

# КУЛЬТУРОЛОГИЯ

**Khulkar Khamroeva**

Senior lecturer at the Uzbek State Academy of Choreography,  
candidate of philological sciences

**Shukhrat Tokhtasimov**

Rector of the Uzbek State Academy of Choreography, Associate Professor

**Sabina Khojueva**

academic lyceum student at Tashkent State University of Law

## THE ROLE AND SIGNIFICANCE OF NATIONAL VALUES IN NATIONAL DANCE

**Abstract.** Khorezm has long been a land of science, enlightenment, literature and art. The people of the oasis are taking a bold step on the path of growth and development, drawing strength, encouragement, inspiration, creation and embodying such qualities as creativity, beauty and goodness from these cultural heritage and spiritual sources. The ancient dance "Lazgi" is an integral part of the rich spiritual and cultural heritage of the Uzbek people. There are 9 types and "Harmon lazgi" is based on the art of khalfa. It is known from history that our people have always strived for goodness, peace, harmony and brotherhood with other nations. Traditions, celebrations and ceremonies inherited from our ancestors, as well as songs and melodies clearly show the human qualities of our people. The art of Khorezm caliphate is one of the values that express the national identity in a unique way. It is known that this direction also played an important role in the art of singing, and the khalfas sang epic works, terms and lapars. This direction of singing was prevalent mainly among women, and those who sang in this direction were called khalfas. The word "khalfa" has different forms in different historical periods, and its lexical meaning means "singer", "leader". The article analyzes the root of "Harmon lazgi" - the art of khalfa.

**Keywords:** Khorezm, "Lazgi", Tuprokkala, women's party, khalfas, plates, harmonica, lapar, cultural heritage.

Globalization is a process that is developing under the influence of science, technology, modern communications, thanks to the intelligence, talent and hard work of mankind. In the intensity of this process, it is important to protect our national spirituality and culture, our art and literature from negative influences. As said our President "We have a great history worth envying. We have great ancestors worth envying. We have incomparable riches that are worth envying. And I believe that if we have a chance, we will have a great future, a great literature and art, which is worth envying".<sup>1</sup> At the heart of this idea are high humanism, love for the motherland, respect for our history, which can serve as an example for young people.

Khorezm, the land of miracles, is our great history, our incomparable wealth. It is a great responsibility for us to study the roots of its ancient and modern culture and art. After all, the history of the sacred place where the "Avesto" was created, its magical culture has always been of interest to the world community. In this priceless monument, the doctrine of "good thoughts, good words, good deeds" was put forward.<sup>2</sup> Over time, the movements in these ceremonies laid the groundwork for the creation of the first dances. The Greek philosopher Herodotus, known as the "Father of History" (between 490 BC and 480 BC - about 425 BC), wrote in his history that the massacres on the banks of the Amu Darya lit a fire at night and sang until

the fire was extinguished. They danced in praise.<sup>3</sup> Abu Rayhan Beruni's work "Monuments of ancient peoples" also provided important information about the art and culture of Khorezm. The scientific research of many archeologists is devoted to the history of Khorezm musical culture, ancient words and musical instruments. They have thoroughly studied the history, social system and culture of the primitive, ancient and medieval religions of this legendary land. The shaft in the soil wall. The image of a woman playing the chiltor of the 1st-3rd centuries is also a unique find of scientific expeditions. Goodness and beauty are also sung in the dance "Lazgi", which has its historical roots in the "Avesto". The ganch statues and terracotta paintings depicting musical instruments and dancers found in fortresses such as Qoyqilgankala, Tuprakkala, Jonboskala, and Qirqqizkala indicate that the art of music is very ancient in the country.

In the epics of Khazrat Mir Alisher Navoi "Sab'ai Sayyar" from the language of a stranger from the seventh climate:

Menki, tushmish buyon guzor manga

Mulki Khorazm erur diyor manga.

San'atim anda soz cholmoq ishi,

Bilmayin men kibi ishimni kishi

Ilmi advori fanni musiqiy,

Mendin ul ilm ahli tahlqiqiy<sup>4</sup>. It is said that art flourished in Khorezm in the 15th century. The word

<sup>1</sup> Meeting of the President of the Republic of Uzbekistan Sh.M.Mirziyoev with creative intellectuals Uza, August 3, 2017.

<sup>2</sup> G.Matyoqubova, Sh.Eshjonova Lazgi Urgench, 2017., -P. 13

<sup>3</sup> The same source, -P. 18

<sup>4</sup> A.Navoi, Sab'ai Sayyar, -P. 258

"Advor" is derived from Arabic and means "a branch of musicology, music theory is the old notation method of oriental music." This means that in ancient Khorezm not only the art of music and dance, but also the science of notation was developed. Or, a well-known Russian archaeologist, prof. L.R Sadokov in his research, wrote about percussion instruments, musical circles where ceremonial songs were performed, and dancers who played with plates on the basis of sources found in Tuprakkala.<sup>5</sup> According to Rahmatjon Kurbanov, a well-known performer of Khorezmian magic suvaras and Honored Artist of Uzbekistan, "Dance is a very ancient art, born before the formation of the human language. ... The level of a person who watches the art of dance and understands its meaning is ten times higher than a person who can listen to music".<sup>6</sup> It is known that there are 9 types of Khorezm "Lazgi", which are: "Masharaboz Lazgi", "Qayroq Lazgi", "Dutor Lazgi", "Surnay Lazgi", "Saroy Lazgi", "Changak Lazgi", "Khiva Lazgi", "Harmon Lazgi", "Khorezm Lazgi". In this article, we want to think about "Harmon Lazgi", which has preserved the traditions of the plate dance movement.

In the Khorezm region, weddings and ceremonies, which used to be common to all, were later held separately for men and women in accordance with the rules of Islam. Thus arose the art of women creating for the inner courtyard. They were popularly known as "khalfas" and occupied many fields of art, beating angishvona, plates, spoons, bowls, rust, shards, circles, dancing to their tune and warming the circle. One of the khalfas played the bowl and the other rang the bell or rust. The third one sang and danced, and these movements alternated. "As a result, a new direction in Khorezm art has emerged".<sup>7</sup> This unique art form is not found not only in other regions of Uzbekistan, but also in any other country in the world. The term "Khalifa" also means "disciple of the master. In the 5-volume "Explanatory Dictionary of the Uzbek language" - to follow one another; swap} 4. Folk. A woman performing local folklore in the Khorezm oasis.<sup>8</sup>

Colorful gazelles, songs from folk epics, folk dances and dances played a key role in the work of the Khalfas. In the golden months of that period, the art-loving girls who learned to read and write learned from the famous khalfas. The Khalfas used to take the apprentices with them in women's circles. They sang and danced together. Over the centuries, the art of women's dance has developed along with the creation of khalfas. They had the talent to say lapar, to dance, to write poetry. Researcher J. Kobilniyozov's book "Khorezm folk songs and games" noted that the khalfa movement began in the late 18th century. Well-known art critic I. Akbarov's "Dictionary of Music" this date is indicated as the 19th century.<sup>9</sup> In our view, J.

Kobilniyozov's scientific conclusion is closer to the truth.

Literary scholar T. Jalolov praises the work of Khorezm khalfas: "Khalfas must master three types of art, namely, to be musicians, singers and dancers. Khalfas are the queens of weddings, girls' gatherings, and women's feasts: they participate in weddings and add joy to joy; playful melodies, charming songs sow the seeds of good feelings in the hearts of the wedding guests. That is why the people of Khorezm applaud and honor these merry fairies and write hymns in their honor".<sup>10</sup>

Experts divide the khalfas into three categories:

1. Khalfas who read religious books and propagate Islamic beliefs during Ihsan campaigns.

2. Khalfas who memorize religious epics and sing marches.

3. At parties and weddings, at women's gatherings, they sang folk songs and lapars, ghazals spread among the people, and poems they wrote, and they were musicians, dancers, and singers.

While the religious and enlightened khalfas narrated exemplary hadiths and stories about religious traditions in mourning and ceremonies in a language close to the people, that is, in a mass form, the repertoire of khalfas who went to weddings and excerpts included excerpts from popular epics, lapars and sayings. According to the unwritten rule of khalfa, the khalfa who attends the wedding does not go to the condolences, and the khalfas who attend the mourning ceremony do not go to the wedding as the performer. Some strong-willed khalfas memorized whole-headed epics.

Khalfas are usually divided into two components: solo and group-shaped halves. The khalfas of the first group perform epics and songs without words. They are famous for reciting epics from memory or from manuscripts and books in a pleasant, resonant tone, performing wedding songs with the content of "yor-yor", "kelin salom", "muborak". Roziya Matniyoz qizi, Saodat Khudoyberganova, Poshsho Saidmamat kizi, Anbarjon Ruzmetova and Anorkhon Razzokova are known as solo "khalfa".

Ensemble khalfas often consisted of three people. The teacher played the harmonica and sang, accompanied by her circle, and sometimes danced. The dancers, on the other hand, warmed the circle with a whip. When it comes to yalla and horn lapars, in most cases the circle is affected. The combination of these formed a unique ensemble. They sang folk epics, wedding songs, lapars and yallas, works of their own or other contemporary artists, accompanied by harmonies and circles. The key word of the khalfas, which is widely used today, was brought to Khiva by traders from Eastern Europe in the middle of the 19th century.

<sup>5</sup> Sadokov L.R. "Musical Archeology of Ancient and Medieval Central Asia: Percussion Instruments." M.1996. -P.35.

<sup>6</sup> Qurbonov R. The mysterious world of art. Art 1, T. 2011., -P. 32.

<sup>7</sup> Matyoqubova G. Eshjonova Sh. Lazgi "Quvanchbek Mashhura LLC" Urgench, 2017, -P.73

<sup>8</sup> OTIL, T., 2006, 4-j.

<sup>9</sup> Akbarov I. Dictionary of music. "Teacher" T., 1997

<sup>10</sup> Jalolov "Uzbek poets" Publishing house of literature and art named after G. Gulom. T., 1980.

The harmonium had two forms, the button and the accordion (piano). In our dictionaries, it is defined as follows:

**HARMONY** - {yun. Harmonikos - synchronization; equal-sized, proportionate} Two-sided folding, keyboard musical instrument. HARMONY is a modified version of the Russian musical instrument harmonica. This musical instrument with a series of diatonic sounds has been popular in Khorezm since the 19th century. Sherozi and Safo Mughanniy, famous singers of Khorezm, sang to the accompaniment of their own harmonies. Harmonies are also common among Khorezmian women and girls.<sup>11</sup>

The harmonium was in harmony with the Uzbek national music, and the introduction of this word allowed the caliphate to be further refined and improved. It is especially widely used by older creative women because it is easier for them to find the keys with their fingers without seeing them, and because they are easier to play than other musical instruments. It should be noted that in the past, the term *khalfa* was not used for women who sang with a bowl, a flute or a *dutar*. They were simply called female singers. With the advent of the harmonium, these female singers became popular as "*khalfa*". *Khalfaism* also differs from each other in terms of territory. For example, in Khiva, Urgench, and other nearby districts, it is sung to the accompaniment of harmonies and *doira*, while in Khanka, Turtkul, and Shobboz (now Beruni district), the song is often sung by beating each other. *Khalfas* such as *Onabibi Qori* (pseudonym *Ojiza*), *Shukur Olloquli kizi*, *Xonim suvchi* were famous for their high skills and unique voice. *Ojiza Khalfa* has created passionate poems and songs mainly on the theme of love. These songs are full of noble ideas of Uzbek women, such as honor, loyalty, love with all their being, cherishing beautiful feelings in the heart, glorifying family and pure love. The same emotions are expressed in their dances. The art of *khalfas* consists mainly of songs and chants in a relatively low volume in a compact range belonging to the women's circle, which are unique to women, and charming dances that move the heart. In particular, the *lapar* type, which is said to play with the *kayrak*, brought great fame to the *khalfa* dancers.

The *khalfas* had to know how to play the circle, the harmonium, the plate, the bowl, the rust, the shard, the *angishvana*, and of course the beautiful dance. *Yaqut khalfa*, *Guljon khalfa*, *Shukurjon khalfa*, *Anash Maryam*, *Oyimjon khalfa*, *Sharifa Nogay*, *Ogil Nogay*, *Onajon Sobirova* (*Anash lame*) are the most talented artists of their time. The founder of "*Harmon Lazgi*" is *Anajon khalfa Sabirova*, popularly known as *Anash*

*lame* (1885 - 1952). She was the first of the women to perform a solo dance in public, a woman of great talent and unparalleled courage. Her dance "*Lazgi*" and several movements of dance form the basis of the Khorezm dance school. "The most famous *Onajon khalfa Sabirova* has done a great job in preserving the composition of the *khalfa*, playing the harmonica and singing, playing the dancers, especially the women's dance".<sup>12</sup>

In this type of *Lazgi*, mainly women dance, and "*Harmon Lazgi*" played a key role in the formation and development of Khorezm women's dance. The most popular type of dance is "*Chanak lazgi*" or "*Lagan lazgi*". During the Khanate period, it was one of the most unique dance styles. Exhibitions and competitions were held in the palaces on her performance. Today, it is performed by leading dancers of the Khorezm Dance Ensemble *Dilnoza Artikova*, *Dilnoza Mavlonova*, *Oksana Davlatova* at international festivals abroad.

In general, *khalfa* has a long history, which is based on the art of dance in a broad sense, as well as the style of *baxshi*. The school of folk epics is also related to this art. Even today, many *Khalfas* work in the Khorezm oasis. They make a worthy contribution to the further development of our spiritual life, singing *lapars* and dancing on various topics, while preserving our ancient national values. So, we have a responsibility to pass on this priceless heritage from our ancestors to future generations.

#### REFERENCES:

1. Meeting of the President of the Republic of Uzbekistan *Sh.M.Mirziyoev* with creative intellectuals *UzA*, 2020, August 3.
2. *Matyoqubova G. Eshjonova Sh. Lazgi Urgench*, 2017, -P.73.
3. *OTIL, T.*, 2006, vol. 4, -P. 367.
4. *Qobilniyozov J. Khorezm folk songs and games. T.*, 1975. -P. 17
5. *Akbarov I. Dictionary of music. "Teacher" T.*, 1997.
6. *Jalolov T. "Uzbek poets" T.*, 1980. -P. 232.
7. *National Encyclopedia of Uzbekistan, T.*, 2001 9-j. -P. 482
8. *Itina M.A. Khorezm expedition - the main results and prospects of research. Culture and Art of Ancient Khorezm. M.*, "Science", 1981
9. *Sadokov L.R. Musical archeology of ancient and medieval Central Asia: percussion instruments. M.*1996, - P. 35.
10. *Qurbonov R. The mysterious world of art. Art 1, T.* 2011., -P. 32.

<sup>11</sup> *Akbarov I. "Dictionary of Music", "Teacher" T.*, 1997, -P. 64.

<sup>12</sup> *National Encyclopedia of Uzbekistan, T.*, 2001 9-j. - P. 482.