

# Unknown Uzbek Folk Dances

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**Abstract:** *Uzbek folk dances that have not yet been studied have a long and rich history. Has' Holiday Historian-culturologist appears with a man. The most ancient festive buds based on what he was and developing. This dates back to the Paleolithic period, when humanity began to appear in Central Asia - 500 thousand years ago.*

**Keywords:** ERA, source, implementation, dance, local style

## I. INTRODUCTION

Uzbek folk dances, which are still unexplored, have a long and rich history. If we rely on the opinion of historians and culturologists that the holiday originated and developed with man, the buds of the holiday can be traced back to the most ancient Paleolithic period, 500,000 years ago, when the human race began to appear in Central Asia. While the festivals of the primitive period can be studied mainly by comparative-historical typological analysis of the data provided by archeological excavations and finds, the festivals of slavery and later systems can be studied on the basis of preserved historical, literary and other sources.

## II. METHODS

While there are festive events, it is a kind of art in itself. It is no exaggeration to say that the art of dance is the oldest of the arts. This is because primitive paintings from primitive times found in archeological excavations and caves, such as animals, hunting, and hunter-gatherer dances (sometimes in animal masks), show that the ancients celebrated the results of their labor (hunting). Indeed, the more productive the work of primitive man, the more he was satisfied, happy, and, conversely, if his work did not yield results, he was hungry and sad. Returning from the hunt with the prey and being interested in their own work created a happy, joyful mood. In this case, the hunters tried to express the hunting process in the form of gestures, special actions and games.

According to historical data, hunting games played an important role in the life of primitive hunters. Some sources say that they will be held before the hunt, while others say that they will be held after the hunt. If we take a closer look at these data, we can say that hunting games were held both before and after the hunt. Pre-hunting games are organized in the form of a small ritual, which serves as a pre-hunting exercise (checking the preparation for the hunt, mental and physical preparation for the hunt). In the course of these games, they learned to easily catch prey, to approach it. To do this, they wore a mask and practiced entering the image of the animal, its behavior and sound. It is during such games that young people are taught to hunt. For this reason, he served as a kind of school, on the one hand, helped to develop the skills of hunters, on the other hand, formed and developed the art of imitation. It can be assumed that the post-hunting games were held only after the successful completion of the hunt. Because returning from the hunt with the prey, this feast allowed to rejoice, to celebrate the whole team.

Later, in connection with the transition to animal husbandry and agriculture, labor games emerged. Although such cases appeared as a simple form of celebration, it later laid the groundwork for the development of human culture and art. In particular, during the holiday season developed a variety of games: theater and dance, primitive forms of pantomime and special ceremonies.

At the beginning of the first millennium BC, with the development of agriculture in Central Asia, the emergence of countries such as Sogdia, Khorezm, Bactria, the emergence of new religious views, there were holidays that symbolize the way of life of a new era. In the 7th and 5th centuries BC, Zoroastrianism flourished in Central Asia. This idea is fully confirmed by the historical sources in the sacred book of Zoroastrianism, the Avesta, and inscribed on the rocks of Behistun. In the study of the culture of our country, in particular, the art of singing and dancing, in the analysis of its ancient traditional aspects, the monuments of Taraqqala and Qoyqirilganqala, one of the major centers of the great Khorezmshah state, play an important role. During the excavations, it was discovered that most of them were decorated with ornaments. The rooms on the 2nd floor of the building are decorated with pictures of musicians, singers and dancers. In these castles were found clown masks of the III century AD, a double hourglass drum, fragments of a two-stringed instrument like a drum, dance halls and magnificent rooms with decorative paintings of art. indicates that all types of art flourished in Khorezm during the urban period. It is noteworthy that in one of the dance rooms of one of the castles there is a mass dance, which is dedicated to the life and struggle of the mother goddess Mina. In other words, the image of Mina, who ruled in Khorezm on the basis of the traditions of the mother tribe, was transferred to the goddess. The recitation of spells and prayers by the ancient Khorezmians in the "Night of Mina", and later the worship of her as a goddess and public dances played an important role in the Khorezmian performing arts.

The ancient art of Uzbek singing and dancing was distinguished by its variety of performances, body movements, mood and experiences, charm and fun. It mainly reflects the human labor process and the emotional impressions of being. Topics related to hunting, animal husbandry, farming, handicrafts, as well as the struggle and enthusiasm of the peoples against the invaders were reflected. The father of history, Herodotus, who lived in the VI century BC, wrote in his book "History" about the art of the ancient Uzbek peoples.

The famous historian Sharafiddin Ali Yazdi, in his book "Zafarnoma", spoke about the musical conferences held during the reign of Amir Temur, saying, "Singers with good voices began to sing and recite ghazals. And the Turks, the Mongols, the Chinese, the Arabs, and the Ajamids all sang nagma with their own pictures. "

First of all, it is necessary to note the educational value of the byte: there is information that Navoi played the tanbur, played the oud, composed the melody. In addition to his poetry, the poet, who memorized tens of thousands, perhaps hundreds of thousands of verses of most Persian-speaking poets, recited poems and feasts with a fiery breath, had the power of divine memory, at least in small circles, in special gatherings. It would be great if the artist sang along with the singers! It is not surprising that Sultan Hussein Boykaroda is a very talented and delicate poet, a leader in the cultural life of the country, in the field of art, a patron saint. Another educational point in the verse is the play "dancing" by the dancers, - writes Botirkhon Akramov in his book "The Master of the Science of Fasohat".

"The Massagets, who lived on the banks of the Araks-Amudarya, lit a fire at night, were intoxicated by the smell of plants, and sang and danced around it until the fire was extinguished." According to historians, such ancient art terms as "Lazgi", "Orazibon" (in the sense of fire, fire, fast, miraculous folk dances like fire) were a great cultural heritage of the firefighters.

### **III. RESULTS**

By the Middle Ages, the methods of Uzbek art have acquired a unique diversity and charm. Among the great scholars in the work of Abu Rayhan Beruni "Osor ul-Baqiya", in the works of Alisher Navoi, in the "Shahnameh" of Abul Qasim Firdavsi, in the "Devoni lug'atit turk" of Mahmud Kashgari, in the "Navruznama" of Umar Khayyam, Tabari's "History of al-Masudi", Narshahi's "History of Bukhara", Abul Fazl Bayhaqi's "History of Masud" contain a lot of information. Also, on several natural holidays of our ancestors, such as "Navruz", "Sada", "Mehrijon", the forms of Uzbek art, including the art of song and dance, are widely expressed.

### **IV. DISCUSSION**

Mukarrama Turgunbaeva's contribution to the further development of Uzbek national dances should be noted. At their initiative, the formation and operation of several folk song and dance ensembles has led to the demonstration of the rich art of our people on a global scale. Their work is appreciated and rewarded by our people. In addition to state awards, they were awarded the honorary titles of "popular artist" and "teacher". Dedicated teachers in promoting the Uzbek dance art and bringing it to the world: Master Olim Kamilov, Gavharhonim, Muhiddin Qori Yakubov, Galya Izmaylova, Isakhor Akilov, Roziya Karimova, Bernara Qoriyeva, Kunduz Mirkarimova, Nazriddin Shermatov, Mamura Ergasheva, Girls We can mention the works of Dostmuhammedova, Dilafuz Jabbarova, Malika Ahmedova, Lola Akilova, Halima Kamilova, Viloyat Akilova and many others.

### **V. CONCLUSION**

Thanks to independence, as a result of their work, the number of these ensembles is still expanding and developing, and a lot of work is being done to demonstrate and disseminate examples of our national art around the world. It is safe to say that the young people of independent Uzbekistan are committed to this work.

It is obvious that the art of dance has developed and enriched in each period. Like other arts, we have witnessed the art of dance live on for centuries, be polished and revered among the people.

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