

UZBEK DANCE: THE WAY TO RENEWAL AND REVIVAL

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ABSTRACT:

Choreographic art is an integral part of the spiritual life of modern society. It is the sphere of social activity where the creative experience of the younger generation finds its organic combination with the rich and varied artistic and aesthetic experience in the field of folk art and professional art, accumulated by previous generations throughout the centuries-old history.

KEYWORDS: Culture, theatre and dance groups, national choreographic art, choreographic ensembles and studios, choreographic works.

INTRODUCTION

In modern conditions, the need to actively involve the younger generation in creative activity as an important component of education, the organization of children's cultural leisure, and the creation of the necessary conditions for the disclosure of their creative abilities acquire special relevance and significance.

As you know, on March 19 of this year, the President of the Republic of Uzbekistan Shavkat Miromonovich Mirziyoyev held a video conference call, at which the priority tasks for the implementation of the "five initiatives" program were identified. In accordance with them, a draft comprehensive measure has been developed for each initiative. The meeting discussed the proposals included in these programs, mechanisms for their implementation.

The first initiative is aimed at attracting young people to creative activities. The second initiative is to involve young people in sports. The third initiative is the effective use of computer technology and the Internet. To implement the fourth initiative, a program has been developed to improve the spirituality of young people and to promote reading culture. The fifth initiative seeks to provide women with jobs through the creation of new jobs in urban and rural areas.

The first initiative is directly related to the sphere of creative activity, including choreographic art, to the role and significance of culture and art in the formation of a harmoniously developed personality, its rich spiritual world. The first initiative envisages attracting 2 million young people aged 14 to 30 years in the sphere of culture and art in 2019-2020.

For this, additional classes, including choreographic classes, will be opened in children's music and art schools, instrumental and vocal performance circles, dance and fine arts studios, amateur theatre and dance groups and children's ensembles in cultural centres will be organized. It has been determined which cultural centres should be built, reconstructed, overhauled and equipped with modern equipment.

Shavkat Mirziyoyev defined specific tasks assigned to creative advisors - famous cultural figures assigned to each city and region. He instructed to organize the systematic implementation of "road maps" and stimulate gifted children through festivals, contests, various creative contests. In this context, the wide development of professional and amateur dance art is of particular importance. Today in Uzbekistan there are a large number of choreographic ensembles and studios that continue and develop the ancient traditions of the national dance art.

MAIN PART

Dance art in all its genre and style diversity, which is an integral part of the cultural sphere of Uzbekistan, plays an important role in preserving and developing the traditions of continuity in the national choreographic art. In this regard, the Resolution of the President of the Republic of Uzbekistan dated November 28, 2018 "On approval of the Concept for the further development of the national culture of the Republic of Uzbekistan", which provides for the implementation of important creative projects related to choreographic art and choreographic education, acquires special relevance.

Thus, in our country, great attention is paid to disclosing the creative potential of the young generation, creating the necessary conditions for revealing talent, enhancing the role and importance of culture and art in shaping the spiritual development of the individual

The choreographic art of Uzbekistan, which has a long history and rich traditions, plays an important role in the modern artistic life of Uzbekistan, in the formation of a new, harmoniously developed generation.

The art of dancing has developed in the past and is developing today in close connection with the song. Every day we see the performances of dancers and dancers during the performance of pop songs in clips on almost all television channels, on large stage venues and in show programs.

Today it is difficult to imagine performances of pop stars without colourful and fiery Uzbek dances. In recent years, among figures of choreographic art, representatives of the media, the general public, fans of Uzbek dance, the topic of the artistic level of dance numbers used in concert programs of pop artists have become the subject of lively discussions.

HOWEVER, LET'S ASK OURSELVES QUESTIONS:

1. What kind of dance and song genre are the artists (lapar, yalla)
2. What is the artistic and professional level of the dance number in the context of a pop song? To what extent does the dance contribute to the disclosure of the artistic image created by the pop artist? Does dance represent artistic value as an independent work of art, or is it just a "background" for a pop singer performance?

Each pop program is a kind of theatrical performance staged according to the laws of drama. Accordingly, it should include all the components of a dramatic work, that is, it should have an exposition, a setting, a development of events, a climax and a denouement. Of course, concert drama has its own specific features, but nevertheless, it is built according to the same canons as theatrical drama.

The artistic level of a pop concert should be largely determined by the level of the artist's exactingness to his work. To prepare a full-fledged pop program that meets the requirements of the modern audience, the leading stage masters involve experienced scriptwriters, directors, choreographers, stage designers, sound engineers, acting and skill teachers in its production.

Dance becomes one of the most colourful expressive means used by a pop singer only when it helps to reveal the idea of a song, illustrates it with the language of choreographic expressiveness. The dancer embodies on stage the image of the character about which the pop singer sings. For this, of course, she must possess the skills of acting. The task of the choreographer performing the production of a dance number or composition to accompany a pop song is to express the theme of the song through dance to the maximum extent.

In turn, dance can greatly contribute to the popularization of pop songs. There are dozens of examples from the repertoire of prominent figures of Uzbek dance and music, whose joint performances went down in the history of Uzbek choreographic art as a classical heritage.

Unfortunately, recently there has been a tendency to decrease the level of exactingness to the performing and artistic level of dance numbers accompanying the performances of pop singers.

In clips and show programs, you can often see dancers performing not so much a dance as certain rhythmic movements to the beat of a sounding song. They only serve as a background for the song, and nothing more. The dancers' stage costumes are also often criticized as they are mostly eclectic and do not involve professional costume designers.

There are also cases when the poor choreographic training of performers is hidden behind the splendour or extravagance of the costume.

It is difficult to imagine performances of masters and young talented singers without dance accompaniment. It is also difficult to imagine famous dance numbers without vocal accompaniment. The professional synthesis of song and dance contributes to the emergence of a compositionally holistic piece of art that has a bright national flavour that meets the requirements of the modern viewer.

Such situations occur in cases when pop singers (or directors staging a variety program) do not invite professional choreographers to participate in the creation of a show but rely only on the experience of the dancers or dancers themselves.

It's no secret that some pop performers include songs in their repertoire that is an adaptation of a vocal work borrowed from the repertoire of popular foreign artists. Dance numbers performed during the sound of such songs quite often represent only a set of dance elements connected to each other without any compositional integrity. This is also evidence that a professional choreographer did not participate in the preparation of the concert program.

What measures, in our opinion, need to be taken in order to preserve the original "purity" of the Uzbek national dance in the form in which it was left to subsequent generations by outstanding figures of the Uzbek national dance art of the 20th century.

These are Yusupdzhan Kizik Shakarjanov, Tamara Khanum, Usta Olim Kamilov, Isohor Akilov, Mukarrama Turgunbaeva, Gavkhar Rakhimova, Kunduz Mirkarimova, Yulduz Ismatova and many other masters, thanks to whom Uzbek dance gained world fame not only among fans of the art but also numerous dancers.

At the present stage, choreographic art is characterized by the novelty of creative searches. In particular, in recent years, in the formation of the repertoire of ensembles, there has been a noticeable desire for the widespread use of various styles and genres of dance art and the emergence of new stage compositions on the basis of their synthesis, marked by an original artistic and staging and choreographic solution.

A complex of large-scale measures, adopted by our state in the field of youth policy, in the field of the upbringing of a harmoniously developed generation, serves as an impetus for the formation of various directions, styles and schools in various arts, including in the field of choreography. In other words, choreographic creativity is actively involved in the process of globalization.

The study of the development of choreographic creativity during the years of independence, the study of modern trends and phenomena should contribute to the determination of the principles of future development, the preservation of national traditions in the field of dance art.

In theatrical performances, reflecting certain events of the ancient history of our people, dance compositions carried important semantic content. In accordance with the storyline, they included elements of national rituals, folk games and entertainment, the dramatization of military battles, and sports. A mass holiday is, first of all, a national holiday, embodying the soul and aspirations of the people, expressing their mood. Therefore, dance as a component of the holiday is true folk art.

After our country gained state independence, art workers of Uzbekistan, including dance, got the opportunity to freely enter the world stage. Cultural exchanges are designed to establish and maintain stable and long-term ties between states, public organizations and people, to contribute to the establishment of interstate interaction in other areas, including in the economic sphere.

They contribute to the formation abroad of a comprehensive and objective view of Uzbekistan as a new democratic state, an active partner of foreign countries in interaction in cultural, scientific, humanitarian, information spheres of activity. Such large international projects as the "Sharq Taronalari" Music Festival, the Tashkent Biennale of Contemporary Art, the East-West Theater Festival turned out to be attractive for foreign countries. They were attended by artists from Austria, Germany, Holland, Spain, Italy, Poland, India, Japan, China and thirty other countries from different continents.

The implementation of such projects demonstrates the great interest of cultural representatives in creative contacts, in close cooperation between Uzbekistan and foreign countries, as well as the professional and human solidarity of masters of fine, theatrical, musical, choreographic arts of different nationalities, different schools and styles.

Choreographic art is an integral part of the spiritual life of modern society. It is the sphere of social activity where the creative experience of the younger generation finds its organic combination with the rich and varied artistic and aesthetic experience in the field of folk art and professional art, accumulated by previous generations throughout the centuries-old history.

CONCLUSION

In modern conditions, the need to actively involve the younger generation in creative activity, as an important component of education and the organization of cultural leisure, and the creation of the necessary conditions for the disclosure of their creative abilities, acquires special relevance and significance.

Carefully preserve the national identity of Uzbek dance schools in the context of globalization from the negative impact of "mass culture", create new choreographic works of high artistic level, widely promote the achievements of Uzbek performers - these are the tasks facing the figures of the Uzbek dance art today.

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