

## CHOREOGRAPHY AS AN IMPORTANT COMPONENT OF THE PERFORMANCE

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**Abstract:** In this article, it is discussed that the stage performances of dance in stage works are used as a means of revealing the dynamics of the performance, its tempo and rhythm, through a clear plastic solution.

**Keywords:** stage appearances, performance dynamics, tempo-rhythm, plastic solution, performance, director, choreographer, audience, concept, dance, Central Asia, the Great Silk Road.

In recent years, in the works of directors, stage performances of dance are often found as a means of determining the dynamics of the performance, its tempo-rhythm, a clear plastic solution, and it serves to reveal the semantic content of the peak of the performance. Today, the director, in collaboration with the choreographer, presents complex performances in harmony with dance. This allows the audience to see the entire scope of the concept of the performance, to understand and look for parallels built by the director and choreographer, rather than a simple internal conflict. After all, dance and speech combine movement into a single system.

It happens so that the director himself is obliged to participate in the preparation of the dance works of the actor. However, when "performance choreography" comes to the theater, as a rule, the director rejects this situation, because the plastic director is a great tool for embodying the idea of the stage director, developing it in an original plastic way, sometimes opening it in an unexpected artistic image and has opportunities.

The creation of the performance is the result of the work of many people - director, choreographer, actors, playwright, artist, composer. But no matter how interesting the work of one of the creators of the stage work is, it will not have artistic value if it exists by itself, without connecting with other components that make up the harmony of the performance.

Today, the choreographer in the musical drama theater often performs the functions of the plastic director, on the contrary, the plastic director is often the author of the dances in the dramatic performance.

"The most ancient forms of dance - in a state that cannot yet be called a dance, that is, they began to respond to natural phenomena and disasters through actions, while reflecting the mutual feelings of people, life situations."<sup>1</sup> But it is a very difficult task to create a national or folk choreography that reflects the stages of formation that the dance has gone through since its inception. In the ancient Avesta, legends and writings, the wonders of nature are depicted in living figures and performed in the form of pantomime dances.<sup>2</sup> Mask play, pantomime, labor rituals, hunting processes have

<sup>1</sup>Л.Авдеева "Ўзбек миллий ракс тарихидан" Т.,2001 й. 39 б.

<sup>2</sup>Э.Саитова, Н.Абрайкулова Хореография ва ракс санъати асослари"Т.2015 й.Ю 29 б.

become an independent spectacle, which at the same time means a theatrical work - a performance. These images were also the first step to learn the art of theatrical dance.

"Recording dance, attempts to express its state of movement began after the appearance of mankind. Dancing situations of people in the process of work and hunting are reflected in rock paintings, reliefs, stone, clay and wooden figurines. Ancient Egyptian, Greek and Roman examples of fine art prove this.<sup>3</sup> Like other types of dance art, it is considered an artistic method of studying human life and the whole universe. The dancer enlivens the rhythm of the music with the help of feet and hands. In a word, it is considered the root and main part of dance-theater and music art. It is a product of harmony when everything is combined.

Since ancient times, development processes in the territories of Central Asia have been inextricably linked with the Great Silk Road. In particular, since the 2nd century BC, trade and cultural relations have been developing between China and Central Asia. It is noted that the Great Silk Road and the period of the rule of the Timurid Empire are the most important periods in the development and progress of culture, art, including theater and dance.

During the reign of Amir Temur in the XIV-XV centuries, Movorounnahr became an important cultural center. As a result of the organization of public elections and holidays, public square shows and dances appeared and developed. In the beautiful gardens of Samarkand, the capital city, palace receptions and feasts were held, folk performances and dances were organized.<sup>4</sup>

As our social life progressed, the art of theatrical dance, like other fields of art, became richer day by day, and its character and themes changed. The influence of theater art on human heart, mind, spiritual life of society and state is immeasurable. Therefore, special attention is being paid to the development of theater art in our country.

Whether theater art is specific to socio-cultural life or relies on artistic textures, in any case it pays special attention to the development of the human spiritual world and worldview. This is characteristic of all types of theater art. In particular, the musical drama theater named after Mukimi is also responsible for fulfilling its responsibilities to the state and society. Also, if it is referred to an event in the history of the theater, and if this artistic generalized event is revived on the stage, it is an important issue that this reality, in addition to being the living artistic basis of that history on the stage, also serves today's social processes, creates social thought in the audience through historical facts or woven images. Only then will the important task before the theater be fulfilled. In these processes, theater art has achieved successful results compared to other arts for many years.

From the beginning of the many-year historical development processes, theater art has been using the possibilities of these art forms to increase its scope and power and create a sense of catharsis in the audience.

However, the rapidly developing science and technology has taught us to exercise restraint in matters of human emotions. By the first quarter of the 20th century, when professional theater art began its steady development in our country, it seems that the wide possibilities of theater art overshadowed it, but these two arts complement each other and have their own separate development. determined the way.

According to these processes, film art can use all the components of theater art, but relying on its live expressive capabilities, and theater art on communication and communication capabilities with

<sup>3</sup>Л.Авдеева "Ўзбек миллий ракс тарихидан" Т.,2001 й. 40 б.

<sup>4</sup>Э.Саитова, Н.Абрайкулова Хореография ва ракс санъати асослари"Т.2015 й.Ю 29 б.

the audience, determined the development path of these arts. However, the situation became complicated, and the sphere of influence in the performance began the process of wide use of opportunities such as words, acting skills, music, dance, visual arts, sound, light, and steps towards professionalism.

As a result, the components that are being solved according to the ability of the director and the actor, and the level of understanding of the field, began to be required to be carried out by specialists with certain specializations. The same can be said about the art of dance, which is a separate component of theater art.

To convey the idea of the performance, the directors use many means of expression, as well as the art of dance. For example, labor dances are interpreted in a new way, dances that give people spiritual support, joy and pleasure have been performed as a new vital need.

The use of dance numbers in performances in many cases increases the attractiveness and viewership of the show. Dance scenes are staged by the choreographer based on the theme and idea of the play. The use of dance in the art of theater is useful in revealing the inner experiences of the character performed by the actor, in expressing his emotions, and in expressing his feelings.

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