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THE HISTORY OF UZBEK NATIONAL DANCE, ITS TYPES AND SCHOOLS

Abstract: This article analyzes the history of Uzbek national dance, its types and schools based on foreign research. As it is known that dance art was formed in the direction of Bukhara dance, Khorezmian dance and Ferghana dance and developed as a stage folk dance based on modern stage requirements in the twentieth century. This paper highlights the specifics of all three schools.

Key words: National dance, Bukhara dance, Khorezmian dance, Ferghana dance, «Beshkarsak», «Big Game», «Lazgi», «Ship game», «Ashshadaroz».

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Introduction

Dance is based on the labor process and emotional impressions of the person. This art was first associated with songs and lyrics and later became an independent art. Dancing has improved over the centuries and has had a steady form. The performer's gown clarified the dance scenes.

Each nation has its own traditions of dance, performance, and plastic art, which have been developed and influenced by historical, social and geographical conditions. The performers used kicks, applause and rust to represent the content of Uzbek dances. Some dances, such as scarves, bowls, cups, were sometimes used in folk instruments (kayaks, circles, drums, etc.).

Archaeological artifacts found on the territory of Central Asia, including Uzbekistan, show that dance is very old. There is anecdotal evidence that during the Zoroastrian's holy book Avesto, dance art was formed and folk and professional dance began to develop in two directions [9]. Also, as a result of dance and games in our country at different stages of development, such ancient games as "Beshkarsak", "Big Game", "Lazgi", "Ship game", "Ashshadaroz" demons were formed [8].

The main results and findings

In the twentieth century dance art was formed in the direction of Bukhara dance, Khorezmian dance and Ferghana dance and developed as a stage folk dance based on modern stage requirements.

Khorezm Dance

The traditions of Khorezmian dance go back hundreds of years. The central philosophy of this dance is to express the love of life, beauty of nature, and a dedication to work. These themes are reflected in the choreography, with eccentric gestures mimicking the movements of birds, workers, and so on. Another characteristic of this dance style is a sharpness of motion and paused poses, although rotational movements are quite uncommon unlike in both Bukhara and Fergana dances. The main difference between the dances of Khorezm and other regions of Uzbekistan, however, is the bright temperament and enthusiasm. The most famous and popular dance of Khorezm is Lazgi [7], which is similar to the famous Lezginka [1].

At the present time, there are 9 types of dance in Khorezm: "Kairat lazgi", "Musical lazgi", "Hey lazgi" [2],

➤ "Kimni sevar yorisan" ("He loved the lighting") (K. Otaniyozov)

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➤ "Loyiq" ("Suitable") (A. Otajonov and M. Rakhimov)

➤ "Sani o'zing bir yona"("You are another world")(O. Hayitova, B. Jumaniyozov)

➤ "Gal-Gal"(Come-come) (B. Hamdamov)

➤ "Parang Ro'mol"("Perfect Scarf") (O. Xudoyshukurov)

➤ "Khorezm lazgisi" (O. Otajonov)

➤ "O'yna-o'yna"("Dance-dance")(K. Rakhmanov)

➤ "Ajoyib"("Great") (T. Shomurodov) and others.

Sh. Ramazanov composed the tune of "Khorezm Qo'shig'i" ("The song of Khorezm")and M. Yusopov composed "Song of Khorezm", and the "Gulsanam" Ballet [3].

Bukhara Dance

Bukhara dances have one obvious similarity to Khorezm dances—there is also energy and passion here. The traditionally graceful, swaying movements and slow rotations of Bukhara are completely different, however. Another unique feature here is the emphasis on the upper body: arms, shoulders, neck, and chest are all at the forefront. Bukhara dancers also tend to use only two simple musical instruments during their performances: "kairaki" (metal plates similar to castanets) and "dangers" (spherical bells worn in the form of bracelets on the wrists and boots) [1].

The Bukhara dance is complex and measured. Some local monuments of the early Middle Ages portray this original art and its place in the life and culture of the residents of the Bukhara Region. On spring evenings, young girls used to meet in the yards with large pools (Khaus), and to dance around the pools, accompanied by simple musical instruments – Chang or Kobus. Women would also sit around the gatherings to make the accompaniment of wooden spoons and small Doira (Round) and Tambourine [5]. Other Bukhara dances were accompanied by Kairaks, or Castanets (stone plates), and the dances with hand accompanied by Bells, or Zangs. Bukhara dances, such as the "Tanovar", are still popular in modern society. The "Tanovar" originated in the Fergana valley, and was performed as a chamber dance for a small, mainly female, audience [10]. It was danced to the accompaniment of a lyrical folk song. Men sang "Tanovar" with the verses of Mukimi, a classic Uzbek poet from the end of the ninetieth and beginning of the twentieth century. Women performed the "Tanovar" using folk words [5]. Such ancient Uzbek dances as "Dildor", "Zang", "Beshkarsak" and others continue to be staged at concerts and weddings.

The inheritance of the past was enriched by new dances reflecting a modern rhythm. "Wedding" is a dance suite performed by world renowned "Bakhor" and, in a choreographic language, depicts a Uzbek wedding ceremony. A choreographic composition,

"Silk – Warm Breeder",and a dance, "Holiday of Cotton", reflect the work of Uzbek peasantry.

Fergana Dance [11]

Smooth hand motions and playful, almost flirtatious movements of the head characterize dance in Fergana. A flowing, lyrical style of dance, it differs from Khorezm and Bukhara's strict choreography by allowing extensive improvisational freedoms. There is one special rule, however: in Fergana, it is customary to keep the hands turned up; in other dance schools, the palms can be in any position. Also, in contrast to the imitations of the animal world in the Khorezm dances, Fergana dances depicts human relations while often exploring lyrical, romantic themes [1].

In contrast to the Khorezm fiery dance, the Fergana dance is fluent and lyrical, with smooth rounded movements of dancers' hands which are able to tell a legend, to convey a range of human emotions in a picturesque way, or to describe the beauty of nature [4]. An ancient dance, "Katta Uyin" (Big Game) or "Nagora Uyin" (Psaltery Game), is usually danced in large groups during popular holidays or weddings, and is accompanied by the following musical instruments: Nagora (Psaltery), Doira (Percussion), Karnai and Surnai (Wind).

Rosa Vercoe gives following information about the history of Uzbek national dance [6].

What are the origins of traditional Uzbek dance? Despite influencing forces of many different cultures that developed on the territory of present-day Uzbekistan over the course of thousands of years, Uzbek dance has preserved its individual style and a one-of-a-kind repertoire of movements, each with its own special meaning.

Researchers have linked modern Uzbek dance to the ancient ritual dances and ceremonial group actions that took place, for example, in Zarautsay gorge in the west of the Surkhandarya region. According to B. Sh. Irzaev, many of the more than 40,000 ancient drawings found in the Soimalitosh cave near the Fergana Mountains show people dancing. "These drawings reflect the harmony of man and nature, God worship and prayers as interpreted by a primitive artist," Irzayev writes in an article on the history of Uzbek national dance. The Katta Uyin dance—which, legend has it, owes its existence to the Persian prince Siyavush—may have been performed in the times of Alexander the Great, according to the most senior Uzbek choreographer, Yusufjon Kizik Shakarjonov, and other dance masters.

Officially, Uzbekistan's dance art dates back to the 10th and 11th centuries, when it was accompanied by a tambourine or doira. Irzayev points out that the dances of this period are largely based on movements imitating various animals and birds, contemporary echoes of which can be found in Khorezm dances and the performances of Khorezm masharaboz during folk festivals.

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There are no simple movements in true Uzbek dance: each movement has its own meaning. Understanding body language and movements, one can read Uzbek dance as a book or a story. Dance was also a means of displaying the material culture, work, and everyday life of the people of that time, which explains the popularity of the use in dances of such household items as jugs, spoons, finger cymbals, teapots, knives, bowls, lyagans, and duchubs (sticks).

Depending on the region, the dances were performed in certain dress and accessories, which sometimes allowed the viewer to guess the regional identity of the dance. In the days of Islam, it was unthinkable that women should dance in public, especially in front of a male audience. Girls and women could only dance in *ichkari* (the half of the house designated exclusively for women), and even then only in front of close family members. At the same time, both during the Mughal Empire and in the times of the Kokand and Khiva Khanate and the Emirate of Bukhara, rulers loved to entertain themselves with high-quality performances of music, dance and poetry. To skirt the religious taboos, women's dances were performed by *bachchi*—boys in women's clothes. Officially, women were not allowed to participate, leading to cases where talented women were forced, on pain of death, to change into men's clothes in order to participate in poetry or song festivals.

Dance masters were an integral part of the court entourage at the imperial and khan courts. For example, the famous dancer Sadi Mahsum served the last three Kokand khans for 6 years. Each region or city had its own dance artists who preserved the traditions and subtleties of choreographic art from generation to generation: Yusufjon Kizik Shakarjonov (1869–1959), Mahkam Hofiz (1868–30), and the outstanding dance collector and choreographer Usta Alim Kamilov (1875–1953). When Uzbekistan became a part of the Russian Empire, this intensified interest in European culture, ballet, opera, and dance and enriched the Uzbek national performing arts, including the art of choreography. After the October Revolution, choreographic art drew even more attention, due in part to the emancipation of women brought by the Soviets. Tamara Khanum (née Petrosyan), an Armenian by nationality, who in 1933 opened the first Uzbek ballet school in Tashkent, became a true revolutionary in the development of female stage dance in Uzbekistan.

Dr. Laurel Victoria Gray wrote a great introduction to Uzbek dance. According to her article [6], although Russia conquered Turkestan in the mid nineteenth century, local traditions went largely undisturbed until 1924 when the region became incorporated into the USSR. The Bolshevik campaign to eliminate the custom of veiling soon lead to public performances of dance by women.

Born in Margilan in 1906, Tamara Khanum was one of the first women to defy tradition and perform unveiled, often courting death at the hands of reactionaries. In 1924, she performed Uzbek dance at the World Exposition in Paris, marking the first time in modern history that Central Asian dance had been seen in the West. One of Tamara Khanum's colleagues, a young dancer named Nurkhon, was murdered by her own brother for dishonoring the family by dancing in public. Nurkhon later became the subject of a musical drama by Kamil Yashin. The Uzbek Ethnographic Company was established in 1926 create concerts staged by masters of traditional dance. Ten years later the first Uzbek folk song and dance ensemble was formed and, in 1956, another collective *Shod* (Joy) was established. In 1958, an ethnographic song and dance company was created in Khorezm but the most celebrated of all Uzbek dance ensembles, *Bakhor* (Spring) was founded in 1957. Under the artistic direction of Mukaram Turgunbaeva, *Bakhor* developed a repertoire of group and solo dances based on Uzbek traditions but employing Western techniques of staging and choreography. *Bakhor* has toured throughout the world and at its zenith consisted of 45 young dancers who performed with an orchestra of native musicians. Nearly one hundred amateur companies exist, some of which perform dances reflecting local themes and genres.

The first contemporary dance studios were founded between 1927 and 1932. Isadora Duncan performed in Tashkent and Samarkand in 1924 and later, her adopted daughter taught special classes at the Tashkent Choreographic Institute. In 1947 the Tashkent ballet school was founded, with departments for both classical and folk dance. Since 1970, folk dance choreographers have been trained at the Tashkent Institute of Culture with teachers not only from Tashkent, but Leningrad and Moscow as well.

The first Uzbek musical theater was established in 1929 and the pantomime *Pak* (Cotton) was staged there in 1933, with choreography by Konstantin Bek, Usta Kamilov, and Mukaram Turgunbaeva. Five years later the theater staged *Shakhuda*, a ballet on the political theme of the struggle against the reactionary *Basmatchi* bandits, with choreography by Kamilov, Turgunbaeva, and Alexander Tomsy. In both cases, the dances were based on folk from but classical elements were also introduced. In 1939, the Uzbek Opera and Ballet Theater named for Alisher Navoi opened in Tashkent. This theater eventually received the title of "Bolshoi" an honor shared only with the cities of Moscow and Minsk in the former Soviet Union. Two of Uzbekistan's first native ballerinas were Galia Ismailova and Bernara Kariyeva, who performed both Traditional Uzbek dance as well as classical ballet.

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In addition to ballets from the classical repertory, Uzbek choreographers have created their own works, developing new forms through a synthesis of classical and traditional dance. Amulet of Love, Poem of Two Hearts, and Tomiris are examples of these ballets. One of the most popular is Guliandom (1940) by Vera Gubstkaya, I. Arbatov, Tamara Khanum. On the basis of folk melodies collected by Gavkhar Rakhimova, the composer Evgeny Brusilovsky created the score, boldly introducing quotations from folk themes. The choreographers created the dance character of the hero by combining classical ballet with traditional Uzbek dance elements. Leading contemporary choreographers of classical and traditional dance are Galia Ismailova, Ibragim Yusupov, Kadir Muminov, Viktoria Akilova, Yulduz Ismatova, Damira Sagirova, Akbar Muminov, Sonmas Burhkanov, Takhir Dusmetov, and Inna Gorlina.

Uzbekistan declared its independence on August 31, 1991, and annually celebrates this event with festivities in which dance plays a central role. Each year members of Tashkent's professional dance ensembles participate in a mass dance, with music and choreography specially created for the Independence Days central concert. The ancient celebration of the spring holiday of Navruz has also enjoyed a renaissance in the post-Soviet era, with numerous concerts featuring dance and a competition between professional dance companies for the best new festival program. Hyper-inflation and the need for reduced government spending has forced many ensembles to drastically reduce their size. Some professional dancers and musicians have been forced to seek employment outside of the arts since the once adequate government-paid salaries are no longer sufficient for economic survival. Small, privately sponsored dance groups have sprung up, entertaining tourists, foreign business people, and nightclub clientele.

Traditional Uzbek dance has become more commercial in nature, abandoning many of the older classical dances in favor of more lively numbers performed to ethno-pop style music. Access to foreign textiles and trims has resulted in traditional-style costuming being replaced by sequined gowns

and rhinestone tiaras. Arabic and Turkish style dances and more revealing costumes have also become popular at concerts. Some professional companies and numerous amateur ensembles endeavor to preserve Uzbek dance traditions. Dance remains central to Uzbek life. No wedding is complete without it and televised dance performances enjoy great popularity, giving leading dancers celebrity status.

Expanded contact with the outside world, especially in the 1980s, encouraged Western dance forms to flourish in the Uzbekistan, including ballroom dance and American break-dance, aerobics, and hip-hop. Cultural exchange, most notably through the sister-city relationship between Tashkent and Seattle, resulted in an increased interest in Uzbek dance abroad with non-Uzbeks in the United States and Europe studying and performing traditional choreographies. In 1985, the Uzbek Dance and Culture Society was founded in the United States to preserve and promote Central Asian culture. Today it has members in the United States, Europe, Canada, and Australia.

Conclusion

Today Uzbekistan is paying a great attention to Uzbek dance. For example, According to Rosa Vercoe, Uzbek dance has survived a lot: wars and invasions of the great emperors, religious taboos and restrictions, the "melting pot" of cultures and influences of the Great Silk Road, the colonial history of the Russian empire, and the October revolution with its "Soviet identity" policies, which ultimately resulted in self-destructive restructuring and national self-determination. A pleasing new development is Uzbek President Shavkat Mirziyoyev's recent initiative to create a new state institution, "Uzbekconcert," under the Ministry of Culture, which included 2,500 creative teams and performers, including dance groups. The purpose of this association is to strengthen and further develop the best traditions of Uzbek art. Now, when Uzbekistan is in such an exciting phase of the new "Uzbek spring," it may be that the moment has finally come for the country to take a fresh look at its ancient cultural heritage and give it a second wind.

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