

"LAZGI": A NEW LOOK AT THE KHOREZM DANCE

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Abstract: *The article considers the ancient origins of Khorezm dance "Lazgi" as an object of the intangible cultural heritage of Uzbekistan. The author explores the performing features, means of artistic expressiveness of the dance "Lazgi" as a vivid example of the Khorezm dance school. Particular attention is paid to the interest of foreign choreographers in it on the example of the implementation of the international projects "Lazgi."*

Keywords: *tradition, dance, image, composition, ensemble, choreography, project, synthesis.*

One of the outstanding creative events of 2019 in the field of Uzbek national dance art was the inclusion of Khorezm dance "Lazgi" in the Representative List of Intangible Cultural Heritage of UNESCO.

The decision was made on December 12, 2019 in Bogota (Colombia) during the 14th session of the Intergovernmental Committee for the Protection of Intangible Cultural Heritage of UNESCO. At the presentation of this nomination, special attention was paid to the fact that Uzbekistan, as a country with a rich history and invaluable cultural heritage, can offer many more unique elements of the intangible cultural heritage of the Uzbek people for the UNESCO Representative List. This decision means that UNESCO undertakes to take the necessary measures to preserve, increase and popularize Khorezm dance along with other elements of Uzbek intangible culture that were previously included in the Representative List - these are "Shashmakom" and "Cultural Space of the Baysun Region" (2008), "Katta Ashula" (2009), "Askia" (2014), "Culture and Traditions of Pilaf" and "Navruz" (2016)

Dance "Lazgi" is one of the ancient and unique examples of the original dance culture of Khorezm. Its ancient origin is evidenced by works of fine art that have survived to this day, written sources, samples of oral folk art. In this regard, the words of the ancient Greek author Herodotus about the Massaget tribes living in Khorezm are interesting: "Massagetes living on the coast of Araks (Amu Darya) light a fire in the evening, drink from the smell of plants, dance near the fire until it goes out." [2. page 187]

Images of dancing people, whose movement pattern resembles "Lazgi," can be found in the archaeological site Toprak-kala - an outstanding cultural monument of Ancient Khorezm I-VI centuries. n e.

The "sacred palace" of the Khorezm shahinshahs of Toprak-kala brought to us through many centuries of evidence of developed ancient dance art. The main sanctuary of this monumental structure is the "Hall of Dancing Masks." On the walls of the hall there are sixteen bas-relief panels with sculptures of dancing women and men in masks.

An outstanding historian and archaeologist, academician S.P. Tolstov in his fundamental study "Following the Traces of Ancient Greek Civilization," published in Moscow in 1948, describes in detail the images in the "Hall of Dancing Masks." On the walls of this once, apparently, majestic room, images of disguised dancers froze forever. A considerable number of images of dancers and dancers of ancient and medieval Khorezm cannot but admire because "they left to subsequent generations the memory of dance, of bright, colorful and extremely poetic art, of art, the high development of which certainly implies a common high spiritual culture of the people." [3, p. 152]

"Lazgi" – not just dance, but a certain system of body movements, from which dances are created, different in theme and manner of performance. It is no coincidence that "Lazgi" became, as it were, a symbol of the dance art of Khorezm. This dance is characterized by movements on half-bent legs, small shocks with shoulders and arms, with ringing bells fixed on them. At the beginning of the dance, a slow chant sounds. The dancer comes out at a measured pace, performing movements with her hands decorated with zangs. And suddenly freezes in a static pose, riveting the attention of the audience. Then, on the musical phrase, the pose begins to sort of crumble, and at the end of the "knee" the Khorezm "key" (a certain combination of movements) sounds, and the dancer freezes in another pose. With each new sound of the musical phrase, the pace of the dance is accelerated and each time ends with a dance "key." The dance amazes with a huge number of invariant movements, it seems that the performer is composing her choreographic image in front of the audience.

Tamara Khanum's sister Gavhar Rakhimova played a significant role in preserving the dance and its traditions. She collected ancient classical Khorezm songs, dances, deeply studied the original culture and art, and most importantly, introduced the audience to the unique heritage of the Uzbek people in many countries of the world. In 1968, People's Artist of Uzbekistan Gavhar Rakhimova created the song and dance ensemble "Lazgi," which she led for many years. This

ensemble continues to delight connoisseurs and admirers of Uzbek dance in many countries of the world with its art. [1, p.76]

It should be noted that the Khorezm school of dance, as well as the Ferghana and Bukhara schools, attract the attention of choreographers and choreographers in many countries of the world. In a number of cities in Europe, Asia and America, schools and studios of Uzbek dance are successfully operating, where everyone has the opportunity to master the samples of original Uzbek dance, including Khorezm. An example is the fruitful cooperation of the State Academy of Choreography of Uzbekistan with Toronto choreographer, professor at York University Sashar Zarif, who showed great interest in Khorezm dance.

Canadian choreographer of Azerbaijani origin Sashar Zarif is one of the leading masters of modern choreography. For more than 25 years, he has been studying and stage embodying folk dances in Central Asia, the Caucasus, the Middle East and North America. He has toured, taught and directed dance performances and programs in more than 40 countries around the world. In Uzbekistan, Sashar Zarif worked on the implementation of a new creative project called "Lazgi - Transformation."

In order to gain deeper knowledge of the original school of traditional Khorezm dance, to comprehend its techniques of artistic expressiveness, to master the technique and skill of performance, the choreographer often comes to Khiva. Here he studies the repertoire of local professional and folklore-ethnographic ensembles, continuing the ancient traditions of Khorezm dance, takes lessons from the famous choreographer, People's Artist of Uzbekistan Gavhar Matyakubova. In addition, since 2011, Sashar Zarif has been participating in the International Festival "Raks sexri" ("Magic of Dance"), which is held annually in Uzbekistan.

At one of the press conferences held in 2019 on the eve of the presentation of the Lazgi - Transformation project, choreographer Sashar Zarif spoke about his method of staging a choreographic composition. "The method I teach, I call" moving in memories. " I mobilize my memories so that they do not become archaic; all the time I revise, I embody them in movements. I created this artistic method and I believe that representation should be based on experience. I have to experiment on stage and people are witnessing this very experience. It's much cooler than I'm going to stand there and try to tell them something.' [4, S.3]

Along with students of the State Academy of Choreography of Uzbekistan, young and adult carriers of original national art were involved in the project - folk instrument performers, vocalists, dancers, actors, whose work is imbued with the spirit of the ancient "Lazga."

"Lazgi - Transformation" is a completely new dance project in ethno-modern format, expressing the concept of modern dance theater. Within the framework of the project, two-week intensive master classes and three-week work on the production of a modern plastic-visual performance, which organically combines music, dance, pantomime, word, vocals, dramatic action. The presentation of the project was successfully held in creative universities of Tashkent, as well as in Urgench and Khiva and aroused great interest among connoisseurs of dance art.

The Lazgi dance also attracted the attention of German choreographer Raul Raimondo Rebek, who in 2021, under the auspices of UNESCO, staged the ballet performance of the same name on the stage of the Alisher Navoi State Academic Bolshoi Theater, which became a prominent event in the theatrical life of Tashkent. The story of "Lazga" is shrouded in legend and myth, making this dance magical and mysterious. It was these features that the main choreographer, a graduate of the ballet school of the Berlin National Opera Raul Raimondo Rebek, tried to preserve in the ballet. He has experience working with many famous choreographers, danced in productions by Roland Petit, Maurice Bejar, the great Rudolf Nureyev. "The experience and out-of-the-box perspective on choreography made Rebecca the first candidate to be the production's principal choreographer." [5, p.4]

The choreographer, delighted with the ancient life-affirming Khorezm dance, not only fully entered it into the drama of the performance to the accompaniment of the "live" ensemble of folk instruments, professionally performing the melody and song in the Uzbek language, but in almost every choreographic issue retained the elements of this expressive folk dance. In the ballet performance, the audience could see only the classical example of "Lazga" performed by the soloist of the folk dance ensemble Dilnosa Artykova.

According to the People's Artist of Uzbekistan Gavhar Matyakubova, nine varieties of the Lazgi dance are known in the Khorezm dance school. In addition to the classical model, the production used the comic "Lazgi," which has long been performed by Masharaboz - folk comedians. The art of Khorezm Masharaboz is one of the original types of Uzbek traditional theater, which organically combined buffonade, grotesque, parody, dance, pantomime.

Thus, the implementation of international Lazgi projects testifies not only to the interest of foreign choreographers in Uzbek dance, but also to the positive changes that are currently taking place in the field of preserving and promoting national cultural heritage, in introducing future choreographers - teachers, choreographers - directors and leaders of dance groups to the best examples of Uzbek choreographic art.

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