

BOYSUN" MAVRIGI " DANCE IS UNIQUE**Gafforova Nurxon Absuxat kizi**

Academy Of Sciences Of The Republic Of Uzbekistan

Art studies scientific research

Institute independent researcher

ANNOTATION

This article illuminates with brief examples the art of dance formed in the oasis of Surkhan, the development of culture, the uniqueness of Oasis dances, in particular, the Boysun "Marigiy" dance. There is also some mention of the history of the Marigian dance, the first performers to perform. In addition, problems in the development of Oasis men's dance are also summarized.

Keywords: Surkhan voxasi, Boysun, "Mavrigiy" dance, men's dance, "Qur", "pottery", "surnay", "drum", "dutor", "circle".

INTRODUCTION

Dance was born in the early days of the emergence of mankind and belongs to the oldest and most common popular types of art. Dance has been a special place in important aspects of human life since time immemorial.

The oasis, too, was originally represented in most manuscript and historical sources, as well as in rock scrolls, that dances appeared in song and wordless pantomimic appearances. Later melodies, manifested in stage appearances, became an independent art form.

The dances improved over the centuries and began to have stable shapes. Surkhan Oasis dances are the marriage of the people, nature, space, symbolic rituals, born of the people's life itself, and the life of this people described. That is why the art of dance is part of the life of our people living as an offshoot of culture and enlightenment.

In the cultural heritage of the Surkhan people, various festivals, Mass Games, seasonal and vocational ceremonies, created by the people and of great social importance, occupy a special place.

No place has preserved the types of musical instruments of such antiquity in the Surkhan region, in particular in the Boysun area. These instruments, in particular, are performed by laypersons themselves, while maintaining a performing tradition leaves many lol. The sibyzga, changqobiz, Shepherd's flute, pottery flute (shulloviq, shipillak), Gajir flute, gourd sauce, drum, dutor, circle, dap, sunray instruments found in Boysun are mainly made by masters from this land. Many of the distinctive melodies played in them are not found in other regions.

During the great holidays, sayils, wedding ceremonies held in the Boysun land, it is possible to enjoy the incredibly talented music, dance and the art of singing performers who come out of the common people. Every household in Boysun hududid can be compared to the people's Museum. And the "exhibits" in it are distinguished by the fact that they are prepared for use in ordinary living, and not for display.

An ancient movement of dance art has also been preserved in Boysun. These are also the names of the movements, and appropriate movements are used in certain dances. In other places in the area, already unitized combat dances, the procedures for their execution have also been preserved. It is also known that the common people in Boysun knew their passion for art from their famous teachers in dance.

In addition to women's dance, men's dance has gained special importance in Hudud. We can see this on the example of the "Mavrigi" dance, which has long been widespread and popular among the common people.

Ancient male dance of Surkhan vokha "Boysun Mavrigi" dance, which is widely performed mainly in the spring, summer and autumn seasons

is. That is why we can cite this dance as one of the seasonal dances. Surkhan dance school " Boysun.

The dance "Mavrigi" has a special accent, which is a dance structure, movements it differs greatly from other dances in content and appearance.

"The" Mavrigi " dance is usually performed by a solo dancer in large circles was. During the dance, the participants of the round also took an active part cheering and applauding the movements of the middle dancer. Seven or nine guys who perform a solo dancer at any ceremony surrounded in a circle. The circle has been called "Qur". Kurda the presence of seven or nine young men has long been seven in Turkic rings

number nine guarding against troubles and disasters is the number bringing happiness

dropped. For this reason, in the dance "Mavrigi" separately to the single dancer pays homage. Because from time immemorial the Earth in the God of the oasis of Surkhan is a man to the circle of weddings and ceremonies for him if he does not make a name with any qualities it is this custom that is not allowed to dance out of the Surkhan Oasis In the mountainous villages of Boysun, Altinsoy, Denov, Sarosiya until the 1970s preserved.". And the costumes of the dancers gave clarity to the images of the dance.

In the Surkhan Oasis, the existing male dance, in particular, the "Mavrigiy" dance, which has an ancient history, in addition to the embodiment of the unique national image, character, character, spiritual world of our people, is distinguished by movements, costumes, performance techniques and style, in contrast to the dances of other peoples.

According to the sources, this dance is very old and began to be performed by talented, skillful dancers in the 9th century, as well as Khoji AXTA, who lived in Boysun city in the 60s

it is mentioned that bobo played this dance by delivering it to the norm. The "Mavrigi" dance is the most perfect dance of the dances of the jazava turkim. This dance is distinguished from other types of male dance by the movements of the legs. Body movement is not found in other masculine dances. In addition to the song" Mavrigi " being the perfect melody performed by a group of mistresses in the circle, flute, dutor, tanbur court

two more circles and surnayda are also performed separately.

"Until the 80s of the 20th century, the dance "Mavrigi" was skillfully performed by the brilliant Dutchman Akhat Boltaev, the son of Khoji aulta Bobo, the good voice-over Singer Zikurullo Umarov, the Abdulkholik Nazarov. From 1986 to present, this dance is performed by the Boysun folkloric ethnographic ansanbli participants Habib Umarov, Komil Rakhmonov and Ismail Jumaev. Dance" Mavrigi " from God of Boysun district in the village of Voxshivor, Oltinsoy District, Denov District O'shor in Sina villages, Dashnabad of Sarosiya district also preserved in their villages". But it is worth noting that not all regions of the Oasis retain the same interpretation, as well as the perfect performance as Boysun.

We know that the tradition of Master — apprenticeship benihoya plays a big role in preserving, enriching art. That is why Boysun land has a passion for art, capable children, teenagers who have become apprentices to skilled artists. There have been unwritten rules governing the attitude of the teacher and the disciple towards each other. According to him, a disciple who wanted to become an artist was required to do what his teacher ordered, not to demand remuneration for what he did, not to exchange talent for money, to respect the people all the time. The disciple was not considered an artist until he was able to inherit from his teacher, it was considered a great fault and a sin for the disciples to go out into the circle without being able to inherit. The teachers also diligently and diligently taught their students the secrets of art. They have left in el forever the respect they have achieved, their name, their art. As a result, large artists were provided with the prosperity of their schools. Ancient art thus emerged as an eyeball and passed down from generation to generation.

In addition to its artistic features, the male dance art, a huge branch of our national dance art, has a rich tradition, principles and a number of problems that must be overcome.

To this day, we do not have enough information to delve deeper into the National male dance art of Oasis. Studies, educational and educational-methodological literature, scientific articles are about dancers in most cases, and there are very few sources about our male dancers.

In addition, the decline of professional male dancers in the Oasis also prevents the rapid development of male dance, which has an ancient history, to this day.

It can be seen from this that a number of important issues, such as the development of male dance in front of the people of Oasis art, the solution of the above problems, stand side by side.

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