

National Oriental Dances

Mukhammadieva Dilduza

Guide - excursion of The Ensemble Registan

ABSTRACT: The Uzbek national dance is unusually expressive and embodies all the beauty of the Uzbek people. Almost all regions of the country are represented here. These dances come to life at all family, village and city holidays. Uzbek national dances are passed down from generation to generation, they preserve the old dance traditions, as well as the real or passing way of life.

KEYWORD: Fergana dance, Uzbek dance, Folk, dancers, hand movements, Tanovar, “Katta uyin”, national instruments.

Introduction

Uzbek dance originated many centuries ago, when people used their movements to describe natural phenomena, the process of harvesting, or called on spirits, performing various rituals. During the Great Silk Road, Uzbek dancers were in demand at the courts of Chinese emperors - dressed in shimmering fabrics, they were like fairy-tale characters. Since then, dances have been passed down from generation to generation, keeping traditions, as well as real or outgoing life.

It is a well-known fact that the territory of present-day Uzbekistan was one of the most important nodal points of the Great Silk Road, which led to the inevitable impact of numerous ancient cultures, languages, philosophies and religions, including the influence of Greek, Persian, Arabic, Mongolian, Indian, Chinese, Turkic and Russian cultures. Despite the influence of such diverse cultures, Uzbek dance has retained its individual style and unique palette of unique movements, each of which has its own special meaning.

The dance was also a means of displaying the material culture, labor activity and everyday life of the people of that period. This explains the popularity of using such household items as jugs, spoons, castanets, teapots, bowls, knives, lyagans, duchubs (sticks) in dances. Some dances depicted various types of human characters and contained a considerable amount of humor or even sarcasm.

There is no doubt that the basics and style of movements and positions of the arms, hands, legs, feet, body and facial expressions were formed, honed and passed down from generation to generation for thousands of years, from ancient times to BC. Therefore, in true Uzbek dance there are no simple movements - each movement has its own semantic message! Understanding the language of gestures and movements, you can read Uzbek dance like a book or a story!

To date, Uzbek dances have not changed much. As before, they tell about any story or event and do not serve for self-expression, and their wide repertoire shows the importance of dance for the culture of the country.

347	ISSN 2690-9626 (online), Published by “Global Research Network LLC” under Volume: 3 Issue: 2 in February-2022 https://grnjournals.us/index.php/AJSHR
	Copyright (c) 2022 Author (s). This is an open-access article distributed under the terms of Creative Commons Attribution License (CC BY). To view a copy of this license, visit https://creativecommons.org/licenses/by/4.0/

Dancers pay great attention to facial expressions and hand movements to show the emotions inherent in the production. You can see how the dancers often first bring their hands to their hearts, and then stretch them out to the sky. In this way they show that their movements come from the whole heart.

Main part

Nowadays it is customary to distinguish two types of Uzbek dance: classical and folk. The classic is designed to be staged. It is specially trained and performed not only in the republic, but all over the world. Folk can be found in the family circle, at weddings and large folk festivals.

Classical Uzbek dance is divided into three schools: Fergana, Bukhara, Khorezm schools.

Fergana dance

The Fergana school is characterized by smoothness and softness, and lyrical stories are at the heart of its ideas. Most often, this is a dance about the separation of a girl from her beloved, or, conversely, about the long-awaited meeting of lovers. In Fergana, improvisation during the dance is popular, but there is also an important rule: the hands of the performers must constantly be directed upwards. By such an uncomplicated feature, one can immediately distinguish this school from the other two. One of the popular Fergana dances is "Tanovar", first performed on the stage by Mukarram Turgunbayeva, according to the plot, full of longing and thirst for meeting her lover, the dance of a girl. In the dance, the movements of the head, arms and legs, as well as the body, are very smooth and graceful.

The Fergana dance has its origins in "Katta uyin" (large dance), which was formed and intended mainly for squares, and "kichik uyin" (small tanei), performed in living rooms and courtyards. The "Big Dance" included 280 styles reflecting plot actions through dance. Among them are the styles that have come down to us, forming certain dance forms and movements: rez, titratma, shoh, gul uyin, yorga, sarbozi, charkh, hakkoni, orom, zhilvoni, sakhta, duchava, rog, katta samo, yallama, kaitarma, dupoya (oxatma), olma-anor.



The “Small Dance” consisted of lyrical, passionately soulful dances performed by folk dancers and professionals while singing yalla and lapar song genres to the accompaniment of doira and other national instruments. In Fergana, dances performed by singers - yallachi (in particular, "Duchava", "Yallama", "Kora soch", "Kaytarma", the cycle of dances "Tanovar"), as well as the Andijon samosi, which arose under the influence of the Uighur dance ("Andijan Polka"), danced by the guys.

Khorezm dance

One of the features of the Choresm dance is the sharpness and certain pauses in the poses. A characteristic difference from the schools of Bukhara and Fergana is that in Khorezm there are practically no rotational movements. The most famous and popular dance of Khorezm is Lazgi, which is close to the famous Caucasian Lezginka.

Lazgi is an ancient dance created by the Khorezmians, the inhabitants of the lower coast of the Amu Darya River, or Oxus / Oxus, as defined by ancient Greek authors. Lazgi can be performed in different styles. Lazgi Kairok got its name from the "kayrok" - an ancient, as if tapping castanet-type instrument, which consists of two parts - a polished stone and a thin bar of metal, creating a wonderful complement and rhythmic accompaniment for dancers, as shown by a young dancer from Khiva in this video. Kairoks help not only to maintain the bright rhythmic structure of the dance, but also to imitate the sounds of the surrounding nature, for example, the trill of singing birds.



The name Surnay lazgi is associated with the ancient wind musical instrument surnay. In the past, this dance was performed by ancient warriors before the start of the battle, in order to “warm up” the warriors and raise their fighting spirit and courage. This dance was also performed after the battle to celebrate the victory over the enemy (Matyakubova 1993: 29). Over time, however, Surnay Lazgi became a dance for a special occasion or an important event: “As a rule, Surnay is used to announce important events in someone’s life (for example, weddings), in the life of society (folk festivals, sails, Navruz celebrations, etc.) or recreational activities (puppet shows, tightrope walkers, etc.)”. Nowadays, Surnay lazgi is very popular due to its life-affirming spirit, which is ideal for festive events and special occasions.

On December 12, 2019, according to the decision of the 14th session of the Intergovernmental Committee for the Protection of the Intangible Cultural Heritage of UNESCO in Bogota (Colombia), the Khorezm lazgi dance was included in the representative list of the intangible cultural heritage of mankind.

Bukhara dance

Bukhara dance was formed and developed on the territory of modern Bukhara region. It is distinguished by masculinity and swiftness of movements, an abundance of various attacks, whirling, revolutions, half-turns, racks, applause and other elements. Depending on the type of dance and the place of action, the sequence of actions changes.

In Bukhara, women's dances are widespread, which the performers dance without rising from their knees - "zamin bozi" (dance of the earth). The dancer performs it sitting on her knees, bending up and down, gently shaking her shoulders, touching the ground with her fingers. Bukhara dances begin with hand movements - hand dances. A variety of body movements, decorative postures, elements of acrobatics - bending onto the bridge, rotation of the body, successfully woven into the fabric of other movements, make it possible to perform this kind of dance without moving.



The most difficult type of Bukhara dances is *larzon* (literally - shaking the palms of the hands), dancers with various decorations on their bodies dance with their bare feet. The dancer shakes all parts of her body like a fire during a fire.

Sometimes Bukhara dancers use two additional musical instruments - "kayraki" (an analogue of the Spanish castanets) and "zangi" (bracelets with bells that are worn on the wrists and ankles).

There are just a huge number of folk dances, and they very quite a lot depending on the region. Performers sometimes do not have special training and proven technique, but their movements are always emotional and expressive. Folk dances are small performances during which the dancers not only imitate everyday worries, but also do things that are unusual for other dance schools, such as using dishes, spinning machines and other household items.

Conclusion

The article's main purpose is to persuade the reader to reconsider the uniqueness of Uzbek dance, which has its roots in the deepest strata of history. This art has survived a lot: great emperors' wars and invasions, religious taboos and restrictions, the Great Silk Road's "melting pot" of cultures and influences, the role of the Russian Empire's colonial appendage, the October Revolution's changes and the policy of forming the "new Soviet man," which eventually resulted in self-destructive restructuring and national self-determination. Now, when Uzbekistan is in such an exciting phase of the new "Uzbek spring", perhaps the moment has finally come when the country can take a fresh look at its ancient cultural heritage and give it a second wind.

References

1. Li J. The folkloric, the spectacular, and the institutionalized: touristifying ethnic minority dances on China's southwest frontiers //Journal of Tourism and Cultural Change. – 2012. – T. 10. – №. 1. – C. 65-83.
2. Huff J. Games and Dances from the other Side of the World //Journal of Health, Physical Education, Recreation. – 1966. – T. 37. – №. 5. – C. 61-63.
3. <https://www.advantour.com/uzbekistan/culture/dance.htm>
4. Crist B. Oriental dances for piano solo. – 1921.