



THE ROLE AND IMPORTANCE OF SPIRITUAL AND AESTHETIC EDUCATION IN THE DEVELOPMENT OF NATIONAL CHOREOGRAPHY

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ABSTRACT

This article analyzes the role and importance of spiritual and aesthetic education in the development of national choreography. In particular, the history, stages of development and peculiarities of the Uzbek dance art are revealed.

KEYWORDS: *Uzbek dance art, Choreography, Central Asia, Dance ensembles*

INTRODUCTION

There was a need to improve the level of professional training of students in higher education institutions, to improve their skills using advanced pedagogical experience and modern educational technologies. Currently, one of the main objectives of the higher education is to introduce advanced technology in the study of choreography and dance fundamentals [1. P.5].

THE MAIN RESULTS AND FINDINGS

Uzbek folk dance has come a long way in its development. Dances created by our creative people have been considered as unique masterpieces of Uzbek art. The ideological and artistic dances created by Uzbek dance geniuses have nurtured our people for centuries in the spirit of humanism, love for the Motherland, courage, selflessness, courageous behavior. These are the qualities of a perfect man. The classical dances, which are the legacy of the Uzbek people in upbringing a new person and forming genuine human relationships among the people, today serve as an important aesthetic education tool. Aesthetic activity of a person directly depends on his consciousness, knowledge and artistic taste. The higher the person's artistic taste and knowledge, the more human activity becomes more meaningful, more ideologically superior, more civilized [2, p.8].

It is well-known that in order to do everything effectively, one must first acquire the theoretical knowledge about it. Not all areas of knowledge can develop without a scientific basis or theory. The theory collects and summarizes knowledge about life events,

human experience, and practical activities, in a logically coherent system. One of the main tasks of the theory is to enrich and deepen people's knowledge.

The theory is directly related to practice; Firstly, the theory develops and enriches on the basis of case studies - generalization of experience [3, p.11]. Secondly, it shows the ways and means of developing practice based on the issues that are required by human life. The more closely the theory relates to practice, the more advanced both theory and practice is. We cannot consider that modern science has developed into the creation of artistic teams. It's just getting developed. From this, it should be noted that there is no guidance for one type of artistic community, namely the creation of dance art teams. But it is already time to talk about its theory and scientific and methodological basis. Because there is a knowledge of the basics that shape the theory of artistic collectives, their essence, their role in life, their principles, objectives, specifics and the rules of their creation. To acquire that knowledge, one must resort to cultural and educational work and its theory. Because artistic groups, including dance groups, are one of the key parts of cultural and educational work. His theory is also based on the theory of cultural and educational work. Therefore, it is difficult to fully understand the theory of artistic community organization without knowing the essence, purpose, and internal structure of cultural and educational work, its relationship with other disciplines and life. Thirdly, it is necessary to master the methods of creating amateur teams. Then you can get started using methods. Without these three processes, it is impossible to create a Dance Art Team. The theory of artistic team building is based on the laws and tasks inherent in this



area. Studying this theory is the first process in creating an artistic team. The styles are mainly based on a combination of theoretical and practical work. As a result of the integration of theoretical and practical experience, there are ways and means that can be used to organize business forms [4, p.12]. But the complexity of its structure, the combination of different movements, the extraordinary movements of each piece, and perhaps the fact that some of its methodologies have been forgotten, suggest that this dance has existed for centuries. At the same time, this high value of dance art is evidence of the fact that the creators, the great teachers and the people are the biggest representatives of the dance culture.

There is an opinion that the "Katta O'yin" was not made up of small pieces of dance that were tied to the same plot as before. According to the performers, "qadim paytlar" were two hundred and eighty of these dances, and they were performed in the third and fourth centuries BC, during the time of Alexander the Great.

According to the ancient dancers of Uzbek dance, the "katta o'yin" was not only a dance suite in the nineteenth century, but a complex dance play that grew on a clear plot. Such information is also reminiscent of the ancient traditions of the peoples of Central Asia. Perhaps the reason for the emergence of the "katta o'yin" was the very traditional itself [5, p.6].

On the synthesis of the national dance as a pedagogical process and on its appearance as a distinctive form of art Every art represents our lives through artistic images. Dancing is also an important aspect of the development of human society in the arts. Dance art is a form of art that is based on conveying the spirit of creativity, emotions, thoughts, and not just actions and facial expressions.

"Dancing is entering to the world of magic;

It is to make your audience surprised by focus your eyes and actions on your heart;

Specter in the form of flowers in the eyes of the spectator and to please them.

This great feeling is in the hearts of people with perfect dance ability.

What is Choreography? What is the meaning of this word?

It comes from the Greek word "chorea", play "grapho" I write, which literally means "I write dance" when translated. Many people consider choreography as a dance. But the word choreography has a broad meaning. As a science, this term has been characterized by two types:

1. Dancing - professional dance performance, amateur performance based on folk art [6, p.7-8].

Folk dance and stage dancing went through certain stages in the 20th century, complementing each other. Of course there have been successes, failures and losses in that day. Thanks to the creative work of the masters Olim Komilov, Tamara Khanim, Mukarrama

Turgunbayeva, Iskhov Akilov, Kunduz Mirkarimova, Roziya Karimova and other dance masters, the ensembles they created and the dancers brought them back to the 21st century, can be highlighted. In this regard, the President of the Republic of Uzbekistan dated January 8, 1997 "On the Development of National Dance and Choreography of Uzbekistan" and the Cabinet of Ministers of the Republic of Uzbekistan on the implementation of this Decree which was retrieved in 21 February. On this basis, the Uzbek National Dance Association named after M.Turgunbaeva was established, a special fund was established to provide material and social support to the creative teams, a special fund was established on the basis of the choreography school, and the Tashkent State Dance and Dance Center. a choreographic high school of dance was established. Large ensembles "Bahor", "Zarafshan", "Lazgi", "Tanovar", "Aykulash" (Karakalpakstan), "Sumalak" (Andijan), "Lola" (Bukhara), "Gulira'no" (Jizzakh), "Momogul" (Kashkadarya), "Samarkand Spring", "Guldasta" (Surkhandarya), and "Khorezm Navolari" [7, p.51].

Russian choreographer Anna Kulikova describes dance as "dance plays a universal language of understanding, grief, communication, training, upbringing and understanding" or "Different aspects of our lives are dance" [8, p.62]. During the Soviet era, our national dances were artificially incorporated. Dancing professionals who wanted to create this mold mostly tried to do this, relying on their knowledge and skills. As a result, many great dances and games were left out of the stage. We can also see the opposite. Choreographic masters R. Karimova, L. Avdeeva and others contributed to the emergence and sealing of our rich dance arts in literature, thanks to their artistic and collecting skills [9, p.10-11]. Chinese historians of the 8th century have also written fascinating facts about the development of dance art in Central Asia. According to these reports, dancers will be highly valued for their fine arts and some of them will also be donated to Chinese authorities.

CONCLUSION

In Central Asia, there are very few artistic monuments and written sources that tell us about the existence and development of medieval dance. Because Islam has been a dominant religion since the 7th century and hindered the development of art.

Religious literature, which bans the depiction of human and animal images, and denies music and entertainment as a sin, was widely distributed. The main content of these books was to explain that all life depends on God and his will. Creating something new, reflecting something in any way, opposing God, was like trying to "overthrow" God's creation. [10, p.11-12].

"Until now, there was a prevailing opinion that the Uzbek people did not have, or did not have, martial



arts. From now on, we can say with great enthusiasm that our people have had great martial arts ... ”[11] art historian Mukhsin Kadirov wrote. The scientist incorporates the ancient martial arts of the Uzbek people as “Pichoq o’yin”, “Shamshir o’yin”, “Nayza o’yin”, “Tayoq o’yin”. The dance performances with these weapons are performed in accordance with the actual combat techniques and exercises [12, p.307-308]. The main form of dance classes are held in both professional and amateur ensembles.

Only individual performers will perform solo dances, with the aim of performing solo dances for a truly capable dancer, or, rather, enhancing their ability to perform within the group.

Each session is content-intensive and should be focused on achieving a specific goal [13, p.20].

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