

History of Uzbek National Dance

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Abstract--- *The article is devoted to the study of the history of Uzbek national dance. The author, noting the ancient origins of the national Uzbek dance, as evidenced by cave paintings. Uzbek folk dances reflect the history and tradition of the ancient people. Dance plays a major role in the life and culture of the people and conveys the experience gained by a person, skills, his nature, social status and character.*

Keywords--- *Choreographic, Ferghana, Ballet, Dance, Ufori, Art, Dance, Folk, School, Lasgi.*

I. INTRODUCTION

Dance in a classical, harmonious form reflects human psychology, highly humane feelings and philosophical thoughts. Also, like other forms of art, it is considered an artistic means of studying not only human life, but the whole world.

In dance, an artistic image is created by rhythmically harmonizing, expressive actions of the human body. Dance only at the moment of performance turns into real reality and leaves a mark only in the emotional memory of the audience. The aesthetic ideal of the people and nationality, as well as beauty, is a “product of history”. Dance is one of the most generalized and emotional forms of art in which you can see the aesthetic ideal.

Understanding the essence of the people's ideal is an understanding of the artistic thinking and worldview of the people, their perception of the world. The dance, embodying various views, talks about the material culture of the people, clothing, musical instruments. In addition, the dance reflects human experience, social status and character. Dance is not only a healthy lifestyle, joy, relaxation; it also reflects military activities, work, and various aspects of life. In ancient times, dance was considered a sacred rite, one of the ways to worship God. The dance was passed on from generation to generation unchanged, all members of the tribe necessarily participated in it.

II. THE MAIN FINDINGS AND RESULTS

Uzbek folk dances reflect the history and tradition of the ancient people. Dance plays a major role in the life and culture of the people and conveys the experience gained by a person, skills, his nature, social status and character. First of all, dances speak of traditions, people's labor activity, and social relations.

They reflect the aesthetic level of the nation. Dances, expressing various representations, are the messengers of the material culture of the people - clothing, musical instruments. In addition, national dances testify to the diverse ethnic processes in the history of the people, relations with neighboring peoples. Dance was not only a means of healing, fun, entertainment; it also reflected military activity, work, and various moments of life.

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In ancient times, dance was a sacred rite, and was considered one of the varieties of worship of God, which generations passed on to each other in unchanged form for many millennia. All members of the tribe were supposed to participate in these rites.

In general, Uzbek historiography does not have extensive material on the history of dance art. One of the first researchers of Uzbek choreography is considered I. G. Bakhta [1]. Her collection "Katta Uyin" [3], written from the words of Yusufjon Shakarjonov, Usta Olim Komilov, the manuscript of G. Zafari [1], as well as information collected by the poet Khislat about Tashkent and Ferghana dancers can be considered the first steps towards the scientific study of this field. Since 1953, the Uzbek dance has been carefully studied by A. Avdeeva, and more recently, L. Avdeeva.

The professional dance heritage of the Uzbek people is the best example of choreography. Drawings depicting dances are found in very ancient historical monuments. In one of the oldest cave paintings of Uzbekistan - Zarautsay (Mesolithic) of the Surkhandarya Valley and Sarmishsa (Neolithic), located in the southern part of Karatag, Navoi region, a dancing woman is depicted.

And in the Soymalitosh cave, near the Kugart Pass of the Ferghana Mountains, more than 40,000 drawings were found, in one of which you can see the image of dancing people and a circle symbolizing the sun. In these drawings, the harmony of man with nature, the interpretation by the primitive artist of worship and the offering of prayers by man were reflected. This ancient art can be seen on the example of drawings of monkeys (the ancestors of the dancers) and lilies depicted on the ossuaries, found during archaeological excavations.

Until recently, the Khorezm clowns had a dance called "Gul Ufori" (Flower Smell), which was also called "Maymun Ufori" (Monkey Smell). History says that already at the beginning of the Middle Ages, dancers and dancers from Turkestan impressed the Chinese emperors with their art. Chinese historian Liu Yang Xing writes: "Tashkent young guys squatting by the fire, begin to dance like a foal or a bird. Perform various rhythmic actions with the foot. [4]

Choreographic art in Uzbekistan was also widespread in the 10th-11th centuries. This is evidenced by the information about dances given in books on musical art. In dance, "daf" (tambourine) was known as the main musical instrument. There were also many dances called "Zhulzhul" (stinging), a bell to ("Zangbozi", "Zang", "Zangul" (makom)), a dance that imitates animals - "Kurraja", a horse dance, a foal, a peacock, a dance "Zafn", ritual dances "Dastband", types of dances performed holding hands. Of these, in Kharezm there was a dance of fishing with the help of a hat; in Ferghana they imitated an eagle, a quail, in the Karshi steppes a saigak, in Bukhara a stork, in Baysun a mountain leopard, a bear.

Among the subject dances, the oldest dances of Uzbek choreography are the jug dance (depicting the adventures of a mountain girl who came out for water), a dance with a teapot, spoons, knives, and duduks - two sticks. There were also dances that convey the character of a person, which were performed under a choir performance and ridiculed greed, stinginess, frivolity (performed with the help of winks, squeezing the shoulders). According to medical experts, the life-giving dance "Lazgi" not only gives a person a good mood, but also activates body cells,

has anti-aging and healing properties. Actions in Uzbek national dances differ from many dances of the world by their beauty, grace, moral qualities. They embody emotionality, simplicity, sincerity, cheerfulness.

In the XIV-XVII centuries, dance art was also widespread, as evidenced by various miniatures. The name of the famous court dancer of the Temurids era Sayyid Badr is mentioned along with the name of the famous artist Behzod, as well as a number of venerable musicians. Uzbek choreographic art is famous for its grace and beauty of lines; it embodies the lifestyle, philosophy and universal values of the wise people. In particular, each of the most ancient dances - "Doirarasi", "Kattauiyin", "Zang", "Ufori", "Tanovar", "Lazgi", "Bayet", "Beshkarsak" has its own history, deep meaning and function. Small dances, considered one of the oldest dances, were performed to lyric songs and lapars, and large dances were considered dances of a heroic genre, regardless of whether they were performed by women or men.

The dance "KattaUyin" is associated with the name of the legendary hero Siyavush. According to sources, in ancient times a seven-day religious rite was organized in honor of Siyavush. The tulip was considered a symbol of Siyavush's revival, in Ferghana this ritual was called the "Tulip Festival", in Tashkent the "Festival of Red Flowers", and in Bukhara "Guli Surkh". According to the oldest representative of the Uzbek choreography, Yusufjon Kizik Shakarjonova and other dance masters, "KattaUyin" existed since the time of Alexander the Great.

In those days, it consisted of 280 receptions. The big dance consisted of many parts, for example, "Dilgir", "Titram", "Sadr", "Hum", "Shokh", until recently it had a certain meaning. Gul Zafari was the first to compile a dictionary of gestures in Uzbek dances. The connoisseur of Uzbek choreographic art, the poet Khislat, described the Bolshoi dance as an integral work in which nothing can be changed, removed or added. "This dance was performed by great masters, clothes of a certain color were necessary for each technique to be performed, so that the dancers could quickly change clothes, assistants with clothes were standing near the stage," says the master of the Uzbek dance, Mullo Shobarat [1]. In addition, the most ancient Uzbek dances are considered to be the dances "Yalangoyok" (Bosonogi) (Karshi, Koson), the cheerful dance "Birkoz", the dance "Alomon" against oppression in Andijan, the dance "Chapandoz", performed in the Kasa steppe in red clothes, telling about the plight of the people.

Makailik (Usta Muxammadzhon 1845–1935), Hamdam, Solih Hon Khoja Baratov (1882–1943), Yusufjonkizik Shakarjonov (1869–1959), Margilan Mahkamhofiz (1868–30), and Usta Olim Komilov (1875–1953)) were famous performers of heroic dances such as the "KattaUyin". In Kharezmi, Karim Olloberganov, Odam Bobojonov, Rimazhon Matkarimova, Latif Zaripov, Raim Olloberganov, and Ust Tozhi, Sadulla Sadullaev, Kerkigi, Barnosozand, Tufa Pinhasova were skilled experts in valley dancing.

In the performance of court dances, certain techniques also existed; makomny dances in Bukhara differed from Kharezmi dances. Dance makom - a synthesis of melody and dance. Uzbek national dances are an encyclopedia of the past people. From this point of view, the importance of national dances is increasing even more. One of the greatest experts in Uzbek national dance was Yusufjon Kizik Shakarjonov (1869–1959). In 1880, he joined the troupe of ZokirEshon, and became a student of Sadi Mahsum. Sadi Mahsum served for 36 years in the khan's palace; he was able to serve under the last three Kokand khans. Recently, Yusufjon Kizik Shakarjonov carried out

his activities as a mentor of all representatives of choreographic art. Great is his merit in preserving the nationality of choreographic art.

It is known that Ahmad Danish watched ballroom dancing with interest during his stay in St. Petersburg. In Furkat's work "O Ballakh" this amazing picture is described [2]. After the establishment of Soviet power, widespread propaganda of the achievements of European culture began. Despite the fact that the opposition of the European culture to the national one led to sad consequences, the positive aspects of this influence should also be recognized. The Soviet government recognized the urgent task of creating the genre of national ballet. However, for such theatrical works, there were not enough national cadres with professional education.

To begin with, in 1932, the Republican Ballet School named after Tamarakhonim opened, which began its activities with 30 students and directed its activities to training personnel for opera dances. This institution in 1933–1941 was called the 1st Republican Ballet School, and in 1943–1947 - the Uzbek State Opera and Ballet Studio.

The gaining of independence by our republic has become a major event in the further development of national choreographic art.

At present, in the context of strengthening the globalization process around the world, one of the priority tasks is the preservation and development of schools of Uzbek national dances, transferring them whole and safe to the future generation. Since ancient times, in Uzbekistan, there are Fergana (according to experts, "spring"), Bukhara ("summer"), Kharezm ("autumn") dance schools. Currently, it is important to analyze the achievements and shortcomings in the development of dance art, providing the industry with modern innovations.

The first step in this direction was the structural transformation of the Uzbekraks association. During the years of independence, a lot of work has been done to preserve the national dance and its traditions. For example, an annual competition of traditional dances named after M. Turgunbova began to be held. The festival of Uzbek folklore dances Charh-2003 was held on May 19–21, 2003 in Tashkent, on September 10–11, 2008, a traditional competition "Dance Bouquet" was held in Bukhara. The competitions made it possible to conclude that another one, the Surkhandarya-Kashkadarya dance school, joined the existing dance schools of Ferghana, Bukhara and Kharezm.

Along with this, independence has made it possible to demonstrate to the whole world the centuries-old tradition of our people. In 2001, the Baysun district of the Surkhandarya region was recognized as the "Hotbed of the Oral and Intangible Values of Humanity". Given that only 19 places have been awarded this status, this can be considered a huge recognition of the world community in relation to the spiritual heritage of our people. Since 2002, under the guardianship of UNESCO, the folk festival "Baysun Spring" has been held. In addition, the ratification by our republic of the "International Convention for the Safeguarding of the Intangible Spiritual Heritage" has become a major event in recent years.

In 2003, one of the rarest treasures of the national music of our people - "Shashmakam", in 2009 "Kattaashula" recognized by UNESCO "Pearls of the intangible spiritual heritage of mankind". The adoption on October 7, 2010 by the Cabinet of Ministers of the Republic of Uzbekistan of the State program for the protection, storage and promotion of cultural heritage in 2010-2020 became the legal basis for the storage and promotion of the spiritual

heritage of our people, created over several millennia. This program aims at a complete collection of information on the concepts of “Askiya”, “Lapar”, “Halffasilik”, “Bakhshichilik” and their representation in order to include the latter in the Representative List of World Intangible Cultural Heritage. It is also advisable to include in our list our national dances “Lazgi” and “Tanavor”, which are priceless examples of the Uzbek spiritual heritage.

In modern conditions of intensive progress of the globalization process around the world, the main task is to preserve and develop the Uzbek national dance schools, transfer this invaluable heritage to the future generation safe and sound.

The history of dance has a deeper source than the history of the nation and language. National dance is a way of transmitting the innermost heart feelings of a person, a nation. The dance expresses the “I” of a person. Given that there are specific motives for each nation and that only musical works created on the basis of these motives are eternal, and that only they become the property of the people, we can safely say that in Uzbek national dances there are such details specific to the Uzbek people.

III. CONCLUSION

This problem requires the masters of the Uzbek choreography to conduct basic research. In some modern dances, presented to the audience, the dancer whirls, runs around the stage, demonstrates her beauty, but her movements have no meaning, content, elegance, in a word, lacks a national identity. For, outside national characteristics, art does not exist at all.

If you pay attention to the ancient Uzbek dances, you can note the modesty of clothing, the shyness of the dancer. She does not dare to look directly into the eyes of the viewer; on the contrary, slightly covering her eyes with her hand or the edge of the scarf, she captivates the viewer with elegant movements and draws him into the world of beauty. The promotion of national dances is an effective means of combating popular culture, frivolous movements of half-naked dancers and dancers.

Therefore, dance is the property of the whole people. A wide propaganda of this heritage plays an important role in uniting the people, understanding the national mentality - thinking. National dances are considered the leading means of national identity. We can say that national dance is a certain form of national thinking. According to historians, when a Hungarian missionary Armin Vambery visited a feast of the Khiva khan in the guise of a dervish, the khan accused him of espionage precisely by the way he listens to music. Representatives of local nationalities, when they listen to music, shake their heads, and he rhythmically stamped his foot. That is why the khan recognized him as a European spy and ordered him expelled from the khanate.

National dances performed during the ceremonies of Navruz, Independence Day, Sharq Taronalari, Asrlar Sadosi festivals attract foreign guests with their originality and unique elegance. Thanks to independence, along with other national values of Uzbekistan, a great path has opened up for the development of the Uzbek national choreographic art.

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