



HISTORY OF FORMATION OF SURKHAN FOLKLORE DANCE ART

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Abstract: This article discusses the stages of formation of Surkhandarya folklore dance art. Also, the importance of the art of dance in Surkhan's folk music creation is explained.

Key words: jamalak, dombira, chanqovuz, dance movements, imitation of nature, folklore-ethnographic.

During the years of independence, our state gave priority to the development of culture and art in our country, the establishment of modern culture and art institutions based on world-class best practices, the strengthening of their material and technical base, and the comprehensive support of creative intellectuals. is getting married. Such practical work is still ongoing. In particular, in accordance with paragraph 2 4 of the Decree of the President of the Republic of Uzbekistan dated February 15, 2017 No. PF-4956 "On measures to further improve the management system in the field of culture and sports", the variety show "Uzbeknavo" and the state institution "Uzbekkonsert" was established on the basis of the national dance association "Uzbekraqs", and a new department - the department for the development and organization of dance and choreography art activities was launched within the institution. In addition, on September 22, 2017, the "Uzbekkonsert" state institution of the Ministry of Culture of the Republic of Uzbekistan held a scientific-practical conference on the topic "The history of the development of the national dance art, current problems and modern concepts". This is one of the great opportunities for the further development of the Uzbek national dance art in the future.

Performance style and heritage of Surkhan dance school.

Each historical process left its mark on the life and culture of the people. Since the Surkhan region is a transit station of the ancient Great Silk Road connecting the North with the South and the East with the West, the peoples living in this area have been in constant contact with the neighboring countries and peoples. As a result, a unique culture emerged in the Surkhan oasis. Art historian L. Avdeeva writes in her book "From the history of Uzbek national dance" that "Dance is an art that exists in time and space, in which the artistic image is created by the rhythmically organized pictorial and expressive aspects of the human body." . Dance is not a national art. Perhaps it is a product of universal human artistic creativity and is a kind of art characteristic of all nations of the world.

Every dance reveals a side of human spirituality. Uzbek national dances have been born from the people's life, nature, space, symbolic ceremonies, the people's character and have depicted the life of this people. Therefore, the art of Qam dance has been living as a part of the culture and enlightenment of the life of our people. These processes can also be seen in Surkhandarya dances.

About the dances of the Surkhan oasis, there is nothing written about the style of the Surkhan dance, in the book "From the history of Uzbek national dance" by L. Avdeeva, published in

2001, there are also brief general statements about the dance style of the Surkhan oasis, and some information about the Boysun district. just taken.

The extreme nationalism of the dance art of the Surkhan oasis, as well as the fact that the above-mentioned direction was accepted by the local leaders in the Soviet ideology as an antiquated style due to the uniqueness of the folk art, also contributed to the development of the Surkhandar dance style, its various seasonal, ceremonial customs and traditions. interfered with the preservation and preservation of its traditionality and had a negative impact on its development. More scientific research is required about the style of the Surkhan dance school, the dances belonging to the school, and the depiction of various movements in the dances.

In the 1980s, the folklore ethnographic ensemble "Boysun" began to collect and restore the ancient songs of our people. They also performed the ritual song "Sust Xotin" in a "staged" form, which was revived after the request of the population. In it, the participants of the ceremony danced to the performance of the song and did various interesting things. In the ritual dance, which was collected and collected by the Boysun Folklore Ethnographic Ensemble, men and women danced together, spreading their ears, opening their palms and paws, sometimes spinning, sometimes moving rhythmically on their feet, praying to the sky in the chorus of songs.

Classical dance can be divided into the following three schools:

- ❖ *Khorazm;*
- ❖ *Farg'ona;*
- ❖ *Bukhoro.*

Folk dances of each region are distinguished by their styles, costumes and musical works. Every folk dance is a performance where the dancer tells about his culture, history and life. Surkhan folk dances are very bright. Such dances include old songs and brilliant acting skills of the dancers. There is passion, intrigue and pressure. Old kitchen utensils - wooden spoons, plates or jugs are often used in such dances.

Based on the goal we have set for ourselves, about the Surkhan dance school formed in the territory of the Surkhandarya region, which has not been well studied, scientifically reviewed, and not well covered in the literature, and the historical roots of this dance school, the path of development, When we think about its current situation, the skull of a Neanderthal child found in Teshiktash belt, which is considered to be the residence of Neanderthal people belonging to the stone age in Machai village of Boisun district, and the pictures drawn by primitive people on the rocks in Zarautsoi gorge, testify that the Surkhan oasis is one of the areas that have been the cradle of mankind since ancient times. will give.

Over time, after the emergence of states and religions, this heavenly land became a very crowded area. The territory of the Surkhan oasis experienced historical processes in the composition of the ancient Bactrian state, the Kushan empire, the Arab caliphate, the Turkish khanate, and the empire of Timur the Great. The local population practiced totemistic beliefs, Zoroastrianism, Buddhism and Islam. Every historical process has left its mark on people's life and culture.

Since the Surkhan region was a stop on the ancient Great Silk Road connecting the north with the south and the east with the west, the peoples living in this area had constant contact with the neighboring countries and peoples. As a result, a unique culture emerged in the Surkhan oasis. The art of dance lives with its creative performers. Old people who were experts and

performers of ancient dances of Surkhan oasis passed away. However, Surkhan dances did not disappear completely. When writing about the style of the Surkhan dance school and the dances belonging to this school, the description of various movements in the dances, we creatively used the materials collected in the "Boysun" folklore-ethnographic ensemble under the Central House of Culture of the Boysun district.

The people who lived in the territory of Boisun district experienced the historical experiences of all the Turkic peoples who lived in Central Asia. This area is located on the trade route, one of the strategic points of the ancient Silk Road, and the village of Darband, historically known as the "Iron Gate", served as a customs service, connecting not only the country of Bactria with Movarounnahr, but also the northern countries with India. It was one of the main caravan routes. Naturally, because it is located at the crossroads of cultural relations, the cultural and spiritual potential of the people living in this area was high.

Legends about the songs of the son of Davlatmamat and Mulla Juma Dutori are still alive among the people of Boysun. In the Boysun district, the paternal inheritance and continuity of art have not been interrupted until now, and the folklore-ethnographic folk ensemble "Boysun" is a living example of this. In 1929, the artists of Boisun district united and established a folk theater called "Blue Shirts", one of the first in our republic. This theater is what made Boysun art famous.

From the above points, we can conclude that Surkhan's art of dance is closely connected with singing and music. This tradition continues to this day. For this reason, today in our republic, as the most developed form of folk art, it is of great importance in our cultural life.

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