

UZBEK FOLK DANCES FROM DIFFERENT REGIONS OF THE COUNTRY

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ANNOTATION:

The article analyzes a series of Uzbek folk dances in which, although objects are not directly involved, they are indicated by dance movements in order to reveal their essence through plastic movements.

Keywords: Nation, element, object, movement, plastic, people, region, labor, harmony, process, emotion, method, pattern, dance, activity, object, artistic thinking, discussion, level.

INTRODUCTION

The art of dance is older than all kinds of arts, because its primary source is the gesture used by the first-born man. As it was said, in the Decree of the President of the Republic of Uzbekistan, "the development of this art in accordance with the cardinal changes taking place today in all spheres of life of our society, restoration and holistic transmission to future generations of various directions and samples of national dance, classical dance schools formed in different regions of the country, as well as strengthening educational, propaganda work in this direction." [One.]

Especially in themed dances, objects such as bowls, teapots, spoons, sharp stones and knives are an integral part of the dance. There is another series of dances in which, although objects are not directly involved, they are indicated by dance movements in order to reveal their essence through plastic movements. For example, folk dances from different regions of the country, labor dances "Cotton", "Grapes", "Fisherman and Fish", "Shepherd" which depict the pleasure of the labor process and the harmony of human experiences and emotions, through peculiar actions associated with a certain work activity, directing artistic thinking to reality in order to cause aesthetic pleasure in the viewer. The Pilla dance uses both methods, a combination of live use of objects and the method of pointing to specific objects.



The solo dance "Pilla", created by folk artists Usta Olim Kamilov and Tamara Khanum, is performed to the accompaniment of doira. The dance depicts the process of labor, from feeding the silkworm to collecting cocoons, spinning on a loom, weaving fabric and patterned scarves. Later, this dance was staged, under the direction of the People's Artist of Uzbekistan Mukarram Turgunbaeva, as a mass dance for the "Bakhor" ensemble. The Pilla (Cocoon) dance is performed to the accompaniment of doira.

The dance is a performance with several plots:

1. With the help of the "ufori" movement, a branch of a mulberry tree is drawn.
2. When you move your arms and shake your head to the side, the situation is like "throwing, feeding".
3. The tip of the right leg takes a tense step backward, as if a basket is being lifted.
4. The knees are bent, the right arm is bent, and the fingers are turned inward, as if they had taken a branch of a mulberry from a basket, as if it had inserted branches into a silkworm.
5. Display of a cut of leaves from a mulberry tree branch.
6. Hand throws leaves to mulberry worms.
7. Pulls the thread out of the cocoon.
8. The drying effect of the threads is characterized by a slight movement of the fingers.
9. As if the dancer is holding a bundle of yarn.
10. The hanging of the thread is described.
11. Describes the process of working on the machine.
12. "Durra" (durra "square white scarf") is removed from the edge of the "nimchi" (nimcha is the name of the Uzbek jacket).
13. Hands hold the edge of the dhurra, the dhurra is in front of the face, the face is closed, the edge of the dhurra is held.
14. The dancer throws a dhurra over her head and carefully holds the edge, gives a gentle greeting (greeting the bride).
15. After greeting the body straightens and slowly rotates completely.
16. Durru is brought to the left, the head is tilted to the right.
17. Holding the edge of the dhurra in front of the face, the viewer looks in the face, the dhurra stumbles and sits on the left knee, the dhurra is placed on the right knee.
18. All these movements are performed on the knees.
19. The palm is brought to the head and the scarf is straightened ("durra")
20. The waist is pulled up with both arms.
21. "Chevar" movements are performed ("dressmaker" imaginary threading into a needle, inserting the needle into the hand, holding the finger with the other hand to get rid of pain).
22. The dancer twists the fingers of her right hand over the fingers of her left hand, mentally completes the thread, completes the embroidery and pulls the thread.
23. She takes the dhurra and gets up, shakes the dhurra, looks at the doyryst (musician), the body is slightly forward, her arms are outstretched, as if he is passing the dhurra to the doyryst.
24. Doyryst goes to her, at this moment she turns the durra and holds the ends with her fingers. Turning to look at the doyryst, she walks from right to left and finishes sewing the durra.
25. Hand movements are performed in front of the doira, the left hand strikes the doira in the palm of the hand.



The textbook by Kh.Khamidova, D. Saifullaev, S. Zokirova "Masterpieces of the legacy of dance" tells about the dance "Cocoon", describes the process. In this textbook, the word "durra" is used instead of the word "scarf" in the following places: "The doyryst walks towards her as she turns the durra and holds the ends with her fingers. Turning around in a circle, she walked from right to left and finished the process of sewing the dhurra. "The "Music Dictionary" by the famous Uzbek musicologist I. Akbarov says that "at the end of the dance you will dance with a silk scarf."

Researcher Sh. Khudoinazarova, speaking about the aesthetic significance of the Pilla dance, noted that "the dancer's scarf fluttering over his head is kiyih".

From the texts it can be seen that instead of the word "qiyi", "durra", "scarf" was used. In our opinion, the opinion of the researcher Sh.Khudoinazarova corresponds to our national values and the logic of dance. This is because Uzbek guys do not wear scarves, shawls or scarves around their waist. Until recently, girls in our villages sewed "kiyikcha" (men's scarf for a belt) with their own hands; in the valley they decorated the walls of the "kiyikcha" house, created by the bride's hands, for their future spouses. When the groom first entered the bride's house after the wedding, the groom gave bread and sweets packed in "kiyikcha". Even now, the "groom's belts" are sewn separately. The explanatory dictionary of the Uzbek language defines "kiyik" as follows: "Kiyik is a rectangular fabric around which flowers are usually sewn to tie a "chorsi-belt-belt".



According to the famous linguist R. Sayfullaeva, "The history of education and the name of each nation is a very complex issue, often causing various discussions. This difficulty in studying the history of all peoples applies to the history of the Uzbek people. This is due to the fact that in the history of its formation, each

nation has long-standing and close relations with different peoples, languages and cultures and goes through a long historical development until it rises to the level of a nation, a people. " [3.15.]

Thus, the centuries-old history of the development of the Uzbek national dance, the process of its formation and the designation of dance movements have their own confusion and ambiguity. Therefore, the names of Uzbek dances and dance movements are, first of all, the priceless wealth of our native language. This is an extremely urgent question awaiting its researchers.

The Decree of the President of the Republic of Uzbekistan dated October 20, 2020 "On measures to further develop the Uzbek language and improve the language policy in our country" states that "it is necessary to radically strengthen the Uzbek language in the public life of our people and international, patriotic, national traditions and values, education in the spirit of devotion, ensuring the full implementation of the state language in our country. " [2]

It should be noted that the art of dance arises as a result of a combination of various movements in accordance with the tone and rhythm that are characteristic of a particular ethnocultural group and carry certain paralinguistic meanings for the members of this group.

Dancing movements are filled not only with work, a person's lifestyle, but also with gestures that are an expression of inner experiences, subtle feelings, and even through facial expressions and eyebrow gestures. These movements and gestures have long been artistically honed and polished.

Therefore, along with many other values of the intangible cultural heritage, it is necessary to pass on to future generations the rich experience accumulated in the art of Uzbek national dance. "Preservation of the art of dance, embodying national values, customs and traditions, as an ancient source of our spirituality and culture, restoration of its disappearing forms and movements, terms, dance character, its structure, performance features, objects, clothing and jewelry." ... [4.92.]

The scientific study of the role of performance in complementing, improving and polishing is one of the pressing challenges facing the performing choreographer, organizer and researcher working in the field of dance. In this regard, we can say that one of the important tasks facing the scientific community is the improvement of the system of text and video recording of dance performances, as well as the creation of special terminology.

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