

History of Khorazm “Lazgi” Dance

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Abstract

This article describes the history of Khorezmian dance - the history of Lezgi, the stages of development and the extensive research carried out in the process of development, their importance and place in the development of modern dance.

Keywords: art, lezgi, fire, history, research, dancer, experiment, tour, manuscript.

Among the types of art, there is an incomparable type close to the heart of the people, distinguished by its own content and deep meaning, which is the unique art of dance. Not only in Uzbekistan, but also among the peoples of Central Asia, the Lazgi dance, which is considered the cradle of dance art, is a beautiful art form that can show the ancient history, rich culture and spirituality of our people. The history of the emergence of Lazgi dance, its development, and the study of the path of development have been recognized as an important direction of art history for many years and have not lost their relevance over time. There are also types of lazgi that differ in their original performance styles, appeal, and content. It has many unsolved secrets. Lazgi has its own land, its own cradle, and it belongs to eternity. [1]

The first works from which we can get the first information and logical conclusions about the art and culture of Khorezm, especially Lazg art, are Herodotus' "History", Zoroastrianism's holy book "Avesta", Abu Rayhan Beruni's "Relics from Ancient Nations" and Mahmud Zamakhshari's "Muqaddimat ul -ada" works are useful sources for the scientific work of many scientists.

Also, S.P. Tolstov's "Ancient Khorezm", "In Search of Ancient Khorezm Culture", Iso Jabbarov's "Secret of Old Ruins", T. Qilichev's "Khorazm Folk Theater", V.I. Abdiyev's "History of the Ancient East", M. Rahmonov's "History of Uzbek Theater" and The manuscripts kept in the archives of Khorezm Mamun Academy are also of great importance.

In particular, in the works of "Avesta", "History" of Herodotus and "Relics of Ancient Peoples" of Beruni, information is provided, directly connecting the origin and formation of dances to hunting processes in primitive times, traditions and customs between peoples. During the Soviet Union, scientific research on the formation of lazg was based on the efforts of People's Artist of Uzbekistan, well-known ballet masters Tamarakhonim and Gavhar Rahimova, as well as Anash Choloq and Raviya Otajonova, in turning lazg into a stage dance.

The dance art of Khorezm captivated Tamarakhonim with its richness, variety and charm. "In the dances of Khorezm," says Tamarakhonim, "the delicate lyrics of Fergana lyrics and the noble grace of Bukhara dance are reflected, and these are the brightness, color, great enthusiasm, intense enthusiasm and joined together with passion" [2].

In 1937, the famous archaeologist-ethnographer, academician Sergei Tolstov went on a large-scale ethnoarchaeological expedition to study the secrets of the ancient Khorezm Empire.

Despite the suspension of the expedition, which carried out many excavations and intensive research, the good work for the development of dance continued[3].

As a result of these studies, Tolstov wrote a number of works on some elements of Lazg dance art. Many historical and philosophical information about Lazgi are mentioned in them. In particular, in the book "Ancient Khorezm" it is written that in the Middle Ages, people gathered in hotels and teahouses and danced towards the fire until they were exhausted in order to relieve their fatigue.

Another scientist, T. Obidov, in his book "Khorazm Clowns" noted that it is possible to observe the thousand-year-old traditions of fire-worshipping art and the improvement processes of the dance using the example of the fire dance.

Madamin Matkarimov, Hasanboy Yoldoshev, Razzaq Hasanov, Ullibibi Abdullayeva, sales employee Hurmat Habibullayev, head of the theater's clothing shop Arslon Otajhonov are among the employees who have worked in leadership positions in Lazgi dance at different times.

Masters Sharip Togonov, Davlat stunaychi, Kadir stunaychi, Kuronboy Bobojonov, Kadir Bobojonov, who lived and worked at the end of the 19th century and the beginning of the 20th century, were also skilled performers of lazgi.

Although in practice there are many people who contribute to the development of the art of dance and spread it widely among the people with new methods, there are not many scientific works done in this regard. You can get a lot of information about thoughts and opinions about Lazg, its development and development stages from other sources on the history of Central Asia, Movarounnahr, especially Khorezm, and from articles published in Uzbekistan and foreign countries. However, in these works, the Lazgi dance is not fully and perfectly covered. It was only natural that a specific work devoted to the Lazgi dance should be available, a wonderful gift for inquisitive scholars as well as all readers interested in the field.

One of the first and most important researches in this regard was carried out by the famous dancer Gavharkhanim Matyokubova, a child of the Khorezm people. G. Matyokubova is considered the first Uzbek dancer to conduct scientific research on the Lazgi dance she performed. In 1993, G. Matyoqubova presented a brochure entitled "Ofatijon Lazgi" with the intention of providing valuable information on the emergence, history, and uniqueness of Khorezm dances, especially Lazgi dance types.

The People's Artist of Uzbekistan, researcher and ballet master Gavhar Matyokubova, not limited to this, presented to the readers a work summarizing his life experiences in the field of art of almost sixty years, which can be called a unique Lazgi encyclopedia. This book, which was published in 2017 in a thousand copies, was developed in cooperation with journalist Sharqiya Eshjonova, and it contains very comprehensive information.

It is also gratifying that Ustoz Gavhar Matyokubova, taking into account the suggestions of many art connoisseurs, decided to publish the classic dances that are part of the "Lazgi" dance system, enriched with photo-materials from the concert tours held in more than 40 countries of the world. [4].

Lazgi dance, which shows the way of life, culture and art of Khorezm people in artistic images, is widely studied by foreign scientists. For example, independent dance researcher Roza Verko writes in her article: "Lazgi means seeing Khorezm. Lazgi is a feel-good dance that makes you feel the joy of life or the excitement of life. It is believed that the ancient word "lazgi" means "trembling", which describes a very violent movement of the body, accompanied by lively musical rhythms and expressive facial expressions. [5].

It is known from history that in the 16th-18th centuries, Khiva gathered the best examples of the art and culture of that time, and later it was one of the cities where the art of music, theater and dance developed. A group of performers with many talents came to this city and delighted our people with their art and culture.

Bekjon Madrimov, Sultan Otaniyozov, Oliya Otamurodova, Reyim ota, Qambar bola, Kadir bola, Kanarak bola Saidov, Jummi, Kadirbergan Otajonov, Karim Olloberganov, Rimajon Matkarimova, Khudoibergan to preserve and develop Khorezm dance performance style and traditions in new social conditions. 'q-toq', Gavhar Matyokubova and others have a great and incomparable place[6].

Today, as a result of their hard work, Lazgi has received the great name of the goldsmith of Uzbek dance art.

In conclusion, it should be said that our country is rich in cultural and artistic examples. In particular, as we said above, the creation of the art of dance has been progressing from the beginning of mankind to the present day. It is necessary to carry out research and organize expeditions in order to further study Khorezm lazgi, which is the most attractive of all dances. As a result of these studies, we believe that it is necessary to raise the writing of scientific treatises and articles to a new level.

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