

## KHOREZM FOLK DANCES AND FOUNDERS

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### Annotation

This article tells about the founders of Khorezm folk dances, professional folk dances and semi-professional dances, which have long been on the path of historical development, based on ancient traditions.

**Keywords:** Khorezm folk dance, traditions, lasgi.

We know that in the emergence of all kinds of art, in the enrichment of time from time to time, the representatives of the people who did their best - peasants, brave warriors, craftsmen, poets, great artists, as well as kings of all times - played a great role. An example of this is the Khorezmian art of the second half of the XIX century - the beginning of the XX century.

Muhammad Rahimkhan II, who ruled for a long time, followed the feudal rulers of the East, gathered and guided the most famous and talented artists in the country, and tried to use their creativity in accordance with the interests, pleasures and moods of the palace people. An ensemble of maqom players performed at the khan's palace.

According to T.Kilichev, the ensemble includes Polvon Niyaz Muhammad Mirzaboshi Kamil Khorezmi (1829-1399), as well as Tolibkhoji, Sharif mehtar, Matyokub Kharratov, Khudoybergan Muhrkoni, Khoji Niyaz, Marasul Niyaz, Otajon Devon Abdullaev (1876-1960) and others. operated. According to the old artists, Muhammad Rahimkhan II of Khiva held competitions for musicians and singers, dancers and clowns, and presented the winners with valuable gifts.

The history spanning many centuries has not preserved the names of the people who created the Khorezm maqom dances. They worked tirelessly to shape, replenish and develop these dance movements, and as a result, a beautiful system of Khorezm maqom dances was created. History has preserved the names of many people who performed these dances and passed them down from generation to generation. These masters of art are fondly remembered by the people. These are Yusup Qiziq, Ahmadjon Umurzakov, Lutfikhanim Sarimsakova, Karim Olloberganov, Khodiyotkhon Khamdarova, Kimmatkhon Sultanova, Sharofat Turaeva, Khudoybergan Abdurahmonov, Mikhalkhonim Khaimova, Bokodjon Saidullaeva, Tamarakhonim and others.

In Khorezm, no folk festivals, family celebrations, solemn evenings are without songs, folk dances of Khorezm are preserved on the basis of ancient traditions passed down from

generation to generation and are included in the golden heritage of culture. “Magaldak”, “Gul ufori”, “Hayvon ufori”, “Gaz”, “Makiyon”, “Gosfand”, “Uloq”, “Pishak”), “Burda”, “Ratalla”, “Galalaylim”, “Mashalla” and the most popular dance from ancient dances “Lazgi”. The traditional Khorezmian dances mentioned above are divided into three groups: professional dances, folk dances and semi-professional dances.

### **The art of professional dance includes three appearances.**

- ✚ Circus dances - magaldak;
- ✚ Humorous dances - "flower fragrance";
- ✚ Dance.

Circus dances - will include steps, several jumps, sitting, shoulder, torso, neck movements. The arm, torso, and shoulder movements are relatively limited, and the dance is based on circus tricks. Dance movements, on the other hand, help reinforce these tricks. Let's talk about circus dances separately.

“Dorboz” is a dance performed on a tight rope with or without an anchor. "Simdor" is an artist who performs on a tight rope with his eyes wide open, wearing special shoes with firewood, or carrying a teapot with a knife and hot tea. In doing so, the dancer demonstrates the tricks they perform with jumping, sliding, sitting, shoulder gestures and arm movements 17, shoulder gestures, play and arm movements.

"Wooden legs" - in which the dancer attaches two-meter wooden legs to the leg and dances to the melody with the help of sticks. "Torch" and "Fireball" - a dance with fire. During the "Torch" dance, they perform circus exercises with fire sticks. In the "Fire Bazaar", the dancer acts as if putting pieces of coal in his mouth, and dances with enthusiasm. During the dance, the dragon spreads its flames around its mouth like a snake. “Bayda ufori” is a dance in which a dancer puts a ceramic bowl on his head, bends back and forth in accordance with the music, and returns the bowl to his shoulders, waist and head in a circular motion. "Gul ufori" is a humorous dance (flower making - dance music), performed by artists of the National Traditional Comedy Theater - clowns. In doing so, the artists would show their work in this field in a funny way.

In these performances, the shortcomings inherent in the people of this field are demonstrated in a funny dance process. The above-mentioned genres are collectively called "Mag'aldoq". In this type of dance, the dance moves do not play a major role, but the 18 main ones consist of images and circus tricks. Dance movements, on the other hand, play a complementary role. "Dance" is a real dance.

The performing dancer or dancer is the expression of a set of lyrical images created through the development of the art of Khorezm choreography, developed over the centuries by skilled dancers - masters, through dance movements. Khorezm national choreography has an

encyclopedia of special dance movements and a system of studying these dances, just like the Bukhara and Fergana dance schools.

All the major genres, that is, all the dance movements that have come down to our time, are grouped under the word “maqom”. Khorezm "Maqom ufori" consists of seven parts, each part consists of several parts, and each part is a set of dances that differ from each other in performance. The collection "Maqom ufori", which has survived to our time, is a very important guide for historians, especially musicologists and theater critics studying the culture of the people of Uzbekistan.

It is true that the current status quo has undergone many changes before it reached us, the main thing is that a number of parts have fallen out of the collection that has come down to us, and it is impossible to restore them.

Maqom-ufori consists of six sections. We will give a brief explanation of each section that has come down to us. The first part is "Norim" or "Pomegranate incident". There is a section in this section called “Sadr norim-norim”. "Sadr" is a religious spectacle performed during the burial of a person who died prematurely. The second part is missing. The third section is called Orazibong. The word can be translated as "horror on the face."

In this section, Galalaylim is a section called the Bird Market, where ancient dances performed by women on the shores of the lake, such as 19 birds flying to warmer countries for the winter, stop at the lake to spend the night. The fourth part of the status is "Qobron" or "Qavrun" (in this case, each informant emphasizes that his dialect is correct). "Qavrun" means fire, and in ancient times included rituals performed during the burial of the dead. There is no fifth chapter either. Finally, the sixth chapter, “Gosfand sadr,” literally means sheep-slaughtering ceremony. The names of the above-mentioned sections of "Maqom ufori" do not correspond to the dance tones and directions included in any of the sections. The creators of this unique encyclopedia, which combines the main movements of the whole Khorezm dance and the methodological directions of their performance, have restored the dances performed at all weddings, holidays and ceremonies in Khorezm in a completely new form.

The national dances included in “Maqom ufori” include “Norim norim”, “Segani uforisi”, “Orazibong”, “Qobruhi uforisi”, “Ushlini uforisi”, “Gofand sadr” and “Maqom ufori” in the direction of music. It can also be adapted to the complex instrumental suite of Shashmaqom. In this case, these dances acquire a special spirit and appearance. Maqom ufori dances are usually performed with kayraks. In Shashmaqom Ufori, a song from Shashmakom is usually performed by a soloist or a one-voiced choir with a corresponding dance. In accordance with "Shashmaqom", "Makom ufori" dance moves will enchant any person with their beauty, majesty and dignity.

The essence of the dance is as follows: smooth, agile and gentle body movements of the dancers, charming subtlety of hands, sitting, musical movement of the shoulders and neck,



skillful performance of the dancers on stage with extreme agility and calmness in a variety of steps. they reach. Because the dance will be adapted to play on a small stage.

It is worth mentioning the names of the people who performed these dances skillfully. Karim Olloberganov (born in 1904 in Khiva, his teacher was Kadyrbergan's son Otajonov) was tall, handsome, broad-shouldered, with big palms and a proud look. He was distinguished by his peculiar dance movements: as the hands moved from one state to another with agility, they had a strange trembling motion, and the body stood proudly and upright, then circled with agility, immersed in the dance tune with its whole body.

Sorahon Ollaberganova (born in 1916 in Khiva. Teacher - Sherozi) - she performed Karim Ollaberganov's dance style in the same way. He was able to hold his body upright, especially when performing the raki "Kayrak Ufori", when his arms and legs were moving in an unfamiliar way. At the same time, she is a woman, that is, a beautiful, rich, charming, delicate woman, her dance style should be different from that of a man. When he sits, his legs are not visible under the long shirt, in the audience's poetry he seems to be melting, now he seems to be disappearing. So he doesn't stay in that position for long, he gets up quickly and continues to dance in a circular motion around the circle.

Masharip Jumaniyazov, Rimadjon Matkarimov, Matlativ Saidov, Yakubjon Temirov and Zarif Latifov, who performed "Dast Ufori", were especially impressed by a group of dancers performing "Maqom Ufori". Masharip Jumaniyozov (born in 1900 in Khiva).

His teacher is Udamurot), who has a unique style of dance, dances with such enthusiasm that one of the methods of "Maqom Ufori" was nicknamed "Burdam". When he danced, his whole body, arms, and legs moved in such a way that he trembled, ran, jumped back and forth in accordance with the music, like a bird in flight.

The dances "Maqom ufori" and "Shashmaqom ufori" are unique and powerful. It is as if the movement of voices, not movements, is living in it. In this case, the movements of the body together with the sound of the trumpets create a new tone. The Maqom Ufori dances vary in content.

For example, lyrical-vital, warlike. Examples of lyrical dances are "Zarkokil", "Romayla", "Iraq ufori", "Seygoh", and for life dances - "Burdam", "Ratalla", "Galalaylim", "Mashalla", and as an example of war dances - "Lazgi". Can be mentioned. "Lazgi" is not a simple dance, but a special kind of dance with a system of body movements, which differs in the style of performance. This is probably why Lazgi has become a flowerbed of Khorezmian dance.

Until the early 50s of the XIX century it was possible to meet grandparents who did not forget the ancient dance movements. They used to perform these dances at field festivals and at parties after mass bird hunting in the fall. But in the festive performances in urban and rural areas, the performance of these dances has decreased from year to year, and then almost forgotten.

Thus, the Uzbek folk dance art has passed a long historical path of development, and the ideological and artistic high dances created by great geniuses have educated our people for centuries in the spirit of humanity, love, courage, devotion, fidelity and good manners. The educational value of dance is enormous. It will be spiritual nourishment to the people.

Attractive dance teaches people to enjoy beauty and appreciate beauty. It is well known that dance physically educates a person. It ensures proper growth of the body, corrects imperfections. A person who engages in dance becomes physically energetic. This means that the art of dance plays an important role in educating a harmoniously developed young generation. As the art of dance reflects themes related to national values, traditions, professions, it helps to understand the identity of the people, increases the sense of pride and pride.

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