

**AESTHETIC-ETHNOGRAPHIC CHARACTERISTICS OF UZBEK CHILDREN'S SUBJECT
DANCES**

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INTRODUCTION

In this article, the use of household items in the art of Uzbek children's folk dance, that is, the formation of a choreographic classification of subject dances, the role and functions of artistic imagery in dances, in the process of creating national appeal, and their compositional techniques are comparatively studied on the example of Uzbek children's dances of Kazakhstan.



In the Decree of the President of the Republic of Uzbekistan dated February 4, 2020 "On measures to further develop the national art of dance", it is noted that "Further development of the art of dance in Uzbekistan, restoring the traditions of creative schools formed in this regard, the heritage of skilled ballet masters, ballet artists; creating a "golden fund" of classic and modern examples of national dance art; by introducing the theoretical and practical knowledge of our people, especially the young generation, to the national dance art, in their hearts and minds, to develop a sense of respect for the heritage of their ancestors, a high artistic-aesthetic taste and thinking" is our priority.

MATERIAL AND METHODS

Children's folklore dance art is a unique musical and plastic expression of figurative thinking, which expresses the traditions, customs, life experience and skills, social status and national character of our people formed over the centuries. From this point of view,

one of the important aspects of Uzbek children's folklore dance art, which clearly shows the nationality, is object dances. The famous antiquarian-oriental scientist, professor L.R. Sadokov, in his research writes about dancers, based on the sources found in Tuprokkala, played with percussion instruments, ritual songs, and musical circles with plates.



In Uzbek children's folk dance art, it has been a tradition to perform a dance using an object from ancient times to the present day. For example, the girls' "Dance of the Pitcher" is a plot dance representing the adventures of the girls who went to the water on the mountain river. In addition, dances such as "teapot game", "spoon game", "knife game", "stick game" and "bowl game" have existed since ancient times.



Khorezm children's folk dances include "Uch Patir", "Chagollok", "Duppi", "Doira", "Kashta", "Dutor" in Fergana valley, "Koshik", "Urchuk", "Chankovuz", "Kamchi" in Surkhandarya and Kashkadarya regions. Bukhara and Samarkand dances with the theme "Likopcha", "Suzana", "Kadi", "Kuvi" are popular. In the regions of Fergana, Andijan, Namangan, the audience likes the dances performed by clicking Angishvona. In the Surkhan oasis, girls play with wooden spoons." The origin of these methods can be related to the daily life and lifestyle of our mothers who are busy with household chores. Soft rhythms that appear when you tap a plate with a spoon or gently knock wooden spoons against each other create a special appeal and increase emotional impact in children's folk

dances. Tamarakhonim, one of the Uzbek artists, performed the song "Khurshidi Toboniman" accompanied by plate and angishvona melodies.

RESULTS

In the Decree of the President of the Republic of Uzbekistan Sh. Mirziyoev dated February 4, 2020 "On measures to radically improve the system of training highly qualified personnel in the field of dance art and further develop scientific potential", "wide use of modern and advanced teaching methods, comprehensive development of students' talent; application of modern pedagogical and innovative technologies, advanced scientific achievements in the field of culture and art to the educational process; the need to prepare and publish spiritual-educational and scientific-popular literature based on the results of scientific research" was emphasized.



The history of Sirdarya's "Basket" and Zomin's "Melon" dances goes back to the oldest times. After all, "To preserve the art of dance, which embodies national values, customs, and traditions, as an eternal source of our spirituality and culture, to restore its disappearing forms and movements, terms, the nature of dances, their structure, performance features, objects, clothes and ornaments." Scientific study of the importance of filling, perfecting and polishing the performance is one of the urgent tasks facing the performing ballet master, organizer and scientific researchers working in the field of dance art".

DISCUSSION

Object dances are also important in the folk dance art of Uzbek children of Kazakhstan. The ancient roots of object dances such as "Dumbira", "Doira", "Gullola", "Koza" are connected with the first shoots of humanity, and the stages of its formation are closely related to the ceremonies and customs mentioned above. There are also dances performed by striking sticks and stones. The most beautiful national values were glorified

in the dance compositions "Doira", "Lola", "Anor", "Tandir" of the dance group "Stars of Sayram" of the 2nd secondary school in Sayram district.



"Kaldirgoch" dance group of 2nd secondary school named after Hamza in Turkestan performs "Kim oladi-ya, shuginani-yo", "Boychechak", "Sumalak sayli" dances, showing rituals related to folk traditions and customs. Dances with such subjects introduce the growing young generation to national values and the history of the nation.



CONCLUSION

In short, Uzbek children's subject dances appear as a result of combining various movements that are specific to a certain ethno-cultural group and carry certain meanings for the members of this group in accordance with the melody and rhythm. Dance movements are not only related to a person's work and lifestyle, but also filled with content through gestures, expressions of subtle feelings, eye movements, and dance

movements. These actions and gestures have been artistically processed and polished for a long time. For this purpose, improving the text and video recording system of performance of Uzbek children's folk dances in Kazakhstan, as well as creating a special terminology of national dance names and actions, is one of the important issues facing the scientific community.

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