

## THE ROLE OF DANCE IN SOCIETY

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**Abstract:** *The article describes the development of Uzbek dance art, its great manifestations, and the specific aspects of dance schools in Uzbek national dance art. The article also contains information about the representatives who made a great contribution to the development of the Uzbek national professional dance art.*

**Key words:** *dance, dancer, professional, creator, folk, heritage, ballet master, Uzbek.*

Uzbek folk dance has gone through a long historical development. Dances created by our creative people over the years are considered unique masterpieces of national dance art. Ideologically and artistically high classical dances created by Uzbek dance geniuses have been closely helping to educate our people in the spirit of humanitarianism, love for the motherland, courage, selflessness, struggle, and good behavior for centuries. Today, it serves as an important tool of aesthetic education, which is the heritage of the Uzbek people, in bringing up the future generation and forming real human relations among the people. Human education is inextricably linked with areas of aesthetic, moral and cultural education. The names of many performers who accepted the Uzbek dance heritage from their predecessors and preserved it for decades and centuries are known. The principles of dance communication between dance couples were also not developed. Although Uzbek folk and professional dances are performed by men on public holidays, each of them has its own characteristics. In the first public stage dances, Tamarakhonim relied on the traditions of the Slavic and Caucasian peoples, used a number of straight, diagonal, circular methods, limited the rhythmic-plastic sculptural posture of the figures, "softened" the movements, made the dance scene the "fourth wall" for the audience. turned Tamarakhonim's dance art appeared as a call for women's freedom, while Mukarrama Turgunbayeva's dance art in the 1930s became the next stage of this movement. This stage was a bold step in the pursuit of art by Eastern women. The dances of Mukarrama Turgunbayeva appeared to be a unique symbol of women's active involvement in social life. Mukarrama Turgunbayeva's lyrical hero is a symbol of the eternal qualities of an Uzbek woman and her high will to strive for innovation, freedom, and liberation. His lyrical dances give people an upbeat mood. The names of dozens of famous dance masters who lived in the late 19th and early 20th centuries, such as the founders of the art of dance Yusufjan Khevan Shakarjanov, Akhmadjon Umurzakov, Usta Olim Komilov, aka Bukhor, Kimmatkhan Sultanova, Sharofat

Torayeva, Tamarakhonim, are well-known. I.G. Bakht, the first dance researcher who lived and worked during this period, collected information about ancient dances and dance masters of Fergana and Tashkent. He met and communicated with well-known dancers who started their activities in the Fergana Valley, Khorezm and Bukhara in the beginning of the 20th century and the 20s. Traditional folk and professional dances performed over the centuries belong to the "sculptural" type of plasticity, and the steps in them had no artistic expressive value. Naturally, the figure of the dancers becomes fairer not according to the requirements of the ballet master's rules, but also according to their inner psyche. The dress of the 1930s later became the traditional dress of Uzbek women. Because Tamarakhonim adapted the festive dress of Uzbek women for the stage, and with this dress, the dancers took part in the 1st World Exhibition of Decorative Arts in Paris in the summer of 1925. In the 1930s, the dance dress was a dress, thin, tight. The dress was straight cut, with an open collar, of medium length. A short skirt made of velvet, rag or carpet fabric is worn over the shirt. This collection of dresses is a holiday dress for women, which constitutes the "Uzbek dress" fashion. Later, the dress was adjusted to the waist, and a wide pleated skirt was worn underneath. These two types of dress made up the stage dress of Uzbek women. The performance of the first Uzbek dancers surprised hundreds of thousands of people and fascinated the audience. But our dancers were also opposed by local fanatics, who took drastic measures against the dancers. Each school of Uzbek dance is distinguished by its own elegant melodies and plastic parts. Professional dancers learn the secrets of dance for many years. After mastering the simplest technique of dance, it is required to get into the method while performing it, to remember the forms that have entered into the rule. Learning to dance also requires mastering the correct breathing. The originality in such things as "holding the figure" and "distribution of muscle power" also shows that each of the three classical schools of Uzbek traditional dance is unique. In the initial position of the European classical dance, the figure is straight, the muscles of the legs are tight, the knees are tense, the shoulders are free, the shoulders are lowered, the back is straight, the muscles of the arms are slightly bent at the elbows.

The emergence of the stage culture of the 20th century gave impetus to the revival of folk dances as professional stage dances and the formation of ensembles. Master dancer and dancers such as Yusufzhan Kevin Shakarjonov, Master Olim Komilov, Muhyiddin Qoriyokubov, Tamarakhanim, Mukarrama Turgunboyeva, Isokhor Oqilov, Roziya Karimova, Galiya Izmailova, Kunduz Mirkarimova have made a great contribution to the revival of Uzbek national professional dance in accordance with world standards. Idi Masterpieces of dance art collected over thousands of years have been studied as examples of dance art since the 30s of the 20th century. Changes in Uzbek theater art in the 20th century had a great impact on the development of dance

art. As a result, professional Uzbek national dance art appeared in a short time and had its own school.

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