

## **PHILOSOPHICAL ASPECTS OF DANCE**

### **ФИЛОСОФСКИЕ АСПЕКТЫ ТАНЦА**

*Аннотация.* В данной статье рассмотрены философские аспекты танца.

*Ключевые слова:* философия танца, образование, педагогические процессы.

*Annotation.* This article discusses the philosophical aspects of dance.

*Keywords:* dance philosophy, education, pedagogical processes.

Each type of art, comprehending, thanks to its figurative specificity, certain spheres of objective reality, already due to this circumstance has its own, only inherent laws. First of all, here it is necessary to note its special artistic re-creation of the world, characteristic only of this art, objectively embedded in the system of its pictorial and expressive means. What is characteristic of music is different from what is comprehended by poetry or painting. However, the limitations in direct reflection, inherent in every art, in reality turns into its polysemy, comprehension of the essence. The world of choreographic imagery dictates its own laws of reflection of reality, based not on the literal correspondence of life and artistic material, but on the degree of fidelity to the metaphorical, poetic reflection of life. Ballet, by virtue of its pictorial and expressive capabilities, more than any other kind of art, is alien to naturalistic detail, everyday life, everyday authenticity. At the same time, a choreographer-composer of dance cannot create without connection with reality. The connection is not literal, but mediated, it must be carried out taking into account the general aesthetic laws and imagery of choreographic art. Dance language - it is, first of all, the language of human feelings and if the word denotes

something, then the dance movement expresses, and expresses only when, being in an alloy with other movements, it serves to reveal the entire figurative structure of the work . The generalization and polysemy of choreographic plastics requires the use of special laws of the reflection of reality, consisting in the poetic convention of choreographic images . The secret of the influence of the dance lies in the power of expression of human daring, in the transmission of feelings of high intensity, in the distraction from everything petty and accidental . Choreographic images, as a rule, carry a reflection of the stage, key moments of life, and due to their high mediation and excited elation, they are able to comprehend its essence . I fundamentally object to the statements found in our aesthetic literature, which for the art of ballet retained only the right to "true idealization of " reality . Such a conclusion is, in my opinion, is displayed supporters of one routine, limiting review of the ballet, at least two incorrect assumptions . Firstly, the specific conditionality and the generalized system of figurative-expressive means of choreographic art considered them only as a language with imaginative possibilities alone idealization ; secondly, in this case are not considered the best realistic traditions of our ballet, and its origins in the pre-revolutionary Russian ballet . Meanwhile, thanks to them that our modern choreographic art has on his arms "Flames of Paris", "the fountain of Bakhchisarai", "Romeo and Juliet ", "Heart of the mountains", "Shurale ", then there are ballets, which admittedly were the best school, the best conductors of the realistic method in choreography ...

Turning to the artistic practice of Russian ballet, there is a tendency associated with the identification of new, previously unused opportunities for figurative reflection of reality, including one's perspective in the approach to a modern theme . In the works of leading Russian choreographers Yu . Grigorovich, A . Jacobson, and . Belsky, H . Kasatkina and in . Vasilyev, On . Vinogradov and others, the idea that by no means any content is available to ballet is getting more and more insistent and definite . The main thing in the content of the future ballet performance is the organically incorporated preconditions of musical and choreographic imagery .

New organic link content with elements of musical and choreographic imagery vividly manifested itself in such choreographic canvases as "The Legend of Love", "Coast of Hope", "Leningrad sacred", "Paganini", "Asel", "Spartacus" and others. Our the art of ballet is associated with innovative search of artistic development of objective reality, its immediate problems come into the mainstream of aesthetic problems. Life brings to dance new dance measurement new plastic intonation and every choreographer, if he wants to be modern, not only in the sense of reading on the stage of modern subjects, but also using all the possibilities of modern choreographic thinking, must see and notice in reality itself the emergence and development of new plastic "colors", plastic imaginative resources. I do not regard classical dance as a canon worked out over the centuries, the aesthetic ideal of modernity is embedded in it, the dance is filled with a rapid, pulsating rhythm of life, since the measure of artistry for dance is still the ability to see the world in a modern way and transform it into plastic, close and understandable modern man. For me, dance is an image in movement and music, which must be skillfully conveyed, conveyed to every viewer, an image that is unusually expressive, but at the same time endowed with the visual rights of dance plastics. The depiction and expressiveness in the dance compete with each other, never losing the depth of thought and not going against the poetics of the dance. Also, dance expresses a philosophical essence. The formation of children's health, the full development of their body is one of the main problems in modern society. Doctors, parents and teachers everywhere state lagging, delays, violations, deviations, inconsistencies with the norms in the development of children, and the inferiority of their health. It concerns first of Ocher ed nervous system and its supporting- motor apparatus. The efforts of doctors are mainly aimed at treating diseases; the activities of teachers rarely include developing methods of working with children. There are practically no approaches to teaching with the position of the child's developing subject-motor environment. Therefore, the task facing physical education teachers today is to find and use special techniques that allow them to approach the issue of children's

development ( physical, psychological, intellectual ) more productively, using new technologies .

Today it is important to define the role, place and significance of dance in the system of physical education and recognize that the aesthetic parameters of dance are the most important, but not the only characteristics . The tasks of physical, creative, aesthetic and spiritual education of preschool children and schoolchildren are forced to reconsider the varieties and diversity of types of dance in the social context of personality development . With this approach, we will focus on the multi functionality of dance as an important phenomenon, which, due to insufficient research, is limited and passively used in the system of upbringing, education and in the process of physical training and requires additional research .

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