "the hands and body accompany the dance."

The activities of the "Spring" ensemble have proved the correctness of the daily practice and training of dancers. The classical training, character dance lessons combined with Uzbek dance classes helped to produce "synthetic" artists who can properly perform European folk dance. However, he did not interfere with the usual methods of performing Uzbek dances.

The "Spring" ensemble program includes many "gift" dances, including oriental folk dances. Of course, the artistic direction of the ensemble was taken into consideration. [10]

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