

ISSUES OF SUCCESSION IN THE ART OF TRADITIONAL UZBEK DANCE

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In our country, educating a spiritually mature person has been raised to the level of a national duty. In this regard, work is being carried out on a large scale on the basis of state programs. In fact, under the leadership of our President, since the first years of independence, wide-scale programs have been developed in order to raise our children well and see them as mature people. Of course, among these programs, special emphasis was placed on the art of dance, which is considered the most delicate and elegant form of art.

After we gained independence, the interest and desire for our national dances increased more and more among our people. An example of this is various dance works that reflect our nationality. In this way, it is necessary to highlight the contribution of our ballet masters, dancers and dancers to the development of the industry. Not only our national dances, but also contemporary dance works staged by young ballet masters are the result of great achievements in this field. But cases of some of them crossing the border are one of the current problems.



After all, in a time of rapid development, new and more complex tasks are set before us. Our ballet masters have the task of staging meaningful dances, staging dance compositions that reflect love for the Motherland, courage, intelligence, wisdom, healthy thoughts in young people, and give aesthetic pleasure to the audience. The task of promoting the health of our people and the stability of our society on the basis of bringing up a healthy generation in all respects places a special responsibility on dancers and ballet masters who are masters of fine arts. This task is embodied in the dances staged by the ballet masters, and plays a major role in influencing the future generation both mentally and physically.

As the well-known scientist M. Kadirov wrote, "There are three main areas of dance art: one is dance performance, the second is creating a new dance, that is, becoming a ballet master, and the third is educating young dance performers." It can be seen that each field of this art can be researched as a joint, one-to-one continuation of the other. At the same time, creating a dance, which has a special place in this trio, i.e., the art of ballet mastery, fills the fronts of its predecessor, i.e. performance, and education (pedagogy) of the next generation, and is of great importance in the way of development.

Artistic creativity and performance personality are related to each other and are the factors that determine the creative path of the actors. That is, heritage dances create an opportunity to understand who the creator is in the context of the period in which the creator lived and its characteristics, environment, the relationship of the creator to himself, the period, and his thoughts.

During the past period, many of our ballet masters created meaningful dance compositions in the three main dance schools of Uzbek dance art. Elucidating the creative activity of dancers, as well as researching the history and theory of national dance, is one of the urgent issues of today's dance studies.

Based on the Resolution of the President of the Republic of Uzbekistan dated February 4, 2020 "On measures to further develop the national dance art" No. PQ-4584, the state dance ensemble "Bahor" was restored. Today, M. Ergasheva, Z.

Madrahimova, D. Yunusova, M. Mahmudova restore all the dance works staged by M. Turgunboeva and teach them to young performers. One of M. Turgunboeva's favorite students, Oghiloy Mukhamedova, was one of the mature dancers of her time. Today, as a professor of the State Academy of Choreography of Uzbekistan, he teaches students such subjects as "Examples of Uzbek choreography", "Practice of performing Uzbek dance" in order to teach young people the dances dated by M. Turgunboeva, I. Okilov, K. Mirkarimova, which have become masterpieces of traditional dances today. is coming

Among the students of M. Turgunboeva, Dilbar Yunusova, Malohat Mahmudova, Nasiba and Ziyoda Madrahimova, in order to preserve the same dances, to promote the art of Uzbek dance in our country and to teach young people the beauty of Uzbek dance and its difference schools, "Methodology of teaching Uzbek dance" and He is considered one of the passionate teachers who have been teaching young people in the field of "Uzbek dance learning methodology".

It is an important task to present the creative activities of today's worthy successors of the dance schools of Fergana, Bukhara and Khorezm, their dances, and present them to the future generation with all their beauty.

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