



DANCE GENRE AS A CATEGORY OF THE THEORY OF DANCE ART

Anastasia Rudneva

2nd-year student

“Head of Choreographic Groups”

Academy of Choreography of Uzbekistan

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Abstract: This article examines the concept of genre in choreographic art as a category of the theory of dance art, where the defining criterion of genre classification is the purpose in life and the content of the work.

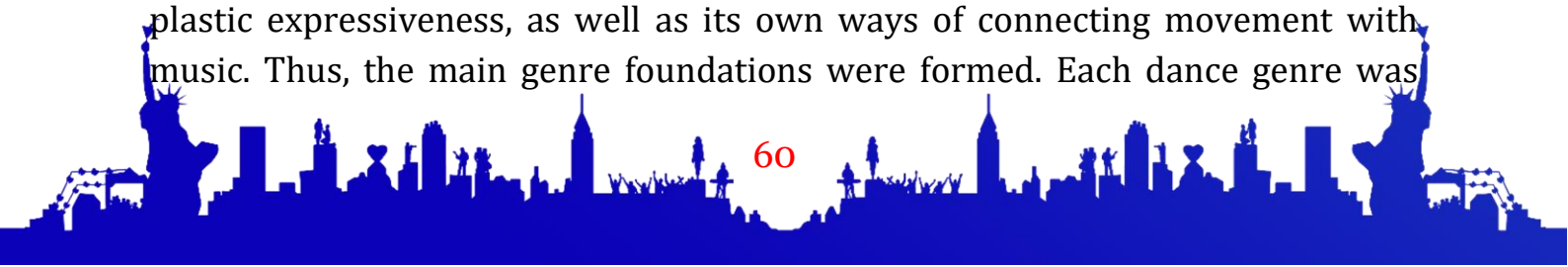
Keywords: genre, theory, music, choreography, folk dance, ballet master, folk-stage dance, dance form, analysis, composition.

Choreography is one of the types of performing arts that has its own original and diverse forms and types, and also develops in various directions and genres. Division into genres exists in all forms of art. Genre is a concept that reflects the most essential properties of phenomena in the world of art, a set of formal and content-related features of a work. One of the defining criteria of genre classification is the purpose in life and the content of the work. Genres are also determined by many factors such as the idea, theme, plot, traditions, and techniques of a particular stage genre. As ways of expressing specific content, genres originated in literature, music, and other forms of art. In choreographic art, genre is determined by the character and manner of performance.

The progenitor of all dance directions that have been formed over many centuries is folk dance. Dance was a vivid and colorful creation of humanity, which is an emotional and artistic reflection of its centuries-old and diverse life. Folk dance is not just a repetition of everyday bodily movements or a plastic reproduction of life phenomena, but first of all, it is artistic image that poetically and generally reproduces real reality.

For centuries, people selected the most expressive features for their oeuvre, bringing the dance image closer to life, searching for balance and means of imagery. The character and content of ethnic dance were determined by its purpose in people's lives, what it expresses and affirms in an emotional and figurative form, and the specific context in which it is performed.

Folk dance has always had a clear theme. Even the simplest dance genres and forms of ancient times, connected with practical labor activity, pagan and everyday rituals, reflected the living conditions of people and their worldview. Each nation developed its own dance traditions, choreographic language, and plastic expressiveness, as well as its own ways of connecting movement with music. Thus, the main genre foundations were formed. Each dance genre was





clearly expressed through characteristic rhythm, tempo, melody, and was associated with a specific choreographic plasticity. In the first half of the 20 th century, choreographic art was enriched by a new type called “folk-stage dance”

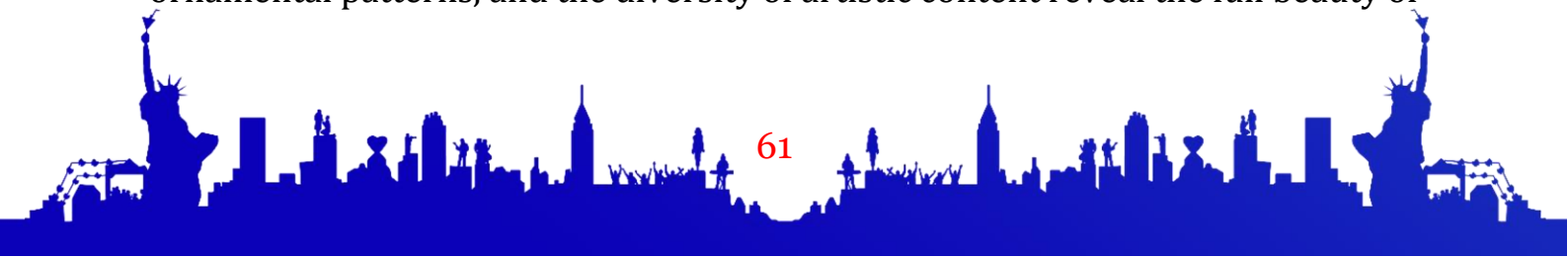
The founder of this new genre, Igor Aleksandrovich Moiseyev, created the first ensemble of folk-stage dance in 1937. “The tasks of the ensemble,” he wrote, “are to create plastic images of folk dance, eliminate everything unnecessary and alien to it, raise the performance level of folk dances to the highest artistic standard, develop and improve a number of old dances, and creatively influence the process of forming folk dances.” This was a completely new form of choreography, which became a kind of theater of folk dance, where original choreographic compositions were created based on folklore. Folk-stage dance turned into an independent form of art, existing according to its own artistic and academic laws of choreography.

In terms of coordination perfection, folk dance established a strong foundation for the professional school. Thus, in a holistic understanding, folk-stage dance became a new interpretation within stage space and according to the laws of theatrical action. When transferring dance to the stage, the ballet master selects dance elements that best express a particular mood. The transformation of unstable dance elements into stable ones is a general law of folk-stage dance.

As a result, new large stage forms are born—dance suites, miniatures, and compositions—focused on vividly reproducing folk style and deeply revealing the national image and character in dance, combined with technical and acting achievements of ballet school.

Uzbek folk dance art, incredibly rich in its types and genres, found its ideal embodiment in the works of Uzbek ballet masters such as Mukarram Turgunbaeva. Many genre directions in solo, mass, and plot dance were formed by this master. The richness of dance plastik and depth of artistic imagery are conveyed in labor genre dances such as “Pakhta” and “Pilla,” in lyrical poems like “Tanovar” and “Munojat,” and in festive compositions such as “Andijan Polka” and “Namangan Apples.”

The choreography of Mukarram Turgunbaeva, which has become a classic of Uzbek folk-stage art and is considered part of the “golden fund,” reveals the vast richness of the genre spectrum of national choreographic art. In conclusion, it is important to emphasize that at the present stage of development, Uzbek stage dance has reached a high artistic level. Spectacle, the multifaceted embodiment of ornamental patterns, and the diversity of artistic content reveal the full beauty of





stage dance art. It is important for the younger generation to preserve and protect the rich heritage of Uzbek folk dance.

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