

ORGANIZATION OF NATIONAL DANCE ART ACTIVITIES

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Abstract: This article analyzes the attention paid to national dance art in Uzbekistan, the reforms implemented to restore the former glory of Uzbek national dance art, and bring our dance art to the world stage. At the same time, special emphasis is placed on the inclusion of the "Lazgi" dance on the UNESCO List of Intangible Cultural Heritage of Humanity.

Keywords: dance art, repertoire, choreography, performance style, skills, dance schools, ensembles.

INTRODUCTION.

Each nation has its own dance traditions, performance styles, and visual arts, which have evolved and developed under the influence of historical, social, and geographical conditions. Archaeological finds, such as rock carvings found in Central Asia, including Uzbekistan, testify to the very ancient nature of dance here. There is historical evidence that the art of dance was formed as early as the time of the Zoroastrian holy book "Avesta" and began to develop in two directions - folk and professional dance.

Among such historical monuments that express the life experience, religious, moral, scientific, and literary views of our ancestors accumulated over the centuries, a special place is occupied by the invaluable spiritual monument called "Avesta", created in the territory of the Khorezm oasis about three thousand years ago. First of all, it is worth saying that there is great significance in the fact that this unique monument, the product of the intelligence and heart of our distant ancestors, has survived the storms of time and many difficult trials and reached our time. Such immortal artifacts testify to the ancient existence of a great culture in this ancient land, on the soil where we live today. As we become more familiar with such historical monuments, we become once again convinced that the profound thoughts, ideas, and philosophy of life expressed in them continue to amaze us today.

It is significant that in the Avesta, the issue of the integrity and unity of existence, the harmony of human life with nature, is often presented in close connection with the spiritual world of man. This situation once again draws our attention to the powerful influence that the environment has had on the formation of a person's spiritual world since ancient times. Also, as a result of the interaction of dances and games in our country at different stages of development, ancient games such as "Beskharsak", "Katta o'yin", "Lazgi", "Kema o'yin", and "Ashshadarozi" emerged.

METHODS

From the oldest petroglyphs and inscriptions created by the thought and genius of our ancestors, to examples of folk oral art, to the thousands of manuscripts stored in the treasury of our libraries today, with their valuable works on history, art, music, and other fields, they are our great spiritual wealth. It is rare to find a people in the world with such a great heritage.

As you know, every nation in this world has its own legendary heroes and masters of art that it loves and respects. Our people have always strived to be worthy of the divine power that exists within their bodies and their roots, and have raised their sons to be true warriors who would not even spare their lives for the people and the homeland, in the spirit of courage, honesty, and bravery.

By the 20th century, the art of dance had taken shape in the direction of Bukhara dance, Khorezm dance, and Fergana dance, and developed as a stage folk dance, reworked based on modern stage requirements. Each of these directions has gone through several historical stages over the centuries, acquiring its own form, style, and content. A number of state and folk dance groups have become world-famous. The art of dance in Uzbekistan is based on very ancient roots and combines folk oral creativity, music, songs and dances. From history, we have come down to the art of dance, built on movements consistent with certain circle methods, called "Katta o'yin", as well as household dances called "Room party game". This heritage serves as the basis for the emergence and development of various dance schools in different regions of Uzbekistan. In Khorezm, there is the "Otash o'yin" dance, which is performed with fire; in Bukhara, there is a dance performed by women sitting on their knees without getting up; and in the mountainous districts of the Samarkand region, there is the "Beqarsak" dance, which is performed by men with clapping. In the mountainous regions of Surkhandarya, dances have also been preserved, in which young men dance with their eyes half-closed and their index fingers pointing to the sky, and local women dance while holding a chanqo'biz or a spoon they hold.

RESULTS

In the dances of the women of the Fergana Valley, melancholic and restrained movements, and movements of the arms and legs that tend towards calmness and tranquility, are widespread. The art of dance arose in connection with the process of human labor and emotional impressions from existence. This art was initially associated with song and words, and later became an independent art form. The dance has been perfected over the centuries, acquiring stable forms. The performer's costume has given clarity to the dance images.

During the years of independence, a number of good deeds were carried out to develop the Uzbek national dance art. Normative documents aimed at developing the industry were adopted, and the National Higher School of Dance and Choreography was launched. Such practical work is currently ongoing. Currently, there are 5 dance schools in Uzbekistan. These are:

- Fergana-Tashkent School;
- Bukhara School;
- Khorezm School;
- Surkhan School;
- Karakalpak School

The role and importance of national dance, an integral part of our centuries-old rich and unique culture, is increasingly increasing in raising the spirituality, artistic and aesthetic views of our people, and in

educating the younger generation in the spirit of respect for our national values and traditions, love and loyalty to the Motherland. This requires developing this art in line with the fundamental changes taking place in all spheres of our society today, reviving and passing on to future generations various directions and examples of national dance, classical dance schools formed in various regions of our country, and strengthening educational and promotional work in this regard.

It is worth noting that the "Bahor" ensemble named after Mukarrama Turgunbayeva, which is famous not only in our country, but also worldwide, has left an indelible mark on the development of Uzbek national dance art during its nearly 30 years of activity. However, in the early years of independence, the creative activity of the "Bahor" ensemble came to a standstill. Taking all this into account, it is planned to expand the activities of professional artistic teams in the national dance art, search for and educate talented young people, organize creative laboratories that will form a new generation of ballet masters and ballet artists, improve their skills and experience, as well as create and enrich the "golden fund" of Uzbek dance art, further increase its international prestige and widely promote it.

DISCUSSION

Looking back at the cultural and artistic annals of the new Uzbekistan, the Presidential Decrees of February 4, 2020 "On measures to develop the national art of dance" and "On measures to radically improve the system of training highly qualified personnel in the field of dance and further develop scientific potential" are unforgettable events in the development of Uzbek dance art. The resolutions include the re-establishment of the world-famous Mukarrama Turgunbayeva State Dance Ensemble "Bahor", the establishment of the Academy of Choreography as a state higher educational institution on the basis of the Tashkent State National Higher School of Dance and Choreography, the thorough mastery of the creative, scientific-methodological and performance traditions of dance art, and the establishment of "teacher-student" schools.

There is an ancient legend among our people. According to the Khorezm people, when the Creator commanded the soul to enter the body, the soul that had entered the body in the dark fled in fear. Then my God took him into His soul. At that moment, a wonderful melody spread. The soul that was connected to him began to enter the body from the fingertips and revived the whole body. For thousands of years, no singer, musician, or poet has been able to give words to this wonderful melody. Only the great poet Komiljon Otaniyazov, considered the embodiment of Khorezm art, performed "Lazgi" for the first time with his own words, giving it a second life.

There are various types of lazgi in Khorezm, the oldest of which are the Surnay lazgi and the Kairak lazgi. The later ones are the Changak lazgi and the Garmon lazgi. According to Gavhar Matyokubova, there are nine types of Lazgi, which are: Totemism "Maskharaboz lazgi", Anemism "Kairaq lazgi", Zoroastrianism "Olov lazgi", "Dutor lazgi" and "Surnay lazgi" originating from legends, "Khiva lazgi" which is a product of fantasy, "Khorezm lazgi", "Oglon bola lazgi" which appeared due to the needs of circumstances, "Harmon lazgi", and Khorezm-Iranian lazgi resulting from the mixing of peoples. In ancient times, Lazgi were mainly dance tunes played on various instruments and were not sung with words. However, by the 1930s, it was observed that they were sung with folk poems. According to information from Tursun Bakhshi from Mangit, a circle musician named Bozarvoi Taka-Taq used to sing the above-mentioned "Lazgi Legend" at weddings and banquets, followed by the rhyming poem

"Jontanagir". The lazgi sung by Komil Khorezmi to the mukhammam "Kimni sevar yorisan" (Whom Do You Love?) has taken a deep place in the hearts of fans throughout Central Asia.

CONCLUSION

After this immortal example of Lazgi, many artists decided to create new versions of this work. It is especially gratifying that the so-called "visiting card" of ancient Khorezm, "Lazgi", has been included in the UNESCO List of the Intangible Cultural Heritage of Humanity under the name "Khorezm Dance-Lazgi". UNESCO adopted the "Lazgi" dance at the 14th session of the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage of Humanity, held in Bogota, the capital of Colombia.

The international festival "Magic of Dance" held in Khiva on September 14-16, 2018, in cooperation with the Ministry of Culture of the Republic of Uzbekistan, the State Committee for Tourism Development, and the Khorezm regional administration, also became an artistic stage for folklore groups and foreign dance masters operating in our country. The ancient monuments of Ichan-Kala, a photo exhibition of Uzbek dance art, a fair of folk crafts, the Khiva puppet theater, performances by clowns and drummers, various animation shows, exhibitions of national cuisine, demonstrations of dance costumes, and master classes by dance masters have earned international recognition for Uzbek dance art.

This art festival, which is considered a bright example of our national culture, featured unique examples of dance art, such as the masterpieces of "Norim-norim", "Orazibon", "Bir yuz bir", and "Alikambar", as well as wonderful national customs, traditions, and the creation of a number of new dances, presented at events with the participation of experts. The practical work carried out by the Khorezm regional branch of the "Golden Heritage" International Charitable Foundation and the Khorezm Mamun Academy to include the "Khorezm Lazgi" dance in the Representative List of the World Intangible Cultural Heritage indicates that "Lazgi" is a unique example of our cultural heritage, which has become a kind of "visiting card" of the Khorezm dance art.

The Resolution of the President of the Republic of Uzbekistan "On Measures for the Further Development of the Art of National Dance" dated February 4, 2020 states that the role and importance of the art of national dance, which is an integral part of our centuries-old rich and unique culture, is increasingly increasing in raising the spirituality, artistic and aesthetic views of our people, educating the younger generation in the spirit of respect for our national values and traditions, love and loyalty to the Motherland. This requires developing this art in line with the fundamental changes taking place in all spheres of our society today, reviving and passing on to future generations various directions and examples of national dance, classical dance schools formed in various regions of our country, and strengthening educational and promotional work in this regard. It is worth noting that the "Bahor" ensemble named after Mukarrama Turgunbayeva, which is famous not only in our country, but also worldwide, has left an indelible mark on the development of Uzbek national dance art during its nearly 30 years of activity. However, in the early years of independence, the creative activity of the "Bahor" ensemble came to a standstill.

Taking into account all this, the organization of the "Bahor" State Dance Ensemble named after Mukarrama Turgunbayeva in order to expand the activities of professional artistic teams in the national

dance art, to search for and educate talented young people, to organize creative laboratories that will form a new generation of ballet masters and ballet artists, to improve their skills and experience, as well as to create and enrich the "golden fund" of Uzbek dance art, to further increase its international prestige and widely promote it, To further develop the art of dance in Uzbekistan, to restore the traditions inherent in creative schools formed in this regard, the heritage of skilled ballet masters and ballet artists, to create a "golden fund" of classical and modern examples of national dance art, to widely acquaint our people, especially the younger generation, with theoretical and practical knowledge of national dance art, to instill in them a sense of national identity in their hearts and minds, to cultivate a sense of respect for the heritage of their ancestors, high artistic and aesthetic taste and thinking, to participate in organizing the training, retraining and advanced training of personnel in the field of dance and choreography, to create conditions for the effective work of talented young ballet masters, to stage modern dance compositions based on the results of scientific research in the field of national dance and choreography, to widely promote national dance art in our country and abroad, to organize touring and concert activities of the State Dance Ensemble based on programs consisting of national and world dances. Special attention is paid to launch issues.

It should be noted that the re-establishment of the "Bahor" ensemble named after Mukarrama Turgunbayeva, which has performed the dances "Pilla", "Pakhta", "Kongil Taronasi", "Doira Raqsi", "Bahor", "Feruz", "Girya", and "Segoh" as national masterpieces of the Uzbek people in countries such as Libya, Morocco, Algeria, Tunisia, India, Singapore, Malaysia, Pakistan, Afghanistan, South Korea, and Japan, and the upcoming "Lazgi" international festival in Khorezm, paves the way for Uzbek art to be widely presented on world stages. The art of dance in Uzbekistan is based on very ancient roots and combines folk oral creativity, music, songs, and dances.

This heritage serves as the basis for the emergence and development of various dance schools in different regions of Uzbekistan.

In the dances of the women of the Fergana Valley, melancholic and restrained movements, and movements of the arms and legs that tend towards calmness and tranquility, are widespread. The art of dance arose in connection with the human labor process and the emotional impressions it receives from existence. This art was originally associated with song and words, but later became an independent art form. The dance has been perfected over the centuries, acquiring stable forms. The performer's costume has given clarity to the dance images.

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