

THE ESTABLISHMENT AND STAGES OF DEVELOPMENT OF NATIONAL DANCE SCHOOLS

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A N N O T A C I O N

This article provides a comparative analysis of scientific concepts aimed at studying the theoretical foundations and functions of the Uzbek dance art. Theoretical ideas about the Uzbek dance art are presented on the basis of a set of scientific and theoretical views on the influence of traditional folk culture on the national dance art, their system and their analysis. The scientific foundations of the introduction of the concept of “Uzbek dance” into the discipline were studied, the research of M. Rakhmonov, L. Avdeeva, R. Karimova and other scientists was summarized, and theoretical conclusions were drawn.

Keywords: Choreographer, dramaturgy, libretto, dramaturgy, exposition, connection, dance, culmination.

A B S T R A C T

This article presents a comparative analysis of scientific concepts aimed at studying the theoretical foundations and functions of Uzbek dance art. The theoretical ideas about the Uzbek dance art are presented on the basis of the set of scientific and theoretical views, system and their analysis regarding the influence of the traditional culture of the people on the national dance art. The researches of M. Rakhmonov, L. Avdeeva, R. Karimova and other scientists who researched the scientific basis of the introduction of the concept of "Uzbek dance" into science were summarized and theoretical conclusions were drawn.

Keywords: ballet master, dramaturgy, libretto, dramaturgy, exposition, connection, dance, climax, solution.

A N N O T A C I O N

In this state, a comparative analysis of the scientific concept, design and study of the theoretical basis and function of the Uzbek dance art is presented. Teoreticheskie predstavleniya ob Uzbekskom tantsevalnom iskusstve izlozheny na osno sovokupnosti nauchno-otereticheskikh vzglyadov, sistemy i ix analiza otnositelno vliyaniya traditional kulture naroda na natsionalnoe tantsevalnoe iskusstvo. Detailed research by M.Rakhmonova, L.Avdeevoi, R.Karimovoy and other students, researched the basic scientific introduction and scientific concept of "Uzbek tanets" and made theoretical conclusions.

Key words: ballet master, dramaturgy, libretto, dramaturgy, exposition, svyaz, tanets, climax.

Uzbekistan, which has fought for its freedom for centuries, has preserved and developed its spirituality, culture and art, is one of the centers of civilization on earth. Uzbek music, national dance art, folk oral creativity, architectural monuments, crafts and traditions occupy a special place in the culture of the peoples of the world.

Each type of art of the Uzbek people is distinguished by its unique forms, elements and antiquity. The art of dance is also a unique art form. As a type of dance, it has developed over the centuries, preserving its uniqueness thanks to the courage of artists in various socio-political processes.

The ancient culture and art of the Uzbek people have very rich traditions and customs. It is rooted in the history of long centuries. The art of dance is a part of humanity. It helps to identify the life of the people, their creative and artistic thinking, aesthetic and conscious experiences, the ideas of their time, and the skills and worldviews of the artists of that time, even at the earliest stages of their history. Because, no matter what historical period in the past, every nation and people has a greater or lesser unity in their visual and architectural arts, literature, music, theater and choreography, aesthetic consciousness and thinking. Just as in the present, in ancient times, artists did not live in isolation from each other, but who lived together and created together. They complemented each other's themes and worked together creatively to satisfy the aesthetic demands of their contemporaries.

Among the excavations found by archaeologists, there are many paintings and sculptures of musicians, actors and dancers, as well as musical instruments. This shows that ancient The art of dancers, musicians, and actors fascinated and inspired artists and sculptors of that time. Artists and sculptors painted portraits of artists of various genres, leaving an eternal mark on them. There are very few sources today that reflect the stages of formation that dance has gone through, from its origins to the present day.

To create history, a large source of information is necessary. Of course, people who lived in ancient times expressed this information through various signs and means, leaving a legacy for future generations. Art historian L. Avdeeva writes that "Humanity began to record dance and try to express its forms 40 thousand years ago.

In the vast steppes and deserts of Khorezm, Surkhandarya and Kashkadarya, in Samarkand, Bukhara and Fergana, countless ruins of ancient cities and fortresses, the remains of temples and palaces are being thoroughly studied by scientists today. Dancing figures of people are depicted in rock paintings, stone, clay and wooden sculptures. The rich and priceless cultural heritage of our ancestors is the product of thousands of years of

thought, creativity and ingenuity. It reflects the living history of our people, their dreams and hopes, struggle, sorrow and joy.

Rock paintings and archaeological finds found in Central Asia, including in Uzbekistan, testify to the great antiquity of the art of dance. The antiquity of the Uzbek art of dance, the richness of directions and schools is due to the fact that our ancestors were mainly associated with agriculture and crafts.

Dance, which is part of the performing arts, is a temporal and spatial and lively art, like theater. Rock paintings - later murals, wooden sculptures - reflect the ancient moments of our country. In the chapters of Chinese historical chronicles (VI-VIII centuries) written by travelers, poetic descriptions of the dances of Samarkand, Bukhara, Tashkent have been preserved in stories about the travels of Central Asian dancers. In the XIV-XVIII centuries, dances were described on the pages of colorful books.

The national art of dance flourished during the reign of Amir Temur and the Temurids. In the second half of the 15th century - the beginning of the 16th century, dance masters with the nicknames Sayyid Badr, Tohir Chakka, Mohchuchuk, Maksudali, Katta Moh, Kichik Moh gained fame. During this period, the art of dance developed in the direction of folk dance and professional dance.

However, this rare descriptive information about the dances of the peoples of Central Asia only confirms the idea that they emerged and developed over many centuries. However, they do not allow us to imagine the artistic methods and styles of choreography in the past, their unique lively features. In this regard, the criteria for a scientific approach to the phenomenon of Uzbek dance art, folk dance, stage dance types, went ahead of the 30s of the 20th century and are still relevant today. To date, there are many scientific studies, scientific literature, articles created by Uzbek art historians, dedicated to Uzbek traditional choreography. The source for these studies was traditional dance art, that is, folk dance, which has been preserved and performed "lively" for centuries.

In the 18th-19th centuries, when the Bukhara, Khiva and Kokand khanates came into being, unique styles were formed in the art of dance. Female artists were known as sazan in Bukhara, khalfa in Khiva, and yallachi in the Fergana Valley. During this period, compact theatrical troupes of female artists developed, and their programs were performed at banquets and parties organized in the khanates.

In the late 19th and early 20th centuries, along with the "Shashmaqom" and folk dance arts, the "Mavrigikhanlik" musical and dance patterns also developed in the Bukhara musical culture. This art form is characteristic of the Bukhara region. "Mavrigikhanlik" is a unique style of singing, similar to the musical culture of Iran and Azerbaijan. This style of singing was called "Mavrigi", and its performer was called "Mavrigikhan". The term "Mawry" was used by the Bukhara ayans at different times to refer to Iranians who migrated to Bukhara from different parts of Khorasan, mainly from the city of Merv (a city on the lower reaches of the Murghab River).

In the 18th century, the Uzbek statehood began to disintegrate, and the Bukhara Emirate, the Khiva Khanate, and the Kokand Khanate emerged. In the first half of the 19th century, conflicts within and between each khanate became increasingly serious. However, despite this, literature, art, and folk creativity continued to exist. Each khanate had its own culture, and as a result of the separation of these khanates, three schools of the Uzbek dance school were formed. These were the Fergana, Bukhara, and Khorezm dance schools.

Famous maqom melodies and folk music also played a large role in the life of the people. Mirzo Sadiq Munshi's epic poem "Dakhmai Shohan" describes a group of female singers working in the court of the Ashtar Khan Abdulfaiz Khan (1711-1747). They played the chan, tanbur, rubab, daf (drum), sang songs, and danced.

In the khanates, the art of dance retained its traditional classical forms and its place as a folk art. For example, in Bukhara, the "Zang yine", "Maqom yine" series, and even the field games associated with the ancient Zoroastrian faith, testify to this. In addition, hundreds of different folk dances and games created at different times were found among the people. These include the "Karsak yine" series, musical programs combining song and dance, mavrigikhanlik, ayishuv, lapar, and others.

"Maqom uyin" was formed among skilled dancers and dancers in cities, and "Karsak uyin" was formed among the people in rural areas (especially in mountainous areas). "Karsak uyin" is divided into "Besh qarsak" and "Mayda qarsak" groups, each of which includes dozens of dances.

Bukhara dances are distinguished by their courage, intensity, abundance of turns and twists. In Bukhara dances, the proud posture of the body determines the character of all movements. Bukhara dances are not based on a specific plot, they express more often the feelings of the heart and spiritual state through body movements. In the Bukhara Khanate, such ancient cities as Bukhara, Samarkand, Karmana, Gijduvan, Kattakurgan, Karshi, Shakhrisabz, Denov, Termez, Khujand were still centers of culture, literature and art in the second half of the 19th century - the beginning of the 20th century, which we are considering. Due to the arrogance of the ruling class, the ignorance of scholars, and the conflicts between feudal lords, gaps were formed in the path of science, thought and culture in the emirate, and fanaticism and heresy flourished, but many poets and artists lived and continued the traditions of their ancestors in such difficult social conditions. In each city, hundreds of artists, including poets, hafiz, musicians, dancers, and clowns, lived and worked to satisfy the cultural and aesthetic needs of the population. They worked together in large and small gangs.

Most of the cities in the Bukhara Emirate were surrounded by fortress walls and fortifications, and it was possible to enter them only through several gates. The cities were divided into as many gates and daha as there were gates. Each gate-daha had its own artist gangs. They were led by an aksakal, kalonpo, usto, and halal. However, the gang leaders were deprived of the right to use their subordinates as they saw fit. The gang went to work only with the permission of the mirshabkhana. For example, in the Bukhara mirshabkhana there was an enterprise called halalalkhana, which was a kind of artists' department. All official artists in the city were obliged to obey this department and carry out the orders of its elder, the chief of the khanate. Anyone who wanted to invite a group to a wedding or party would first meet with the mirshabash and, having received permission from him, go to the khanate. Only then would the khanate allow them to go to the place they were invited to. Those who went without permission would be brought to the mirshabakhona and punished. During the reigns of Amir Ahadkhan (1885-1910) and Amir Olimkhan (1910-1920), Jalol Mirzabashi Ghalib and Mirzo Abdurahim mirshab were engaged in artistic work. The following information from the Amir's chronicler, Hakimbek Yasovul, written in 1889, confirms our opinion. "Kilichbek held a wedding for his son, Karavulbegi. For this, Mirzo Abdurahim came to the mirshab's courtyard, took a letter for a group of

musicians and a dancer, and went to the winner's house. Jalol Mirzabashi appointed the musicians, led by the winner Dakankhan. They gave a party in the evening, the citizens watched, and the cost of the tour was 120 tanga."

In addition to the traveling balls in the villages, there were also troupes in the courts of the governors. In the ethnographic literature, there is information that good dancers worked in the beys of Shakhrisabz, Karshi, and Guzar.

As research shows, the dance performance "Kema yin" was especially popular in the palaces of the Bukhara emir and the Kokand khan.

In this regard, theater critic M. Rakhmonov writes: "In 1885, such an antique performance was shown in Bukhara at night. From afar, only a system of lamps and torches is visible. A beautiful ship, wrapped in red cloth, with a canopy and shiny glass lanterns, slowly emerges from the darkness. The boy seems to be sitting on the ship, but in fact the ship is tied to his back. Four of these boats appear and perform a kind of dance, slowly passing each other, often standing in one place and quickly turning. The dancers seem to float in the air. The performance ends with a race of wooden boats tied to the waists of the clowns, holding spears and shields in their hands. There is no doubt that this performance depicts a whole series of interconnected historical and legendary events.

From the example given, it becomes clear that this performance is a mass and plot-based dance performance in terms of its form, specific plot line, and character. M. Rakhmonov notes that this "Kema yine" was also performed in the Kokand Khanate in 1872. Since the "Kema yine" was performed at night, lanterns of different colors were installed on the bows of the boats. A group of dancers depicting a fleet of sailors, singing a song, swam along the stormy waves of the river, and then, encountering the "wind" of the river, "drowned" in the water. This type of dance acquired a compositional integrity with its plot character.

As a result of studying numerous Bukhara dances, clear conclusions are drawn. Bukhara dance art is a unique typical urban art, absorbing countless dances of the Tajiks, Uzbeks and Bukhara Jews who lived in ancient times. It also merged with the features of musical and vocal art and, most importantly, the fine arts and architecture.

It is known from history that ancient Khorezm has always been the cradle of knowledge and wisdom, a center of science and culture, spirituality and enlightenment. During the years of independence, research on the true history of our people began to provide a lot of information about our glorious and great history. Sources on the history of art and culture in the Khiva Khanate were collected primarily as a result of studying historical documents. The archival documents of the Khiva khans were taken to St. Petersburg in 1873 after the conquest of the khanate. Later, they were found, studied and interpreted by scientists. The original national character is reflected in the Khorezm maqom dance system. It embodies the history of the people, the ruthless nature and the man who subdued it, a brave, agile, strong, cheerful, who understands both humor and human lyrics, who laughs or mocks, makes people laugh and amazes, scares and impresses.

In ancient times, Zoroastrianism was the state religion in Khorezm. For this reason, folk games and dances were also associated with religion. The main content of the Zoroastrian religion was the struggle between evil and good. Khuramazd is the god of good, and Ahriman is the god of evil. During the purification ceremony, people asked Ahuramazd and his assistants for help, begged, and prayed to defeat Ahriman. Around the bonfire

burning in the center, all the participants of the ceremony participated. The participants of the ceremony circled the fire and performed "goh" with various invocations. They chased, chased, and beat Ahriman, the god of evil. The participants of the game applauded the participants of the ceremony saying "Yahuv-Yahuv". The ceremony ended with the victory of good over evil. Later, the actions performed in these ceremonies led to the emergence of the first dances. Over time, tribes, classes, states, and cities appeared. The growth of productive forces influenced and complicated both the rituals of the era and folk games and dances. It brought new themes and images. As a result, new spectacles and dances flourished. If the masses participated in the rituals of the primitive era, now these ritual games are performed by special performers. As a result of archaeological excavations in Khorezm, it was revealed that the walls of many palaces and palaces were decorated with musical instruments and images of dancers. This indicates that the art of dance appeared in Khorezm in ancient times.

According to S.P. Tolstov, a constant fire was kept in the central hearth of the large house found as a result of archaeological excavations in Zhanboskalā. This is considered the most ancient form of fire worship in the East and Central Asia. Primitive people repeatedly practiced in their settlements in order to get rid of the male and female sex, glorifying the fire in front of the large hearth and worshipping the sacred fire. On the left side of the entrance to the house of the Kaltaminors, group rituals were performed and ritual dances were performed. The Zoroastrian rituals, which were previously common to all, were limited and forbidden by Islam.

In Khorezm, various tribes had their own festivals. During these festivals, certain forms of religious rituals were performed, namely dances and games. In particular, dances were an important component of all religious celebrations. Each tribe celebrated its festival in its own way. In the primitive system, the Khorezmians played the game "Zimlak" at various religious ceremonies. Despite the presence of a primitive, religious dance element in the game, the comic movements of the performers not only attracted the audience's attention to the fact that various spirits return to life in human form as an unbelievable event, but also expressed the superiority of man over any supernatural forces. Thus, religious ritual performances, game-dance melodies were a means of soothing people. They removed their negative experiences and spiritually relieved them.

Elderly artists in Khiva tell us that the khan had about forty poets and historians, dozens of maqams and boy dancers. However, in Khorezm, many dance genres were mixed with the art of clowning. T. Obidov in his book "Theatre of Clowns of Khorezm" considers such performances related to folk circus and choreography as "Bowl Game", "Stick Game", "Pinch Game", "Fire Game", "Likob Game", but since the basis of these games was choreography, we cannot agree with this opinion.

M. Rakhmonov writes about the Fergana dance school: "Dance art developed rapidly in the Kokand Khanate at the end of the 18th century - the first half of the 19th century. Work was carried out to improve mass dances with complex plots such as "Katta uyin", "Kema uyin". "Katta uyin" included dozens of techniques. These include methods such as rez, zildir, koskars, yorga, haqqani, karazan, duchoba, rock, katta samo, yallama, jilvani, sadr, katarma, sarboz, chapandoz. Each method gave rise to a unique dance. There is an assumption that once these dances were in the form of a unique event-based dance - a square spectacle, reflecting historical and legendary events associated with the Siyovush

tragedy. However, in the 18th-19th centuries, the event-based (plot) disappeared. "Katta uyin" functioned as an independent dance series performed in squares on festive days.

The Fergana dance school of Uzbek dance is distinguished from other schools by its graceful movements, the delicate and gentle movements of Fergana girls. The movements of the Fergana dance school are sometimes cheerful and energetic, sometimes soft, and the dance performance is based on a slightly upright posture, graceful posture, and delicate and beautiful movements that reflect various meanings. Although the inner emotion is strong in this style, the dancer performs by hiding her feelings behind soft and subdued movements, eye contact, facial expressions, delicate hand movements, and slow steps.

Since the Fergana dance school is very delicate and soft, if you introduce a little change or movement into it, this style loses its original meaning and content. One of the tasks of dance art today is to convey such basic dance schools to the future generation in their original form, preserving their existing charm, beauty and meaning.

The scientific approach, scientific study includes historical, theoretical and critical criteria in each discipline. Creative products of the performing, "live" arts - a play, dance, live concert - are performed before the eyes of the viewer and pass in an instant. They can be recorded on video. However, the perspectives of theater and pop directors, ballet masters, aimed at live dialogue (artist-spectator) are not taken into account, and live art works lose their specific charm. In this sense, world art criticism and dance criticism have studied and promoted the artistic styles of their ballet masters throughout their long history. Art critics, who were considered advanced spectators, felt the aesthetic, educational, attractive, and lively aspects of artistic integral dance masterpieces and conveyed them to the audience.

In Uzbekistan, in 1928, on the initiative of M. Koriyakubov, the Institute of "Choreography and Music" was established, which was later renamed the "Scientific Research Institute of Art Criticism". At that time, the Institute of Art Criticism began scientific research of the Uzbek dance heritage in Samarkand, and then in Tashkent. In Leningrad, the ethnographer I.G. Bakhta, together with the well-known Uzbek music critic E.E. Romanovskaya, recorded the dance series "The Great Game" of the Fergana Dance School. The "Big Game" was also recorded, interpreted in the style of the great masters of Uzbek choreography, Usta Olim Kamilov and Yusuf Uzbek Shakarjanov.

The famous Uzbek writer, playwright Ghulom Zafari, as part of the work of the Institute of Art Studies, compiled the "Dictionary of Dance Gestures" and revealed several important "plots" of Fergana dance.

In the second half of the 19th century and the beginning of the 20th century, two major researchers of Uzbek choreography, G. Zafari and I. Bakhta, provided valuable information about the Soviet era. I. G. Bakhta collected the "Big Game" dance in the Fergana style, recorded by the oldest enthusiasts of Uzbek dance in the late 1930s, and collected various evidence about the Fergana dance style. The poet Ghulom Zafari created a small but meaningful dictionary of Uzbek dance.

Since 1950, in order to record samples of folklore and traditional professional art on photo and video film, scientific workers of the Institute of Art Studies - theater historians, dance historians, musicologists - began to go on scientific expeditions to various regions and regions of the republic. Among them, a young theater historian Lyubov

Aleksandrovna Avdeeva began to scientifically study the collected sources and studied the historically formed “elements” of Uzbek dance.

Based on the ideas of the famous choreographer I. Moiseev: in the process of passing from one dancer to another, “root elements” are necessarily preserved in dance, - L. Avdeeva summarizes a comparative analysis of these “root elements” in a table. This table still allows us to identify entire layers of national choreography and draw comprehensive conclusions. L. Avdeeva is not only a historian of the art of Uzbek choreography, but also a theorist and critic who tried to understand the aesthetics and charm of the “living dance” - the “monument” of the dance culture of the Uzbek people - the “relic” of which performers have preserved for centuries.

In L. Avdeeva’s monograph “From the History of Uzbek National Dance”, dance schools are classified, and along with their characteristic features, semantics of movements, and rhythm of performance, a special place is given to the description of costumes. The researcher sheds light on these issues using rare sources on the characteristics of ancient dances and examples of dances staged by such master artists as Master Olim Kamilov, Tamarakhonim, and M. Turgunbayeva.

Studying the peculiarities of national dance schools and conducting scientific research, L. Avdeeva comes to the following conclusion: “Dance groups were called “Maqoms” in ancient times. In the Fergana Valley, they were performed under the name “Katta yin”, consisting of fifty (according to legends, 250) methods, unique rhythmic formulas, and corresponding dance phrases. In the history of ancient Uzbek dance art, the creators of maqom dance were engaged in collecting, selecting, and refining dance forms for a long time. The names of those who systematized them have not been preserved. However, we know the names of many performers who received this invaluable heritage from previous generations and preserved it like the apple of their eye for decades and centuries. Famous masters, traditional dance performers and musician-accompanists - Yusufjon Uzbek Shakarjonov, Akhmadjon Umurzokov, Lutfikhonim Sarimsokova, Rahim Ollaberganov, Aka Bukhor, Khodiyatkhon Hamdamova, Himmatkhon Sultonova, Sharofat Turaeva, Matlatif Sa'diev, Khudoibergan Abdurakhmonov, Mikhaikhonim Khakimova, Bobozhon Sadullaev, Tamarakhonim and others. The names of dozens of famous dance masters who lived in the late 19th and early 20th centuries were mentioned. However, this information from primary sources also has a legendary character.

The formation of Uzbek folk stage dance is closely connected with the name of the famous dancer Hamdamkhan and the ensemble of Askar Khoji Haydaraliev, which first appeared in the early 20th century. Hamdamkhan performed Uzbek folk dance on stages in the cities of the Fergana Valley, Tashkent and Samarkand, and in the countries of the Caucasus on a new basis, initiating a new direction.

As is known, the art of Uzbek national dance further developed in our country in the 20s of the 20th century. Such selfless artists as Master Olim Kamilov, Tamarakhonim, Mukarrama Turgunbayeva, Isokhor Akilov, and Roziya Karimova created a national performing school. Master artists enriched the art of national dance on the basis of traditions and age-old values that have been preserved for many centuries. This is especially evident in solo and group dances. Thanks to the efforts of many choreographers and composers, dozens of solo dances, duets, and mass dances have captivated generations of our country and world audiences and have become part of the Uzbek dance art. These

include “Tanovar”, “Munojot”, “Katta yin”, “Pilla”, “Pakhta”, “Lazgi”, “Dilhiroj”, “Chopon uyin”, “Namanganning olmasi”, “Andijan polkasi” and others. They have become classic dances today. On this basis, several generations of dancers and dancers have matured. Dance styles, mastery principles, and sequences of movements have been passed down from generation to generation.

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