

THE ART OF UZBEK DANCE: FEATURES OF SCHOOLS AND DIRECTIONS

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ANNOTATION

In this article is talked about uzbek national dance. Author of article attended to describe specifics and development of dance schools and directions in Uzbekistan.

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The art of Uzbek dance is considered one of the oldest forms of art. With the advent of ancient man, "dance" appeared, but it was not conceived as an art. Since the era of the primitive communal system, people performed movements associated with the labor process, plants, animals, battles and hunts, and religious rites. Circling around the fire, knocking with stones and sticks, clapping their palms, walking in the same way, and giving voice, people themselves, completely unconscious, formed a certain "rhythm".

The development of the art of dance is directly related to the history of the people who created it, and in turn, the history of the art of dance is reflected in the evolution of the people. I would like to dwell on these two interrelated indicators, which are a long way for the progress of Uzbek dance.

Uzbek dances were formed and developed at the palaces of the Khorezm and Kokand khans, the Bukhara emir and among the common people. All these three directions of Uzbek dance have been studied in detail by art critics, and detailed information is given about the dances "Kattauiyin" of Fergana, "Makom Raksi" of Bukhara, "Makom Ufari" of Khorezm, which have become classics of Uzbek choreography. "The art of folk dance," said art critic, professor Lyubov Avdeeva, helped a person to cognize the world and "create", that is, "create life." [1] The dance schools of Khorezm, Bukhara and Ferghana, which have their own special styles, are officially recognized in modern Uzbek art.

In addition, the dance schools of the Karakalpak people and the Surkhandarya oasis were formed and developed in a peculiar way. These five schools of dance differ dramatically in their music, rhythm, dance moves, clothing and jewelry.

Ferghana school dancers. Nature is glorified in the dances of the Fergana Valley. In the dexterous and agile movements of the body of men, majestic mountains are depicted, with movements of the hand, a strong wind and downpour are depicted. In the movements of the hands and bodies of the girls, gentle, subtle and graceful phenomena of nature are depicted.

The dances give an idea of a variety of colors that unfold in the first rays of the spring sun, of a rainbow shimmering in different colors. It will be possible to listen to the pleasant murmur of the waters of springs and mountain ditches, the chirping of various birds. Gentle hand movements seem to carefully stroke the grasses and leaves of trees. You can also endlessly continue such associations.

Mukaramm Turgunbaeva is the founder of the Fergana dance school and developed its main canons. Further training in the art of dance is based on the specific features of the Fergana school developed by her. First of all, light exercises for the head, body, arms, fingers and shoulders, light types of body rotation are performed. The points and scene diagrams are explained. The dancer's starting position is shown, followed by 7 arm positions and 7 leg positions.

After mastering all the rules of the position, the teaching of the subsequent dance movements continues with the help of the textbook "Doira darsi", which consists of 5 parts, developed jointly with Usta

Alim Kamilov, the great doyryst and dance expert of the Fergana Valley. M. Turgunbaeva studied the simple movements of women and men at weddings and celebrations of the people and came up with their stage options. She relied on the "Kattauiyin" dance movements and doira rhythms performed by men in the Fergana valleys.

The founder of the professional folk dance school used the method of creating cycles of new movements based on changing one movement. She selected various genres of Fergana folk dance and created a cycle of dances.

These include mass dances: "Bayot", "Zang", "Kattauiyin", "Shashmakom", "Nogorabayot", lyrical compositional dances: "Spring waltz", "Andijan polka", "Cotton", "Cocoon", "Seven beauties", the dance-poem "Tanovar", the monoballet "Munajat", solo dances: "Janon", "Rhythms of the Heart", "Rohat", "Meeting", "Doll", "Tarzhinavo", "Cheerful Girl" and many others. In addition to the above dances, she staged dances on the stage: "Breeze", "Namangan apples", "Waltz of girls", "Spring of Samarkand", "Tashkent bowl", "Fergana rubai" and others, performed accompanied by various songs.

Bukhara dance school. The Bukhara dance school developed in parallel with other dance schools in Uzbekistan. In the process of development, it was supplemented with local melodies and songs, distinguished by the peculiar features characteristic of the given region. When performing the Bukhara dance, the body is held vertically, the feet stomp intensively, various movements are performed with the hands and fingers to the beat of the music, snapping fingers, expressive glances are thrown, shoulders tremble small and large. Holding the upper part of the body strictly vertically, the character of the inhabitants of Bukhara is expressed, at the same time a condition is created for the free movement of the hands. The cycle of dances "Bukhara" and "Mavrigi" is especially widespread.

The "Bukhara" dance is performed mainly by 6-8 women dancers, accompanied by musical instruments: doira, nagory, zanga (bells), kairak (stone castanets). And the "Mavrigi" dance is performed only by men accompanied by doira. This dance consists of "Kairokufari" (performance of perky movements accompanied by castanets), "Ravona" (performance with the accompaniment of a singer), "Ufor" (solo performance of a dancer), "Larzon" (performance with one or more doira), "Zang" (Performed by the singer, accompanied by bells, sometimes put on his hands) and others.

Khorezm School of Dance. The Khorezm region is a country of many great people and occupies a worthy place in the history of peoples in Central Asia. The first inhabitants of Khorezm who appeared in Khorezm were associated with religious rites. There is a lot of information about the dances of ancient Khorezm in the book "Avesta". In teaching the dances of the Khorezm school, exercises are used for the head, body, arms, fingers, shoulders; various types of body rotations, 7 positions of arms and legs, as well as their movements, based on the Fergana school of dance, but having the characteristic stylistic and performing features of the Khorezm dance school.

In the Khorezm male dance, the following movements are characteristic: the hands are sometimes straight, and sometimes bent at the elbows, the fingers look up, down, palms to the side, up or down. The upper body is slightly tilted back, the shoulder blades are close to each other, the knees are slightly bent, and the toes are slightly apart.

The starting position for women is that the tips of the fingers are pointing down, the knees are slightly bent. The men dance, dressed in dark colored and on their heads there is a Khorezm round hat - chugurma. Girls put little bells on their hands. On the head of a skullcap with a gajak (tail feathers of a drake curled into rings, symbolizing the fire of the heart), a small scarf with beads is tied on the forehead, earrings in the ears correspond to the style of the region, all this serves to create a general image of the dance.

Khorezm dance is rich in movements. Snapping fingers, straight body, fluttering of hands and body, shaking shoulders, jumping to your knees, rhythm with castanets and other movements, peculiar to both women and men. Dancing "Chagallak", "Norim-norim", "Alikambar", "Orazibon", "Muri", "Hubbimbai", "Shirinnovot" dancers and comedians show their skills, and dances "Ashadaro", "Makomufari" reveal graceful movements dancers. The dance cycle "Lazgi" gave an opportunity to show their skills to both dancers and dancers. There are 9 types of "Lazgi" in Khorezm: "Fire", "Dutor", "Castaneta", "Clown", "Harmon", "Surnay", "Elon bola", "Khorezmlazgi", "Modern lazgi".

The famous dancer OnajonKhalfaSobirova (Anash lame 1885-1952) made a huge contribution to the preservation of the traditions of performing the half, that is, singing, playing the accordion, and at the same time performing the dance of the dancers to the singing of the half. This tradition of performing is characteristic of women.

Karakalpak dance school. The dancer and ballet master, People's Artist of Uzbekistan and Karakalpakstan Lizahonim (Elizaveta) Petrosova and choreographer of the Alisher Navoi Opera and Ballet Theater Tamara Grigorievna Litvinova made a huge contribution to the formation and development of the Karakalpak School of Dance. hands and feet, and created a special book. This book is still used today in the professional education of young dancers and dancers. There are lyrical, comic Karakalpak folk dances of fishermen, shepherds, folk weddings. The two-part dance "Ilme-Sultan", as well as "Amu Darya", "So Laughed", "Aikulash", "Forty Girls", "White Gold" can serve as an example of the broad genre political dance of Karakalpakstan.

Dance "Wedding" - in the first part, friends dress up the bride and say goodbye, in the second part, the meeting of the groom with the bride and the celebration of the wedding in the groom's house is depicted.

Dance "Chagalla" ("Chagalla", "Seagull") is a man's dance, which shows the agility and dexterity of a fisherman.

Dance "Shepherd" (dance of the shepherd) - depicts the occupation of the Karakalpak people by shepherding.

Dancers and dancers dress up in the Karakalpak national dress. The dancers have a whip in their hands, a woolen hat on their heads, a short sleeveless jacket on their bodies, a wide belt and wide trousers, boots on their legs.

The dancers are dressed in a long shirt, on the hem and sleeves of which are embroidered with Karakalpak national patterns, on their heads a high, decorated headdress. The most famous choreographer-ballet master, director of the Karakalpak stage folk dances is Pulat Madreimov, People's Artist of Uzbekistan and Karakalpakstan.

Surkhandarya dance school (at the moment it is at the stage of development of the main provisions characteristic of this school). Currently, 4 regional directions of Uzbek folklore art have been formed. Folk dance art of Surkhandarya, one of them, which is now being studied. The village of "Katariguzar" of the Baysun region, the villages of "BigVakhshivor" and "Little Vakhshivor" of the Altynsay region (formerly of the Denov region), the village of "Zevar" of the Sariassi region, the village of "Sina" and "Ushar" of the Denovsky region, where research is currently underway, are recognized as the historical centers of the dance art of the Surkhandarya dance school.

It is necessary to note the great merit of these villages-centers of art in carefully preserving all the dance traditions of the Surkhandarya dance school to this day.

The Surkhandarya art of dance is closely related to the singing of "a'capella", and only later the dance began to be accompanied by a nagor, karnay, surnai, and doira. Surkhandarya dances "Who will take this", "Chapandoz", "Candle", "Suzane", "Dance with a spoon", "Pumpkin", "Shepherds", "Boysun Maurigi" and others are performed by two dancers or two groups of dancers and dancers performing alternately, showing the dance and singing skills of the participants. At the mass festivities during the holidays, spectators watched ritual and story dances with great pleasure, reflecting the customs and rituals, traditions and values of the people.

In conclusion, it can be stated that all schools of Uzbek dance art are close to the heart of the common people. Therefore, dance art is carefully preserved as an intangible cultural heritage and is the subject of constant research.

Using modern pedagogical technologies and applying innovations in the education of dance art, it is possible to improve the spiritual development of the younger generation, to strengthen the love of young people for the national values of their country and people.

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