



DANCE ART OF UZBEKISTAN

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Abstract: This article examines the dance art of Uzbekistan, which plays an important role in enhancing the spiritual level and aesthetic education of youth. The stylistic and genre features of the main schools of Uzbek dance are considered as emotional and artistic reflections of the centuries-old traditions of the Uzbek people.

Keywords: folk dance, creativity, choreography, art, dance genres, form and content, school, heritage, ballet master, performer, professionalism.

In recent years, systematic work has been carried out in the country aimed at the comprehensive development of dance art, which plays an important role in raising the spiritual level and aesthetic education of our people, as well as in widely introducing the younger generation to examples of national and world dance art.

Turning to folk creativity as a time-tested means of revealing the unexplored potential of modern individuals has deep social significance today, reflecting people’s desire to understand their historical roots. In the era of continuous implementation of digital technologies, the issue of cultivating in the younger generation a careful attitude toward their origins and history has become especially relevant, as it is impossible to build a society with high spiritual values without this.

The dance art of Uzbekistan represents a vivid and colorful creation of humanity, serving as an emotional, artistic, and unique reflection of its long and diverse history. It is distinguished by its rich variety of genres. Each genre gives the work a certain tone, uniqueness, and originality. They contain a dramaturgical basis and plot capable of expressing a wide range of human feelings, conveying deep dramatic experiences and the most subtle states of the soul.

The dance genres of Uzbek dance include dances that are similar in form and content. Among them are lyrical, classical, festive, and playful dances. Dances are divided into solo and mass forms, which combine the possibilities of dance ornamentation and narrative pantomime. The stylistic features of each region play a significant role in Uzbek folk dance. Historically, three schools of Uzbek dance have been formed: Fergana, Bukhara, and Khorezm. Each school has its own preferred dance forms, original system of imagery, and specific rules—serving as





a kind of encyclopedia, a collection of fundamental rhythmic and plastic forms of dance within a unified system.

These rules have been preserved for centuries, passed down from master to student. “Each school of Uzbek dance is distinguished by its unique construction of rhythmic and plastic patterns. Even the posture and distribution of muscular effort create the distinctiveness of movements in the three classical schools of traditional dance.” The themes of classical dances are devoted to various human emotions: love, suffering, tenderness, and key life events such as birth and life itself. The content of Fergana dance is predominantly lyrical. It is characterized by softness, smoothness, and expressiveness of movements, light gliding steps, and original movements both in place and in circular patterns.

Fergana dances are built on prolonged movements, soft poses, smooth transitions of the head and shoulders, and rounded arm movements that create intricate airy patterns. Bukhara dances are proud, majestic, and assertive—the posture is upright, and hand movements are sharp and precise. The steps of Bukhara dancers are springy, often accompanied by heel tapping, and include numerous rapid spins. Their poses are decorative and highly emotionally expressive.

Khorezm dances are energetic and virtuosic. Their movements are fast-paced, with jumps and dynamic body motions—accentuated poses suddenly burst into rapid movement.

It is important to highlight the significant contribution to the development of national dance made by the outstanding master of folk rhythmic patterns, doira player, and choreographer Usta Olim Komilov. Together with Tamara Khanum, they created and developed the “Doira-dars” system of structured training, which became the foundation for the professional preparation of performers.

The founders of Uzbek dance elevated stage dance to great artistic heights. For many decades, “Doira-dars” has been studied in all choreographic educational institutions and serves as an encyclopedia of Uzbek dance art. The further development of dance genres in folk dance has been supported by the performance and choreographic mastery of many honored figures and artists of the Republic of Uzbekistan.

A close and attentive study of the choreographic works of Mukarram Turgunbaeva, Iskandar Akilov, Kunduz Mirkarymova, and Akbar Muminov enriches the worldview of young choreographers and guides their creative search.





In the works of Uzbek choreographers, mass dance has found multifaceted expression in dances remarkable for their beauty, structure, and diversity of content.

Today, such dances as “Tanovar,” “Munajat,” “Dance of the Horsemen,” “Mavrigi,” “Fergana Rubai,” and “Lazgi” are considered masterpieces of Uzbek stage dance and performance art. Bright and diverse national dances are an immortal heritage for the new generation, continuing to live and flourish in the творчество of talented performers of the 21st century.

In conclusion, it should be noted that Uzbek national dance has gone through a long and difficult path of rise and decline, prohibition and revival, becoming an independent art form while preserving its best folk traditions and unique identity.

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