

A Look At The History Of Karakalpak Dance

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Abstract: *This article is talk about the Karakalpak nation, we think of men holding a whip in their hands with a bow on their heads and girls wearing beautiful jewelry with a smile on their faces. Not only the appearance of this nation but also the works of art are unique.*

Keywords: conditional symbolic, psychological aspects, content and character, dances are completely

INTRODUCTION

When we talk about the Karakalpak nation, we think of men holding a whip in their hands with a bow on their heads and girls wearing beautiful jewelry with a smile on their faces. Not only the appearance of this nation but also the works of art are unique.

How else can we describe the art of national dance, which was born in the life of this nation, in the strata of life, lived with it and improved. There has never been a single national dance of the Karakalpak people, who have created their own populist culture for centuries, with different traditions and ceremonies! The reason is that the Karakalpak people in the past lived almost nomadically.

In general, the ancestors of the Karakalpak people did not have any opportunity, necessity, conditions for the creation of the art of dance.

The large-scale development of Karakalpak culture dates back to the 20-30s of the XX century.

MATERIALS AND METHODS

Tamara Ibrokhimova and choreographer Toyirov, who came to Nukus in 1941 to perform dances in the musical dramas "Alpomish" and "Black Hearts", and Ali Ardobus, who came to Karakalpakstan in 1944, are among the artists who contributed to the formation of Karakalpak choreography. These artists have made a great contribution to the creation and development of the art of Karakalpak national choreography with their productive cocktails.

It should be noted that this work did not go as fast as in the 50s, to a certain extent, and we can not hide the fact that the efforts did not yield the expected results. The choreographers tried to create a stage dance without looking at folk art, using certain dance techniques in their research.

However, as if everything had an end, there was a turning point in the art of Karakalpak dance, which was caused by the master of art L. Petrosova. From 1956 to 1969, he presented to the audience dances and lapars from the life of the Karakalpak people, such as "Fishermen", "Felt basiu", "Shepherds", "Amudarya", "Wedding", "Friendship of Peoples", "Gardener to the young man".

It is no exaggeration to say that L. Petrosova was one of the first creators of "Swallow" in the formation and development of Karakalpak dance.

While the content and character of the dances staged by AA Ibragimov, one of the first choreographers who pioneered the art of Karakalpak dance, the correct speech and courage of the Karakalpak people were created in a conditional symbolic sense, L. Petrosova paid more attention to the psychological aspects of the people.

According to sources, the main forms of Karakalpak dance are derived from patterns that stand out in folk art. For example, "Salma", "Aylanma", "Quu moyin", "Koshkar muyiz".

In her book Karakalpak Dance, L. Petrosova says, "I took the basic Karakalpak dance hand gestures from patterns."

However, the choreographer P. Madreymov does not agree with the opinion that the hand movements in this book are derived from folk patterns, and even gives a relative opinion about some movements and considers that they should be reconsidered.

Representatives of the Karakalpak dance art, along with the creative study of fraternal folk dances, in turn, have had a

positive impact on them. An example of this is the Khorezmian dance. Because even though these two nations live side by side, their dances are completely different. Women's dance in particular consists of movements that do not repeat each other. In Karakalpak dances we see Liza Petrosova, in Khorezm dances Gavhar Rahimova's cocktail. True Khorezmian and Karakalpak men's dances have many similarities, but still the character distinguishes them from each other. The main thing is that any nation has a history of desire to remember its past. Karakalpak dance has reached the years of independence from the earliest stages of its history, only if we pass it on to the next generation.

DISCUSSION AND CONCLUSION

We continued drinking our vodka. Azama looked left and right and around, and finally pointed to a dance girl, saying it was his "ex-girlfriend." They had lived together for a year. At the moment, this "ex-girlfriend" was sitting on the lap of a Punjabi man.

"Why are there so many Indians in Tashkent?" I asked Azama.

"They love Uzbek girls," Azama said, "Have you seen these dance girls? 200 to 500 US dollars a night. Expensive? Yes, but they are well worth the price."

On my flight to Tashkent, I was reading Craig Murray's memoir. He was the British ambassador to Uzbekistan. His greatest achievement during his term was that he fell in love with a dance girl from Tashkent. The girl was seeing three men simultaneously, which made the ambassador very depressed, and he was close to committing suicide quite a few times.

I asked Azama whether what we were seeing made him sad. Because of alcohol, his eyes looked blurry, and there was a flash of red upon his cheekbones.

"No, no," he denied, "the world is the way it is."

ACKNOWLEDGEMENTS

At this moment, the Punjabi man started to throw banknotes into the sky. At first just a few notes, then he threw a whole stack of notes all over the place. It felt unreal in the bar. Azama belted down his vodka, stood up, and congratulated me on seeing the Uzbek "reality." He was completely stoned, and I was also surprised at my own wobbliness. Azama and I parted ways in front of the bar. As he cranked down the window of an illegal cab, he shouted something to me.

Tashkent at midnight and a drunkard's confession.

In a second, I was a bit sober, and realized I was in a foreign country. My travels, they started right here.

Tashkent is the largest city in Central Asia with a population of more than two million. I loved its wide, tidy boulevards, chestnut trees and French sycamores along them.

The heart of the city was Timur Square. There, quite a few boulevards, like rays of the sun, lead to all directions of the city. In the middle of the square, the Turco-Mongol conqueror Timur sits high on horseback—he has become the national symbol after Uzbekistan's independence.

However, it would not be difficult for historians to see the paradox here: Timur was not Uzbek, but Turkic. After his death, the empire declined, and Shaybani, the ancestor of the Uzbeks, took the opportunity to lead his troops down the south, and defeated Timur's descendants, thus occupying what is known today as Uzbekistan.

Later, the Shaybani Empire split into three Khanates: Khiva, Bukhara and Kokand. In the 19th century, these three isolated, feeble regional forces could not resist the artillery from the Tsar of Russia.

In 1865, the Russians occupied Tashkent, which was not the Tsar's intention. The general Chernyayev acted against the direct orders of the Tsar out of vanity and his crave for wealth. He led 1900 soldiers—mostly fugitives, opportunists and bankrupt serfs—against 30000 defenders. In the end, this troop occupied Tashkent at a minimal cost of 19 casualties. Since then, the Russians had occupied the bridgehead of the entire Central Asia. And the general Konstantin Petrovich von Kaufman, General Chernyayev's superior, became the de facto Governor-General of the city.

In an old photo, I discovered where the Timur statue was there had been a statue of General von Kaufman. In the photo, he held a sword, and the pedestal was a double-headed eagle spreading its wings, which symbolized the Tsar's balanced trans-Eurasia rule.

When I first came to Tashkent, I had strolled the streets, trying to trace the age of the Tsar, but found nothing instead. In 1966, an earthquake rocked the city to pieces. Earlier than that, there had been the Bolshevik hammer and sickle.

The statue of von Kaufman had been soon pushed down, and a Lenin bust was erected in its place. Today's Timur Square was called the "Revolution Square" at the time. In 1947, the statue of Stalin replaced Lenin's. Strangely enough, it dodged Khrushchev's "housecleaning." It was not until 1986 that his statue was replaced by the bearded Marx, four years after Leonid Brezhnev had been in power.

In the summer of 2019, the British travel writer Colin Thubron came to Tashkent upon the dissolution of the Soviet Union. He saw that the Marx statue was still there, and not far from there, there was the largest Lenin statue in the world. There were vendors selling kebab and pilaf, but they had little business.

As if it had caught a cold between summer and fall, Tashkent had lost itself. At the time, people knew clearly that both statues of Marx and Lenin would be pushed down, but nobody knew who would replace them.

It was not until 2012 that Amir Timur stumbled out of the fog of materialism, replacing the Germans and the Russians, and became the spiritual leader of Uzbekistan. The government consecrated the medieval conqueror, and worshipped him with countless monuments, museums, and street names. However, this time around, history made another joke: since Timur was honored, then the real ancestor of Uzbekistan, Shaybani, has been doomed to be regarded as an "intruder" or "enemy."

Whether they themselves like it or not, that's the official statement of the Uzbeks.

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