

Article

The Theoretical Essence of The Art Of Choreography and The Basic Laws Of Drama

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Abstract: This article explores the theoretical essence of choreographic art and its relation to the basic laws of drama. The primary objective is to define the multifaceted nature of choreography, which encompasses more than just dance, and to discuss its historical evolution, particularly in the context of Uzbek national dance. The study examines how choreography reflects human emotions, thoughts, and experiences through movement, and highlights the role of folk, stage, and ballet arts in Uzbekistan's dance culture. Using a qualitative approach, the research delves into the influence of various dance forms and the significance of choreography in physical and emotional development. The study concludes by emphasizing the importance of choreographic dramaturgy in creating meaningful dance performances that connect with audiences on both artistic and emotional levels.

Keywords: Choreography, Dance, Theoretical Essence, Art, Basic Laws Of Drama, Ballet Master, Stage, Creativity

1. Introduction

What is choreography? Many people think that choreography is a dance or that choreography is a ballet. Not only folk and classical dances penetrate this. The word "choreography" is a Greek word meaning "I write the dance". The art of choreography consists of three sections: folk dances, classical dances, ballroom dancing. Dance is art. Any art should reflect life in artistic images. In dance, human intuition, thought, inner experiences, emotions are expressed through gestures, not with the help of mutq. Dance began to arise with the emergence of mankind. In the structure of the primitive community, people expressed their state with actions, not speaking with language. In the primitive collective system, dance represented the process of Labor, the movement of animals, the state of battle. By the time of slavery, dance represented not only culture, ethics, aesthetics, but also etiquette. The noble class of the population became the urf in which they danced in balls, which was very popular in their time. Such ballroom dancing originated on the basis of folk dances. In the 16th century, classical dance appeared in Italy, which later developed in France. Also, the fact that dance entertainers in those days, that is, the current baletmasters, were also active, indicates a long period of development in the art of choreography. Later, the essence of art changed. At this point, a new theme, new heroes, new rules also appeared in the choreography.

Dance is art! Each art field expresses our life through artistic images. Dance art is the art of conveying the spirit of creation, feelings, thought to the viewer through nonverbal, purely action and facial expression. There are many types and genres of dance that have

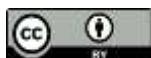
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come down to us. Also, in the art of dance, several layers are clearly visible: ritual games related to the primitive imagination of our ancestors to their origins, symbolic images of Zoroastrianism and dances that arose in a joint way with the holy book "Avesto", classical dances formed in the Middle Ages in strong contact with status music, Bukhara emirate, Khiva and Kokand khanates composed in the territories of Bukhara, children's dances. Naturally, all these types, genres, styles of dance art are not separated from each other, but in the work of qualified industry professionals, in the activities of folk and professional ensembles, they live connected and interacted with each other. But to this day, three directions are leading and important for Uzbek dance culture. These are: traditional dance, folk stage dance and ballet art.

In Uzbek dance art, the styles of Khwarazm, Bukhara and Fergana, which differ from each other in posture, hand and foot movements, composition, compositional structure, costumes, are clearly visible. Dance masters, baletmasters, leaders of ensembles come trying to keep the originality, aesthetic characteristics of dance styles pure.

Uzbek folk dance art has traveled a long historical path of progress. Dances created by our creative people throughout the century are considered a unique masterpiece of World Art. The ideologically-artistically high dances created by the great geniuses of Uzbek folk dance art have brought up our people for centuries in the spirit of humanity, love for the motherland, courage, self-sacrifice, fidelity, beautiful behavior. These characteristics are the qualities of a harmonious person. Classical dances, the heritage of the Uzbek people, in the maturation of man, in the formation of real human relations among the people, serve today as an important means of aesthetic education. The aesthetic activity of a person directly depends on his consciousness, knowledge and artistic taste. The higher the artistic taste and knowledge of a person, the more productive, ideologically elevated, civilized the human activity.

Dance is a type of art that is widely popular, based on the creation of an artistic image with elegant movements and certain rhythmic structures. These rhythmic and plastic movements in dance continue in a state closely related to music. Dance music has a clear measure, it is intended to be a departure to dance, it is a melody worthy of a clear rhythm, character. The character, rhythm of each piece varies.

Among any type of art, dance also reflects the surrounding life in creative images. Since ancient times, people have expressed their ideas in nature, in life, in relationships between people, danced, talked about what is happening. Famous choreographer K.Y. As golezovsky notes: "The Dance – word should mean something more meaningful and ideologically than the simple sum of the technique". dance is a speech that consciously develops in front of the viewer, a story on a specific topic with a plot, a retelling of life events, a clear and real image of the environment shows that the figurative, plot-specific character is inherent in dance.

Choreography is a kind of art that creates the basis for a friendly Union of people and their manifestation of creativity, and is considered one of the most ancient types of art. Humanity always dances as long as there is life. Dance has become an integral part of almost all rituals that accompany a person from birth to death. For example, it is known to us from historical sources that in ancient times, before the beginning of hunting, humans performed special dances. Such ritual dances not only polished hunting techniques, but also laid the groundwork for human success in the art of dancing. Therefore, the art of choreography is considered a universal human phenomenon with a long history of development. its origin is based on a person's strong desire for rhythmic movement, the need to harmoniously connect movement and music and express their feelings using plastic movements. The history of the formation of the art of choreography – the culture of mankind and the social characteristics of each era, the history of folk dance art, can be seen in the practical activities of teacher-choreographers and performers of different eras and peoples

2. Materials and Methods

Each genre of choreographic art creates its own possibilities for knowing the surrounding world, man and human relationships. Dance brings up the skills of the lower position, harmoniously develops the whole body, frees movement. The peculiarities of the art of choreography are determined by its multifaceted influence on a person. Influencing the development of the emotional sphere of the individual, physically improving the human body, spiritual education through music, choreography, helps to increase self-confidence, motivates self-development. at various stages of its development, humanity has always turned into a dance as a universal means of educating the human body and soul – a means of harmonizing the education of the individual. Learning choreography, like other types of art, develops aesthetic taste, educates human emotions, helps the student develop his physical and personal potential.

The theoretical essence of choreography is the development of the human body. The main task is to educate as a folk tool the choreographic expression of all the complexity of mastering dance technology with aesthetically beautiful movements, the flexibility, dexterity, mobility and physical fitness of performance make it possible to determine the main direction of physical development through folk dance.

Art is a companion to man all his life. It has a positive effect on human emotion and consciousness, keeps thoughts and fantasies busy, calling for goodness, courage, selfless work. After all, art is a kind of form of social consciousness and human activity, which artistically reflects reality through the form, it is one of the most important ways of aesthetic assimilation of the world. During the development of the Human Society, art types were born: literature, painting, folk applied art, sculpture, singing, film, theater, music, etc. One of these types of art is dance art. Dance art-leads people to the world of beauty and elegance, comprehensively enriches, improves the spiritual world of the younger generation, promotes the manifestation of noble qualities.

Also, the theoretical essence of choreography art is one of the main factors that are important in the further development of the species in a professional way. However, in our country, no one specially dealt with the history of traditional theater, dance Vas circus arts of the past, no one imagined how to record classical dances and leave them to generations. Therefore, how many dances have disappeared missing. However, the development of the art of film and television of the 20th century, folk festivals, Sayles, the dances performed on them were written on ribbons and laid the groundwork for a lifetime to be inherited. Through such images, it is possible to create an idea of the dances of the skillful dance masters of their time Tamarakhonim, Mukarrama Turgunboyeva, Isokhor Ochilov, Qunduz Mirkarimova, Rozia Karimova, about their performance skills, about the dances of the ensembles "Spring", "Joy", "Lazgi". But writing folk dances with the means of cinema and television was a coincidence, that is, in a practical-creative character, and did not make it a task for himself to record works of dance art on a scientific basis. And in order to put dance writing on a scientific basis, it was necessary to discover a system of recording dances on white paper. True, ethnographer I in the 30s. Baxta met with many dance masters, collected materials and recorded a series of Fergana dances called "the big game", on which basis he created the section "forms of Uzbek dance". In determining the names of each movement, he was given the title of poet and playwright Ghulam Zafari, musicologist in determining and notating musical methods. Romanovskaya helped closely. The actions and methods of writing the "big game" were shown by Yusufjon interesting Shakarzhonov, Otakhoja eshon and the master scientist Komilov. It was during this period that, with the master scientist Komilov, Tamarakhonim began to train young performers through this guide, creating the training "Circle lesson".

After that, the ethnographer As L. Abdiyeva went into the scientific study of Uzbek dance art, she tried to identify dance movements, record them in words. After all, without imagining actions, scientific analysis is impossible. In addition, the honored scientist of

Uzbekistan, doctor of Arts, professor Muhsin Kadyrov also visited all regions and districts of our country, studying the art of traditional theater, trying to identify the content, actions of plays performed by clowns and interested people and record them in words. In particular, the "clapping game" "series and the game" "The Little One" were recorded in this way. But it was a hit on the path of scientific research halos. In order to understand the uniqueness of existing dance styles, it was necessary to record the basic movements inherent in each style and, for this, to discover the system of writing Uzbek dance movements. People's artist of Uzbekistan, famous dancer and baletmaster Roziya Karimova began to work from the second half of the 60s, identifying, putting into one system and recording the movements of Uzbek folk dance. The most optimal, most accessible way to record Uzbek dances and its forms is to verbalize movements in a way that is divided into musical tactics, and the artist has developed a way to depict drawings, photographs. But, a certain system was needed to create a dance record. Because, in Uzbek dances, foot and hand movements, posture are numerous and colorful. Therefore, Rozia Karimova, relying on ballet performances, determines the most important head positions, posture, hand positions, armrest positions, leg positions, chooses general positions no more than seven, and on this basis, dance movements and dance works are recorded.

Based on its system and applications, Roziya Karimova records folk traditional dances created by dance masters and which have become the entertainment property of the people, and begins to concentrate them and bring them into a book State. The first book about the ensemble "spring" was a significant step forward in this amazing work. This book concentrated the writing form of collective dances such as "Tanovar", "Janon", "Munojot", "Fergana ruboisi", "Pilla" staged by Mukarrama Turgunboyeva, "Bayot", "spring waltz", "Namangan Apple", "Cotton". Dance recordings were depicted in pictures, drawings, and musical notes so that performers and baletmasters could easily master them. After that, the collections of the Master of Khwarezmian dances "dances of Roziya Otajonova", The Master of Dance of Bukhara "Uzbek dances staged by Isokhor Akilov" were the first theoretical manuals in Uzbek dance art. In addition, a number of manuals have also been published, such as "Dances of the Lazgi ensemble", "dances of Mukarrama Turgunboyeva", "dances of the Kunduz Mirkarimova".

3. Results

According to the laws developed by the philosophy of art, all types, varieties and genres are divided into two:

1. Folk art (folklore)
2. Professional art.
3. We also add to this two important classes in the history and life of Uzbek dance art:
4. Semi-professional art-we also include the art of different religions and religious beliefs in it.
5. Amateur art is professional art performed by non-professional amateurs.

Also, folk dance art as well as professional dance art are classified into basic types and varieties and countless genres. The quality marks that distinguish each of these types are considered a tool that allows you to analyze the different forms of content of the dance. It is these "tools" that are considered the weapon of creation of new dance works by practitioners that are responsible for the emergence of dance.

From the qualitative signs of the concept of a species, the concept of "dance art" is divided into two types:

1. Sprot-gymnastic dance;
2. Artistic dance.

But without realizing the qualitative characteristics of dance forms, it is impossible to understand the principle of creating dance. Qualitative characteristics that create forms of choreographic art are defined by the following terms:

1. Visual media;
2. Expressive means;
3. Imaging tools:
 - a. imitation movements and sounds that copy "live" life (movements of animals, birds, fish, reptiles);
 - b. figurative actions that repeat only life actions inherent in a person (labor, marriage, military processes), as well as uniting their rhythmic forms.

The direct recording of a single life event through sight and hearing causes pictorial means in a person.

4. Discussion

About the laws of drama

Of particular importance in the theoretical essence of the art of choreography are the "laws of drama". The word "dramaturgy" comes from the Greek" drama "meaning" action". It is not only dramatic, but also used in other types of art. Currently, such concepts as "musical dramaturgy", "choreographic dramaturgy" are widely used. Dramatic theatre dramaturgy, film-drama, music or choreographic art dramaturgy, among others, have a common feature, a common law, general principles of development, but at the same time each of them has only specific qualities. In our own vision of choreographic dramaturgy, we have to deal with the dramaturgy of literary works written for dramaturgical Theatre. Such a comparison makes it possible to determine not only the commonality, but also the difference in dramaturgical and Ballet Theater dramaturgy. There are 5 Basic Laws of dramaturgy. These are:

1. Exposure;
2. Main part;
3. Climax;
4. Knot;
5. The solution is a conclusion.

The drama of a choreographic work is given great importance by the Masters of choreography. In Carlo Bazis 'book" The Art of Dance", referring to the dramaturgy of a choreographic work, dramaturgy is divided into 3 parts: exposition, knot, solution and harmony.

5. Conclusion

In the exposition-introduces the viewer to the heroes of the work, gives rise to the first idea of their character, and it can also be called an introductory part. In it, the character of the movement development is designed, the character of the period is revealed using the dress and stage decorations, the style and features of the performance, the role of the event is determined. In this part, the story can develop slowly or quickly.

Knot-this part means that the movement is starting. Here the characters get to know each other. The first step towards the development of the plot is taken by the playwright, composer, choreographer and goes to the climax. The stages before the climax are the part of the work in which events unfold. The collision characteristics that arise in the node become tense. In the pre-climax stages, events can be structured from several episodes. their quantity and duration are determined by increasing the plot Denmark. Some works require fast-paced drama. In the same part, different sides of the personality of the heroes are revealed, the main directions of their character are revealed, their behavior becomes known.

The climax is the highest point in the development of the drama of a choreographic work. In this, the development of the plot and the interaction of heroes reaches a high point. The solution is to end the event. Complete ending to the work. The solution time can be walked. Sometimes an unexpected event can also be punctuated.

All creative work begins with an idea. The creative work includes what a person should be like, the problem of war and peace, the perception and assimilation of nature, the historical theme, the feeling of the motherland. In this, a lot depends on the talents, abilities, life experience, culture of the baletmaster. If the writer-playwright thinks with dramatic images, the composer with musical ones, then the baletmaster must have the ability to think through choreographic images. The idea begins to emerge even under the influence of Tairi and Applied Art. Sometimes, under the influence of the idea, the content of the image and dance appears. Also, all parts of the choreographic work develop inextricably. Only by synthesizing all parts can the author create a dramaturgical work that captures and excites the viewer. Also, the laws of playwriting will be interesting in different parts of the episode. A.Pushkin wrote, "The Drama is born in the Square and consists of a folk spectacle. The Drama left the Square and moved to the noble palace at the request of an educated, privileged society. Nevertheless the drama remains faithful to its original mission of influencing the public, its attentions". The playwright working on the choreographic work should not only outline the plot he wrote, but also solve this plot in choreographic images, in the clash of heroes, in the development of events, taking into account the nature of the genre. Such an approach skillfully reveals the career of a balletmaster, the dramaturgy of a choreographic work. A phenomenon from life can be the basis of a plot for a choreographic work. If all the stages of creating a choreographic work are analyzed, then its dramaturgy will be known first in the author's program or opinion. The program of the choreographic work develops in the composition plan written by the baletmaster, who in turn is enriched by the composer who creates the music of the future ballet. The baletmaster enriches the compositional plan and details it, thereby revealing the opinion of the screenwriter and composer in various images through choreographic means. The opinion of the baletmaster is carried out by ballet artists and is brought to the attention of the viewer. Also, the dramaturgy of a choreographic work follows a long and complex path from thought to stage pauses.

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