



UZBEK STAGE DANCE AND ITS WAY OF DEVELOPMENT

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ANNOTATION

In this article we will study, promote and learn from the work of some ensembles and soloists today, the intertwining of different and conditional forms in the art of dance, the problems associated with our national dances, the creation of exemplary ensembles to overcome these problems. , and it is stated that we should pay more attention to art, to theory.

Keywords:*Dance, skill, art, national dance, ensemble, choreographer, repertoire.*

When we talk about the Uzbek stage dance and its development, we bring to mind the highly professional ensembles operating in the Republic. These ensembles were formed by the famous Yusufjon Qiziq Shakarjanov, Usta Olim Kamilov, Tamarakhonim and his students Mukarrama Turgunbaeva, Isokhor Akilov and Gavkhar Rakhimova, well-known representatives of Uzbek choreography.

Indeed, the period when these ensembles were formed is a "golden age" in the history of dance culture in Uzbekistan. The geography of the ensemble's tours has covered the Middle East, Europe and the Americas in our vast country, to the applause of all spectators there. Time has shown how important the work these artists have done is.

When we talk about the art of dance, we mean a specific language system. The language of dance is, first of all, elegance, beauty, meaningful gestures and emotional movements.

The language of folk dance is very clear and distinct, and its expressiveness is connected with the roots of national traditions and customs, as well as with the history of the whole living thinking of the people. At the same time, while folk dance reflects the being, life in a unique way, it embraces all aspects of life, the spirit and movement of the period, the image of its status and meaningful events.

The intertwining of different forms, which are definite and at the same time conditional in the art of dance, and the renewal of traditional forms of dance, inevitably affect its developmental features. Development itself is multi-stage, the refinement of graceful movement, formation, aesthetic and mental states.

In this case, we are witnessing a double longing, old and new, traditional and new, national and universal, which is undoubtedly the longing of the masters of art who demonstrate their art, as well as the artists who achieve such a level. After all, the people will not forget the people who can show themselves, masters, creators, leaders.

It is in this limited period, that is, between night and early, that there is a time to distinguish one from the other, while one has the opportunity to explore and learn from the other. It is possible to determine the starting point of Tannazul, to know in advance, to justify, and finally to feel. The rapprochement of creative sluggishness begins with a lack of ideas, goals, and plans, a stagnation in one place, a community where creative activities continue in a slow stream, even though they are worthwhile in appearance.

After a certain stage, if that stage is completed with great success, but it is not planned to rise to a higher level in terms of quality, to go to the next creative research, if the theoretical, artistic and practical issues are not solved, such a team will face decline. behavior remains clear.

The repertoire needs to be constantly updated. The time has come to move forward with zeal. It requires a combination of efforts and efforts, the development of a creative plan of further activities. Of course, no creative organism, operating in the circle of its own rules and regulations, can always work in the same way, and its periods of research, flight and idleness are its peculiarities.

The leading ensembles in our country are different from each other, but their other problems are the same, that is, they have no aspiration and live in stagnation. There are many organizational, administrative, creative reasons for the continuity of this process, which inevitably worries one. The ensemble "Spring" has always been an ensemble that strives for innovation. In fact, all the reforms, innovations and discoveries related to the Uzbek stage choreography have become a characteristic feature of a wonderful ensemble, which occupies an important place in the ranks of many dance ensembles in our country.

The aesthetic ideal of folk dance was created from traditional forms accumulated over the centuries. But the same extreme tradition in the performance of folk dance on the stage created a crisis, limited the scope of creativity. Reasonable ways of overcoming such a crisis (these ways were found with great success) had to be sought without compromising the content of the dance, while preserving its distinctive national character. Nevertheless, in the process of the development of folk dance, the traditional existing aesthetic ideal inevitably had to be broken, as in the creation of innovation through the reform of old forms was to find a golden gap that maintained a balance between old and new.

Today we can only dream about this golden mean. The ensembles have been living an incredibly long time at the expense of previously created dances. Such a habitual situation is an obstacle to research. The repertoire of these groups includes meaningless dances, which are filled with artificial force, meaningless movements, as a result of which the dance becomes a means of demonstrating the technique, rather than reflecting the deep content. True, working on a technique is an interesting and important task in its own way, but it cannot be limited to it.

What about the dancers ...? Where are those dances that brought spring glory and introduced it to the world? How the past and the future, the traditional and the perfection, blended and harmonized in the Spring dances. Pilla, Pakhta, Rokhat, Mavi maqom, these are unforgettable dances.

Until recently, the celebration of creative fantasy was a hallmark of performances by the Shodlik and Lazgi ensembles. These ensembles worked to enrich the knowledge of choreography, using it in various genres of folk dance, as well as focusing on the dance art and ballet of other nations, so their repertoire was very rich and unique.

Unfortunately, in recent years, there are serious shortcomings in the work of these talented groups and the further development of men's dance is slow. The theme of men's dance staged by Isokhor Akilov is diverse in terms of content. The men's dance that is being performed today is a dull, empty copy of those numbers.

The number of men's singles in concert programs is declining. Therefore, it is necessary to think differently about the further development of men's dance, the training of deputies, the attitude to the participants of art hobby groups, which is an environment in which the talents of the people are formed.

There is no creative laboratory where ballet masters are formed, improve their skills and test their abilities. At the same time, an environment has not been created for choreographers who are in the stage of active activity to develop more creatively.

Choreographers are not able to participate in ethnographic expeditions to the extent necessary to increase their professional level, exchange experiences, as well as search for new and interesting materials. However, collaborative relationships contribute to creative growth.

Young choreographers need a new style direction and individuality. Let the young people start this research with concert numbers.

No matter if they are test numbers, if they fail, you should not be afraid of it. After all, failures can teach you more than smooth and easy achievements at the average arithmetic level.

The choreographers working in our country pay sadly little attention to the extremely rich sources of folklore.

So the research areas are enough. They are waiting for real researchers, entrepreneurs, seekers and interested people, not those who are indifferent to the work.

Art is always a reflection of life and time. This, in turn, means looking for shapes that clearly define the essence of the moments that pass in the blink of an eye.

Styles can vary in form, but it is important not to use dry decorating tools that mimic folklore. From the creative point of view of I. Moeseev, "Folklore is the property of art, our task is to preserve it," this issue is still relevant today.

Therefore, summarizing and analyzing the advantages and disadvantages of the situation, how to get rid of the situation of creative crisis, how to overcome the obstacle to the transition from indifference to creative thinking, it is necessary to address these important issues.

It should be organized in such a way that when all the ensembles are performing, they return to the audience the same sincere joy as they once did, and revive a sense of genuine pride.

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