



LINGUCULTUROLOGICAL PROPERTIES OF "HARMONY LAZGISI"

Hulkar HAMROEVA,

Candidate of Philological Sciences, State of Uzbekistan

Senior Lecturer at the Academy of Choreography

Tomaris A`zam Butunbaeva,

Basic doctoral student of Samarkand State University

Annotation

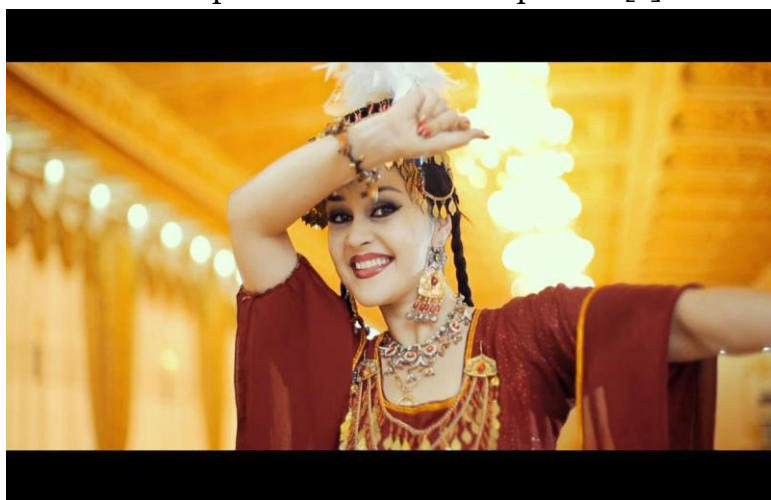
This article analyzes the ancient roots, history and description, as well as the linguocultural features of "Harmon Lazgisi", which belongs to the category "Khorezm Lezgi dance" in the interpretation of dance movements and performance methods.

Keywords: half, plate, harmonica, rock, value.

In studying the cultural, spiritual, semiotic-communicative features of the art of dance, it is important to study the content of choreographic terms, which can be a leading tool in revealing the specific nature of dance.

Recent research has evaluated the use of human body movements in a figurative sense as a metaphor. Behavior specific to other objects is also a metaphor for a perceptual act based on a semiotic event that occurs through the movement and sound of human body parts.

In the Resolution of the President of the Republic of Uzbekistan dated September 28, 2020 "On the organization and holding of the International Festival" Lazgi "Khorezm Lazgi dance", which has a special place in the rich history of dance in our country, is famous not only in Uzbekistan but also abroad. The fact that the Khorezm Lezgi Dance has been included in the list of intangible cultural heritage of mankind by UNESCO also proves that it is a unique art. [1]





To create dance schools based on the traditions of "teacher-student", we need to study the historical roots of our national dance and their. It is a great responsibility for us to study the ancient culture of Khorezm, which goes back several thousand years, and the roots of its multifaceted art. The past, cultural heritage, legends and myths of the land of miracles, where Avesto was born, have always amazed the world community. Honorary Academician of the Academy of Sciences of Uzbekistan, Honored Scientist of Uzbekistan SP Tolstov's research on the history of ancient Khorezm, in addition to the world-famous books, includes 11 volumes of manuscripts. [2] For 32 years (1937-69) as the organizer and leader of the Khorezm archeological and ethnographic expedition, the scientist studied the history, social system and culture of the primitive, ancient and medieval religion of this legendary land. The image of a woman playing the harp on the wall of the soil of the 3rd-1st centuries BC is also a unique find of this scientific expedition. In ancient times, folk dances, performed by methods such as clapping, whipping and beating sticks, and imitating animals, became perfect over time and became professional dances. Rock paintings and movements in the examples of applied decorative arts testify to the long history of the Uzbek national dance. Professor LR Sadokov, in his research on the history of Khorezm musical culture, says about ancient words, percussion instruments, musical circles with ceremonial songs, dancers playing with plates on the basis of sources found in Tuprakkala: The dancer stands next to the audience. He raised both hands over his head. Standing on tiptoe, he plays to the sound of a plate in his hands. "[3]



The traditions of this plate dance movement are clearly preserved in Harmon Lazgi. And it has evolved inextricably linked with ceremonies, celebrations, traditions. The essence of the musical text reached the audience faster and easier through dance moves. Based on the content of the song, new movements were invented.



According to Gavhar Rakhimova, a researcher at the Khorezm Dance School, "I saw young and old people singing and dancing there. For me, it was an amazing sight. I was immersed in the atmosphere of its own beauty and originality, fiery dances, charming melodies. If it were possible, I would call these dances and styles of performance "Nozli otasin dances". While it was nice to see this art, it was much harder to perform them. It was very difficult for me to study Khorezmian dances, especially the features and symbols of Lazgi dances. In order to study them, I stayed in Khorezm for a month and even got a job as a dancer. Anash the cripple (Onajon Sobirova) helped me a lot. I lived in her house for the purpose of scientifically studying her dances. In addition to dancing, Onajon Sabirova also knew how to play the harmonica. In general, these creative women-artists, who are called khalfas, all knew how to play words, dance, circle and percussion instruments. I saw that no one could play Anash's lame Lazgi like Anashjon, who was hailed as the "mother" of the miraculous Lazgi dance. " [4]

People's Artist of Uzbekistan Gavhar . Matyoqubova: "The series "Lazgi" is very colorful, one does not repeat the other. In the legendary land, women and men used to hold weddings and gatherings together. Later, according to the rules of Islam, it became customary to hold separate ceremonies for men and for women." [13]

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. According to art critic S. Sobirova, women who performed Avesto have been called khalfas in the past. The antiquity of the songs and dances of the Khorezm khalfas undoubtedly contributed to the transmission of not only the ancient rituals and melodies of worship, but also the most ancient "Lazgi" ways. "[5] One of the halves 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 Khorezmian art has emerged" [6]. This unique art form is not found only in other regions of Uzbekistan, but in any nation of the world. It is impossible to imagine a circle of women at various public festivals, weddings and mourning ceremonies in Khorezm without kha`lfas. The term "Khalfa" also means "disciple of the master." In the "Explanatory Dictionary of the Uzbek language" - to follow one another; swap] 4. Folk. In the Khorezm oasis, a woman performing local oral art "[7].

It is known that in the book "Yasna" of the Avesto there are 17 "goh" songs. Memorizing them during prayer was an important means of purifying the heart. According to the scientist H. Abdullaev, women who recited "goh" by heart were called "kalpa" at that time. [8]

The art of national dance, which gives the audience an aesthetic pleasure, spiritual pleasure, tells the story of the ancient past, national values, dreams and aspirations of the people through actions and gestures. The events of the past and present are twisted in attractive and elegant movements. It is the unconditional conversation of the soul with the past and the future. Literary scholar T. Jalolov praises the work of Khorezm khalfas: "Khalfas must master three types of art, that is, be musicians, singers and dancers. The Khalfas are the queens of weddings, girls' gatherings, and women's feasts: they attend weddings and add joy, rejoicing, rejoicing; 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. "[9]



According to ethnographer T. Kilichev, "Khalfas sang and danced lapar and yalla not to musical instruments, but to the rhythms of finger-worn angishvonas, plates, shards, and rust on the wrists. "Women have also learned to play the Lezgi, which they have been playing for a long time." [10]

Halves 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 reading 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 Khudoiberanova, Poshsho Saidamat qizi, Anbarjon Ruzmetova and Anorkhon Razzokova are known as solo "khalfa". From 1895, the daughter of the famous Khiva caliph Saidamat sang songs and epics to the accompaniment of harmonies and gained great fame among the people. [11]

Ensemble khalfas usually consist of three people. The teacher played the harmonica and sang, accompanied by his 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 to the accompaniment of harmonies and circles. 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 popular among 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 the term khalfa has not been used in the past to refer to women who sang with a bowl, a kayak or a dutar. They were simply called female singers. With the advent of the harmonium, these female singers began to be called khalfas. Khalfaism also differs from each other territorially. For example, in Khiva, Urgench, and nearby districts, it is sung to the accompaniment of harmonies and doira, while in Khanka, Turtkul, and Shobboz (now Beruni district), it is often sung by beating each other. Onabibi Qori (pseudonym Ojiza), Shukur Olloquli qizi, Xonim suvchi and others were famous for their high skills and unique voice.

Ojiza Khalfa has created passionate poems and songs mainly on the theme of love. Many of his songs, such as "Where did you get this flower from?" has been captivating fans. 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 creative collaboration of the musician and the dancer is invaluable in making them more impactful and alive.

These dances express exactly the national feelings. The art of khalfas consists mainly of songs and chants in a compact range, sung in a relatively low voice, which are unique to women, and captivating dances that move the heart. Especially the lapar type, which is said to be played with a kayak, brought great fame to the khalfa dancers. The dance moves, on the other hand, were constantly polished and enriched. Consequently, a true work in the art world is born, first of all, through inspiration and pleasure, captivates the hearts of many, and the dancer's talent, skill, creative skills learned from teachers are perfected due to true professionalism.

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) were the most talented artists of their time. The founder of Garmon Lazgisi 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 man of great talent and unparalleled courage. The dance "Lazgi" created by this talented artist and dance movements consisting of several series form the basis of the Khorezm dance school - the root of the bullet. "The most famous Onajon khalfa Sabirova played an important role in preserving the composition of the khalfa performance, playing the harmonica and singing, dancing, especially in bringing women's dance to the stage" [12].

In this type of Lazgi, mainly women dance, and "Harmon Lazgisi" played a key role in the formation and development of Khorezm women's dance. Onajon Sabirova was a professional dancer from the people.

People's Artist of Uzbekistan Gavhar Rahimova praises her skills as a skilled dancer: "Anyone who saw her for the first time thought she was preparing to jump. Her legs were moving spontaneously in accordance with the music. As Anash raises her lame hand, it seems to the viewer that she is calling someone, striving for the sky, listening to the future. Lezgi's tones gradually accelerated, and the dancer created dance moves on these tones, which seemed to be filled with feelings of hijra and nostalgia. The women who came to the party, the wedding, also attended, did not stay away from the dance.

When the harmonies were performed, the khalfas and the women applauded "joqu-joqu" and "kish-taka-kishtak" led to the development of the "Lazgi" dance in a new form. At that time, Anash was lame in her fifties and sixties. One leg was shorter than the other, and such a weakness was also present in his hand. Surprisingly, at first, when I watched her dance, I didn't even notice that she was crippled. He lived in a dance in which, without human consciousness, there would be legendary, unrepeatable movements." [13]

Popular among the people, the most performed "Harmon Lazgisi" expresses the populism and authenticity of the events of antiquity in a unique way. Its techniques and forms have changed over time. But it has not lost its original content and basic types of action. It is rare for the creations of the Khalfas to repeat each other. Among the people, the famous khalfas were always in search, creating new melodies and dances. They are constantly looking for ways to increase the color and attractiveness of movements and tones. In the performance of "Harmony Lazgisi" the dancer delves deeper into the content of music and text. Word and action enrich each other. This harmony enhances its impact and makes it the original gem of the Khorezm dance school converted Over time, dances, such as cities and customs, have also become more civilized, intricate, and embellished with elegant finishes. As their types and categories increased, so did the rhythmic technique and the content of the text. Today, "Harmon Lazgisi" is performed by talented dancers Dilnoza Mavlonova, Dilnoza Artikova, 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. In the process of performance, the dancer's aesthetic imagination, talent and skill are enriched. The audience felt an extraordinary mysterious charm in every dance performance, becoming a captive of it.



After all, the fact that "Khorezm Lazgisi dance" is included in the list of intangible cultural heritage of mankind by UNESCO also proves that it is a unique art. "[1] In Khorezmian dances, bright pieces of history, attractive movements in line with the values of national intelligence, inner sufferings of the human psyche, joys and sorrows, ups and downs are reflected in both depressing and exciting scenes. Dances born in certain areas of the oasis were formed, developed and passed through the screams of the period, bringing different cultures closer together. They speak about the way of life, customs, traditions and culture, intellect and values of our ancestors. The art of national dance is a spiritual reflection of the promotion of our values and culture. Just as light shines in the darkness, so does the Harmony Lazgis shine brighter in the turn of the century.

Also, the school of folk epics, which was restored due to independence, is in some ways related to the art of "Harmon Lazgisi". Even today, many Khalfas work in the Khorezm oasis. They sing lapars and dance on various themes, make a worthy contribution to the further development of our spiritual life, while preserving our ancient national values, giving the audience vitality, enthusiasm and aesthetic pleasure. So, we have a responsibility to pass on this priceless heritage from our ancestors to future generations. After all, we must not forget that our national dances are a spiritual bond that connects our rich history with our great future, our great Motherland, the beginning of world civilization, a beautiful symbol of our noble intentions.

It is no coincidence that in the last five years, one of the main points of the national-spiritual-enlightenment revival, special attention is paid to the art of dance as a promoter of rich national and universal values. The importance of restoring and enriching the historical methods of "Harmon Lazgisi", which are part of the "Khorezm Lazgisi" series, in raising the spiritual and aesthetic world of young people, strengthening national traditions and values is incomparable.

References:

1. Meeting of the President of the Republic of Uzbekistan Sh.M.Mirziyoev with creative intellectuals UzA, 2020, August 3.
2. Resolution of the President of the Republic of Uzbekistan "On the organization and holding of the International Festival" Lazgi ", UzA, September 28, 2020.
3. Resolution of the President of the Republic of Uzbekistan "On measures to radically improve the system of training highly qualified personnel in the field of dance and further development of scientific potential", UzA, 2020, February 4
4. Akbarov I. Dictionary of music. "Teacher" T., 1997
5. Jalolov T. "Uzbek poets" T., 1980.
6. National Encyclopedia of Uzbekistan, 7-j.T.2006.
7. Abdullaev H. Word magic. TDPU Publishing House, T. 2005.
8. Akbarov I. Dictionary of music. "Teacher" T.1997.
9. Itina M.A. Khorezmskaya ekspeditsiya - osnovnye itogi i perspektivy issledovaniy. Culture and art of ancient Khorezm. M., "Nauka", 1981.



10. Kobozeva I.M. Semantic problems of analysis of political metaphors // Vestn. Mosk. un-ta. Philology. 2001. № 6. 132–149- p.
11. Qilichev T. Types of Lezgi dance. Selected works. Urgench, 2020.
12. Kobilniyozov J. Khorezm folk songs and games. T., 1975.
13. Matyoqubova G. .Lazgi. Tashkent, 2020.
14. Muhammadjonov A. The philosophy of history is a mirror of spirituality. “Uzbekistan”, T.2015.
15. Rahimova G. On the memorial road. Young Guard, T. 1973.
16. Sadokov L.R. Muzykalnaya archeologiya drevney i srednevekovoy Sredney Azii: udarnye instrumenty. M.1996.
17. Annotated dictionary of the Uzbek language. 3-j.T.2007.
18. National Encyclopedia of Uzbekistan, T., 2001 9-j.
19. Yusupov Yu. Khorezm poets "Science" T., 1988.