

A NEW LOOK AT KHORAZM NATIONAL DANCE ART

Magdiyeva Alina Arpayevna
Associate Professor of the State Academy
of Choreography of Uzbekistan

The ancient origin of Khorezm dance "Lazgi" as an object of intangible cultural heritage of Uzbekistan is considered. The author studies performance characteristics and artistic expression of "Lazgi" dance as a bright example of Khorezm dance school. In the example of the implementation of the international project "Lazgi", special attention is paid to the interest of foreign choreographers.

Key words: history, holidays, traditions, tradition, lazgi, dance, image, composition, ensemble, choreography, ballet, project, synthesis.

Dance reflects the beauty and richness of Uzbek culture, and also conveys the emotions and mood of the performers. Khorezm dance often uses elements of folk customs and traditions, which make it more unique and significant for the local population. Khorezm dance plays an important role in preserving and transmitting the cultural heritage of Central Asia. It is a symbol of the beauty, harmony and traditions of the Uzbek people. The dance is often performed at festivals, weddings and cultural events and continues to delight and inspire audiences with its uniqueness and elegance.

In 2019, one of the bright creative events in the field of Uzbek national dance art was the entry of the Khorezm dance "Lazgi" into the representative list of UNESCO's intangible cultural heritage.

The decision was made on December 12, 2019 in Bogotá (Colombia) at the 14th session of UNESCO's Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage. In the presentation of this nomination, special attention was paid to the fact that Uzbekistan, as a country with a rich history and invaluable cultural heritage, can present many more unique elements of the intangible cultural heritage of the Uzbek people to the UNESCO Representative List. This decision indicates the obligation to take the necessary measures to preserve, improve and popularize the Khorezm dance among the "Shashmaqom" and "Cultural places of Boysun region", which were previously included in the representative list of Uzbek intangible culture of UNESCO. (2008), "Katta Ashula" (2009), "Askiya" (2014), "Palov Culture and Traditions" and "Navroz" (2016).

Lazgi dance is one of the ancient and unique examples of Khorezm original dance culture. Its ancient origin is evidenced by works of visual art, written sources, and samples of oral folk art that have survived to this day. In this regard, the words

of the ancient Greek author Herodotus about the Massaget tribes living in Khorezm are interesting: "The Massagets living on the banks of Araks (Amu Darya) burn grass in the evening and get drunk from the smell of plants. , dance beside the fire until it goes out" [2. page 187].

Images of dancing people resembling "Lazgi" can be found in the archaeological monument of Toproq-Kala, a wonderful cultural monument of Ancient Khorezm dating back to the 1st-6th centuries. n. e.

The "Holy Palace" of the Khorezm Shahs - Toprak-kala testifies to the development of the ancient art of dance for many centuries. The main shrine of this monumental structure is the "Dancing Hall of Masks." The walls of the hall have sixteen bas-relief panels with sculptures of dancing women and masked men. Famous historian and archaeologist, academician S.P. Tolstov describes in detail the images in the "Hall of Dancing Masks" in his seminal study "Traces of the Ancient Khorezm Civilization", published in Moscow in 1948. On the walls of the once majestic room, pictures of hidden dancers were forever frozen. Many images of ancient and medieval Khorezm dancers and dancers are not enjoyed, because "they left to the next generations the memory of dance, bright, colorful and extremely poetic art, art, their high development, of course. common high spiritual culture" [3, p. 152].

"Lazgi" is not just a dance, but a certain system of body movements, from which dances are created, which differ in terms of theme and performance style. It is not for nothing that "Lazgi" has become a symbol of Khorezm dance art. This dance is characterized by movements on half-bent legs, small swings of shoulders and arms, and the ringing of bells. A slow chorus plays at the beginning of the dance. The dancer goes out at a measured speed and makes movements with his hands decorated with bells. And suddenly he freezes in a static pose that captures the audience's attention. Then, in a musical phrase, the pose begins to break down, and at the end of the "knee" a chorezmic "key" (a certain combination of movements) sounds, and the dancer freezes in another pose. With each new sound of the musical phrase, the tempo of the dance increases, and each time the dance ends with a "key". The dance impresses with a large number of unchanging movements, as if the performer is creating his own choreographic image in front of the audience.

Tamarakhonim's sister Gavhar Rahimova played a major role in preserving dance and its traditions. He collected ancient classical Khorezm songs and dances, deeply studied the unique culture and art, and most importantly, introduced the unique heritage of the Uzbek people to the audience in many countries of the world. In 1968, People's Artist of Uzbekistan Gavhar Rahimova created the song and dance ensemble "Lazgi" and led it for many years. This ensemble continues to delight

connoisseurs and fans of Uzbek dance in many countries of the world with its art [1, p. 76].

It should be said that the Khorezm dance school, like the schools of Ferghana and Bukhara, attracts the attention of choreographers and choreographers from many countries of the world. Uzbek dance schools and studios are successfully operating in a number of cities in Europe, Asia and America, where everyone has the opportunity to learn unique Uzbek dance patterns, including Khorezm. An example of this is the effective cooperation of the State Academy of Choreography of Uzbekistan with Sashar, a Toronto choreographer and York University professor. Zarif showed great interest in Khorezm dances.

Azerbaijani-Canadian choreographer Sashar Zarif is one of the leading masters of modern choreography. For more than 25 years, he has been studying and performing folk dances of Central Asia, the Caucasus, the Middle East, and North America. He has toured, taught and directed dance performances and programs in more than 40 countries. In Uzbekistan, Sashar Zarif was working on the implementation of a new creative project called "Lazgi - Transformation".

The ballet master often comes to Khiva in order to gain a deeper understanding of the original school of traditional Khorezm dance art, to understand its artistic and figurative expression methods, to master the technique and skills of performance. Here he learns the repertoire of local professional and folklore ethnographic ensembles that continue the ancient traditions of Khorezm dance art, takes lessons from the famous choreographer, People's Artist of Uzbekistan Gavhar. Matyoqubova. In addition, since 2011, Sashar Zarif has participated in the International Dance Festival "Sekhri" ("Magic of Dance"), which is held annually in Uzbekistan.

"Lazgi - Transformation" is a completely new dance project in the ethno-modern format, representing the concept of modern dance theater. The project included two weeks of intensive master classes and three weeks of work on the staging of a modern plastic-visual performance that combines music, dance, pantomime, speech, vocals and dramatic movement. The presentation of the project was successfully held in creative higher educational institutions in Tashkent, as well as in Urganch and Khiva, and aroused great interest among dance lovers.

In this regard, the Art and Culture Development Fund under the Ministry of Culture of the Republic of Uzbekistan, the State Academic Grand Theater together with foreign partners prepared a ballet performance dedicated to this dance. and spread the dance art of Uzbekistan in the international cultural arena. The choreographer of this performance was Raul Raimondo. Rebecca. Choreographer Ballett Dortmund and NRW artistic director Juniorballett Dortmund.

Raoul Raimondo Rebeck was born in Berlin, where he studied and graduated from the Berlin State Ballet School. After school, he was invited to the State Opera Unter den Linden in Berlin and the Deutsche Oper in Berlin, where he worked as a leading ballet dancer for many years. He is a laureate of many prestigious national and international ballet competitions, such as the Prix held in Germany, Lausanne, Osaka, and Varna. Since 2008, he has been engaged in choreography, and his duets "No", "Elegy" and "Today - Yesterday is Tomorrow" are included in the repertoire of the Berlin State Ballet. In 2015, the ballet "Blind Dreams" for Ballet Hagen made a great impression on the audience and critics. In 2017, he created with great success for Universal Ballet Seoul, his production "White Dream" won the "Best Production 2017" award from Seoul Arts Center and was exhibited at EXPO 2017 in Astana/Kazakhstan. His ballets "What Time" in 2018 and "Beethoven-Immortal Love" in 2020 were very successful moments in the repertoire of the Astana Opera Ballet. He takes inspiration from real life examples, real events or historical events.

In 2021, Raimondo Rebeck will be invited to Uzbekistan to stage a new modern play at the initiative of the Fund for the Development of Culture and Art of the Republic of Uzbekistan. The first visit of the choreographer to Uzbekistan was to Khiva, the homeland of Khorezm dance, in order to get acquainted with this culture, traditions and customs. Gavhar Yaqubova was appointed as the chief consultant for this project. He carefully studied the history and culture of the Khorezm dance, after which he incorporated a number of stories and narratives into the storyline of the play. Active preparation of the whole team and Raymondo began. Rivka created a new performance "Lazgi - dance of love and soul".

The history of "Lazgi" is covered with legends and myths, which makes this dance magical and mysterious. It is these features that the chief choreographer, a graduate of the Berlin National Opera Ballet School, Raoul Raimondo, tried to preserve in the ballet. Rebecca. He has experience working with many famous choreographers. , danced in the productions of Roland Petit, Maurice Béjart and the great Rudolf Nureyev. "Rebecca's experience and unconventional approach to choreography made her the first candidate for the role of chief choreographer of the production" [5, p. 4].

The choreographer, who was satisfied with the Khorezm dance, confirming the ancient life, not only fully included it in the dramaturgy of the performance accompanied by the ensemble of "live" folk instruments, but also professionally performed the melody and song in Uzbek. retained elements of this expressive folk dance in almost every choreographic number. At the ballet performance, the audience saw only the classical example of "Lazgi" performed by Dilnoza, the soloist of the folk dance ensemble. Artikova.

According to People's Artist of Uzbekistan Gavkhar Matyokubova, Khorezm dance school has nine types of "Lazgi" dance. In addition to the classical model, the performance used the "Lazgi" comic, performed by clowns - folk comedians for a long time. The art of the Khorezm clown is one of the unique types of Uzbek traditional theater, which combines parody, grotesque, parody, dance and pantomime.

The implementation of international projects "Lazgi" indicates not only the interest of foreign choreographers in Uzbek dance, but also the positive changes in the preservation and promotion of national cultural heritage and the introduction of national dance art. future choreographers - teachers, choreographers - directors and leaders of dance teams to the best examples of Uzbek choreographic art.

References

1. Karimova R. Xorazm raqsi. – Toshkent: nomidagi nashriyot-matbaa ijodiy uyi. G. Gulyama , 1975 yil. – 116 b.
2. Raxmanov M.R. O'zbek teatri. – Toshkent: nomidagi nashriyot-matbaa ijodiy uyi. G. Gulyama , 1981. – 310 bet.
3. Tolstov S.P. Qadimgi Xorazm sivilizatsiyasi izidan. Moskva: Akademiya, 1948. - 328 p.
4. Babaev B.R. Sashar bilan suhbat Zarif . // Culture.uz sayti . 30/08/3029.
5. Bagdasarova G. Raqs sehri. // Culture.uz sayti . 09/06/2021.