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BUKHARA DANCE SCHOOL: CULTURAL HERITAGE AND

INTERPRETATION OF NATIONAL VALUES

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Abstract. The role and importance of cultural heritage in educating the younger generation as well-rounded people is incomparable. This article examines the unique methods of performance of the Bukhara Dance School in connection with the cultural heritage and research on its history.

Keywords. National values, "Bukhara", tradition, "Mavrigi", folk customs, muhammadism, cultural heritage, development.

Introduction.

The next five years are of special significance in the centuries-old history of the Uzbek people's development. The national idea has become a spiritual necessity that gives a new meaning to the life and future of the nation, represents the fundamental interests of the people, unites them to glorious goals and mobilizes them for good deeds. The Presidential Decree of November 28, 2018 "On approval of the Concept of further development of national culture in the Republic of Uzbekistan" preserves the centuries-old cultural heritage and national values of our people, inculcates it in the minds of the younger generation, promotes national masterpieces in the international¹ cultural space. special attention was paid to raising the prestige of the holding. Bukhara dance is an Uzbek folk dance style. It was formed and developed in Bukhara province. It is characterized by courage and intensity of

movements, twisting, semi-turning, richness of horns and wheels. The hand sometimes moves quickly, sometimes gently, flexibly. The sequence of movements varies depending on the type of dance and the venue. " Formed under the influence of national traditions, these dances captivate the audience with the brightness of colors and movements, the uplifting of the creative and solemn spirit. The main part of them is adapted to the tone of folklore and twelve maqoms, is diverse in form and content.

The Bukhara dance school, which is distinguished by² its philosophical works, has an ancient and rich history. In these dances, which are an important part of the Uzbek national dance art, colors, feelings, emotions, delicate gestures are reflected very vividly. There are many hidden meanings of this brightness, hidden cries, uncontrollable sufferings.

Dance is one of the most beautiful inventions of mankind. Its history testifies to

¹ M.Burhanov M.Bafoev "Folk melodies" "Science" T.2005.6-p.

² Kohler I. Ranke I. Ratzel F. History of mankind (before the historical period) St. Petersburg. 2003. –P.78.

the fact that Uzbekistan is one of the oldest centers of world civilization. Life, customs and aspirations, especially the inner sufferings of the female psyche are closely linked with the realities and contradictions of life. The most important feature of the Bukhara dance school is that it has withstood the test of centuries and has always been an integral part of our national values. is evolving. Today in our country the goal of educating the young generation with art, thereby promoting humanityⁱ and tolerance, is extremely relevant. To move away from cultural heritage is to move away from one's identity, essence, the bonds that bind it, the memory of ancestors, lessons, age-old wisdom, and, in a sense, reforms in society.

Dances such as "Bukhara Boyi-Boyi", "Talqin", "Ufori Bayot", "Soqiynomai Bayot", "Guluzorim Bayoti", "Savti Sarvinoz" reflect the unique beauty and grace of the oasis. Witnessing the millennia, these unique dances shine and shine like the towers of ancient Bukhara, enchanting the soul. According to the famous artist D. Islamov, "Bukhara dance is a unique style of national dance, which was formed and developed over many centuries. It is characterized by courage and intensity of movements, turning, semi-turning, richness of horns and wheels."³ Consequently, each of these dances has its own magic, charm, its own costume, ufori. Also, each style has a layer of actions and gestures that express its own character. The contribution of the Bukhara dance school in the popularization of the spiritual and enlightenment value, educational and aesthetic significance of the national values of the Uzbek people is invaluable.

The research of Doctor of Philology, Professor Akhunjon Safarov increases the knowledge of young people about the

³ Islomov D. National dance schools. "Gulistan" T.2018.

national dance, creates a basis for their dialogue with the history of dance, is a source that opens a wide path to their creative aspirations. They systematically and consistently analyze the history of Bukhara dance, its unique complex and controversial aspects. People's Artist of Uzbekistan M.Burhanov rightly noted that theroup of authors headed by the great folklorist, Professor Akhunjon Safarov has been following the performance of "Bukhara" and "Mavrigi" series for more than thirty years, and only a few copies of Bukhara songs and dances have been masterfully performed. In exchange for writing from the old scholars of Bukhara and comparing their songs, they made an in-depth analysis of the history of the series, its structure, artistic and aesthetic significance, as well as the text of the notes and words.

The art of dance has developed in Bukhara in connection with its unique forms and ways, methods of performance, and this process continues. In the most enjoyable and touching moments of the masterfully performed dance, the seemingly elegant and vibrant movements evoke the impression of radiating warmth and vitality. If we look at the history of humanity, people have felt the need for spiritual nourishment since primitive times. The emergence of religion was precisely one of the first factors in satisfying a spiritual need. For, "While prayer fulfilled the need to sing, ceremonies required the emergence of poetry, and beliefs and worship required the emergence of the art of dance."⁴

The most urgent task facing today's dancers and art critics is to create excellent video recordings of dances in the series "Bukhara" and "Mavrigi". Experience is enough, only it is necessary to combine

⁴O. Safarov O. Atoev F. Turaev. "Bukhorcha" va "Mavrigi" taronalari. "Fan" T.2005. B.-24

scientific and methodological theory with practice. The creation of scientific works that vividly express the artistic and aesthetic aspects of Bukhara dances is a requirement of the time.

Professor O.Safarov studies and analyzes the important features of the series "Bukhara" and "Mavrigi" - the role in the development of cultural and musical heritage, its structure, artistic and aesthetic essence, traditions and methods of performance of the Bukhara dance school through its peculiarities in the direction of melody. His research has aroused great interest in various scientific circles and foreign experts with its systematic analysis based on primary specific sources.⁵

Regarding the muhammashan part of Bukhara, the scholar says: "At the wedding, the bridegrooms (the bride and the groom separately) lined up at the end of the wedding song and addressed the solo dancer with a glass of juice in their hands. After Muhammashan recited each verse, the solo dancer said, "Thank you!" ("Hundreds of thanks!") And were first swapped with the muhammashan, after each byte, sometimes the whole quartet. Usually, a solo dancer responds to a muhammaskhan with the same quartet, always close to the principles of great singing. "O friend ..." he moaned freely, then sang the answer muhammad in a free tone, and the muhammad took the cup from his hand. He kissed it, touched it to his lips, then bowed and returned the cup to the person who had handed it to him. Muhammashan then gave his name to the solo dancer.

While folk dances are very rich and attractive, they are a valuable document that covers the lives and customs of their time and the people of that time. These works, which embody the dreams and aspirations,

⁵ O'raeva D. Khalk muhammaskhonligi. Ўzbek folklorshunosligi masalalari. T.2017, B.-101

aspirations and sufferings of the Uzbek people for thousands of years, show how beautiful and kind the hearts of our ancestors are. "Famous muhammashans from Bukhara, such as Tofakhon, Oliyakhan, Gulchehrakhon, have been specially invited to the wedding. They sang muhammads at weddings, congratulated the hosts and gave descriptions. They also came to the game, invited others to the game, sang songs and served to make the wedding interesting, lively and memorable. Thus, muhammas became popular." ⁶

It is obvious that muhammads have made a great contribution to the development of women's dance. They are rich in romantic emotions and express the dancer's spiritual world, inner sufferings, pleasures. the melody, uplifting, playfulness in the dances have a psycho-aesthetic effect on ⁷the audience. Importantly, these dances serve as a means of expressing the people's hopes, sorrows, rebellions and struggles, sorrows and joys.

There are many artifacts hidden in the ancient land of Bukhara. But only a few masterpieces have survived to the present day. Further survival and transmission to new generations depends on young people understanding and preserving the artistic and philosophical weight of cultural heritage inherited from their ancestors. Bukhara dances are full of dreams and aspirations of the common people and universal ideas. One of such unique arts is muhammadism, which has a meaning that serves goodness. The fact that he is highly valued not only in the period in which he lived, but also in our days, testifies to his longevity. The National Encyclopedia of Uzbekistan describes Muhammas as follows:

⁶ M.Burhanov M.Bafoev "Folk melodies" "Science" T.2005.6-p.

⁷ M.Burhanov M.Bafoev "Folk melodies" "Science" T.2005.6-p.

Muhammas - (Arabic-five) - a poem composed of poetic forms in Eastern poetry, arranged in the order of rhyme. Each verse of Muhammas consists of 5 lines, a-a-a-a-a; b-b-b-b-a; v-v-v-v-a; sometimes a-a-a-a-a; rhymed as b-b-b-a-a. The poet's nickname is given at the end of the verses.

Muhammas - (in music) - 1) Iqo in medieval Eastern music theory

one of the rounds (methods). 2) Shashmaqom and Khorezm maqoms are one of the main parts of the musical sections. The circle method of M. is continuous and complex, it consists of 16 bars in 2/4 4/4 scale. There are 16 M. in Shashmaqom and 10 M. in Khorezm maqoms. In all M. the bozghy and the size of the rooms are equal. The method is probably called M. because it consists of 5 rhythmic parts (eg 4 + 3 + 2 + 3 + 4 in Khorezm). Composer M. Mahmudov, effectively using the laws of traditional music, created for the chamber orchestra 2-part works "Muhammas and Ufar" 1, 2, 3.

Apparently, muhammashanism belongs to the folk art, but it also has certain requirements. In it, the combination of words, melodies and dances reflects the complex state of the human psyche, the experience of love in such a charming and impressive way as the light on the diamond edges. The talent in music, voice and dance has been passed on to the next generation of musicians as a model.

In the "Dictionary of Music" Shashmaqom's difficult part is the song "Muhammasi ajam", "Muhammasi bayot", "Muhammasi dugoh", "Muhammasi jadid", "Muhammasi navo", "Muhammasi Nasrullovi", "Muhammasi ushshak", "Muhammasi chorg". 17 types such as "Muhammasi segoh" are explained.

According to the D. Uraeva, O. Safarov connects its origin with the ancient "Bukhara" melodies, dances and songs formed by

women. According to the scientist, "Bukhara" includes not only Tajik songs, but also Uzbek-Tajik sweets. "Bukhorcha" consists of three parts - the first part, which begins with the songs "Olang", "Kholi orazi rukhsor" accompanied by a circle, a chorus and a bell. The second time begins with a dance to the accompaniment of a drum. The third time is the culmination of the series, at the end of which the performers applaud the groom, the participants of the wedding and the initiators of the wedding.

It is the Bukhara tone and style of the muhammad and dancer spirit

- Larzon "is an attractive dance⁸ with only a doira or a few doyras. The emphasis is on expressing meaning through the harmony of language-based movements based on the delicate vibrations of each organ in the body. This dance is also famous and popular as an independent solo dance. The service of choreographer I. Akilov plays a big role.⁹

- "Zang dance" or "Zangbandi" - a dance to the accompaniment of a song sung with rust on the arms, waist and legs.

Of course, the history of these dances is the same as the age of ancient Bukhara. In the intervening millennia, the roots of the art of dance developed and declined. Their formation, stages of improvement in the chain of development acquire a specific scientific-enlightenment-philosophical essence. As the well-known art-dance scholar L. Avdeeva rightly noted: "Bukhara dances are warm, mediocre, aggressive; body movements are more fragile and at the same time somewhat elongated; hand movements

⁸ O. Safarov O. Atoev F. To'raev. Songs "Bukhorcha" and "Mavrigi". "Fan" T.2005.24-b

⁹ O. Safarov O. Atoev F. To'raev. Songs "Bukhorcha" and "Mavrigi". "Fan" T.2005.24-b

are sometimes clear, intense, "dry" in drawing - sometimes soft, proportionate, gentle, sensitive; legs slightly bent at the knees, sometimes half or full bent; The head is occasionally pushed up to the sky, the shoulders are pulled back, and the dancer absorbs the heat of the sun's rays with his face, hands, shoulders, and chest. Bukhara dances are a stream of endless movements consisting of delicate figure and enthusiasm, pure rotations in a standing position, slow, slow, "elongated" turns, straight, diagonal "whirlpool" rotations in a circle ¹⁰.

Professor O.Safarov was one of the first to study the issues of Bukhara national music and dance in connection with folklore and introduced them to science, and drew the attention of world scientists to these pressing issues. This monograph has a special significance in science, as the history, material and spiritual culture of Bukhara, national traditions are presented in harmony with the art of dance. It contains facts and observations about the games and ceremonies of the ancient people of Bukhara, Mavrigi, religious ideas and customs, whose historical roots go back thousands of years. This unique study is important for the Uzbek national dance art, especially the Bukhara dance school. and is important with the aggregation and consistent analysis of rare data.

Dances reflecting the traditions and national colors of Bukhara, the preservation of unique patterns of their clothes, ornaments and jewelry, the restoration and enrichment of forgotten styles of performance, as well as share aesthetic pleasure with our youth, acquaint them with the history of our country and national art. In this regard, it is important to study the heritage of teachers, to harmonize ancient dance styles with the

times, to promote them consistently. The romantic expression of the Bukhara dance school in the harmony of enthusiasm, gestures and actions gives it a wonderful warmth and affection.

Nowadays, the development of ideas about the priority of spirituality in the development of young people and the development of society, the important educational feature of the art of national dance, which is an important component of it, is extremely relevant. Indeed, the monograph "Songs of Bukhara" and "Songs of Mavrigi" serves as a kind of school for our youth to understand the concept of national identity, to study the masterpieces of our ancient culture, the history of dance, our spiritual heritage and to apply the principles of heredity.

Dance, like other forms of art, is a force that unites members of society, directing them to goodness and kindness. The purposefulness of ceremonial dances determines their philosophical and aesthetic nature. The Bukhara dance school was formed over the centuries depending on the socio-economic and socio-moral characteristics of the population. It has traversed a peculiarly complex path, full of contradictions and losses. Consequently, in terms of theme and essence, various ceremonial dances embody the ancient traditions of our people with their colorful appearance.

It is no coincidence that seriousness is paid to the unifying nature of the cultural heritage of the past, present and future. The Resolution of the President of the Republic of Uzbekistan "On measures to further develop the art of national dance" states that the national dance art is an integral part of our centuries-old culture. The role and importance of raising the views of the younger generation in the spirit of respect for

¹⁰ L.Avdeeva Predislovie.R.Karimova Buxarskiy tanets.1977.

our national values and traditions, love and devotion to the Motherland is growing. Our national art has a great history, bright pages and a bright future. The following important results can be achieved through the scientific, artistic and aesthetic study of its unique samples, strengthening the focus on the restoration of our national values, effective use of their educational features:

- Preservation of cultural heritage and national values;
- developing a sense of national identity and national pride in the hearts of the younger generation;
- uniting unorganized youth, raising them as builders of society, educating them in the spirit of national and universal values;

Gestures and movements in national dances, colors, clothes, jewelry and ornaments in harmony represent national values, the beautiful inner world of Uzbek women, their love of life. It will increase the number of people interested in Uzbekistan in the international arena, further enhance the country's spiritual and political prestige, socio-economic prestige. Attention to the Uzbek national dance art is very important for a systematic analysis of dance trends in all regions and districts, preservation, collection and publication of its forgotten samples, creation of a collection of video discs and multimedia products, scientific research of existing dance schools, identification of modern processes in them. and further strengthens our national traditions and values.

The scientific researches of the doctor of philological sciences, professor O.Safarov play an important role in the correct formation of the knowledge of young people about the Uzbek national art of dance, cultural heritage, in particular, the Bukhara dance school. In conclusion, it is important to

note the importance of the art of national dance in the development and improvement of national culture, to reveal the theoretical foundations of this relationship, to instill in the minds of the younger generation these priceless and unique cultural treasures.

It is important to instill in them a deep sense of respect and pride, to instill in them a sense of national identity, belonging to our national spirituality, to attract the world community and foreign researchers to Uzbek values by promoting the art of national dance.

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