

LINGUCULTUROLOGICAL AND SEMIOTIC PROPERTIES OF "THE LAZGI OF SURNAY" AND "THE LAZGI OF HARMON"

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ABSTRACT

“The Lazgi of Sunray” and “The Lazgi of Harmon”, which belong to “The Lazgi of Khorezm” dance series, have important aesthetic and educational significance. This article analyzes their ancient roots, character, history and description, specific anthromorphic, lingvoculturological and semiotic features in the interpretation of dance movements and performance styles.

Keywords:

rock, value, resistance, trumpet, anthromorphic metaphor, biomorphic metaphor, phytomorphic metaphor, zoomorphic metaphor, cosmomorphic metaphor, the era of Khorezmshahs, heroic dance, khalfa, plate, harmonica.

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In studying the cultural, spiritual, semiotic-communicative features of the art of dance, it is important to study the content of choreographic terms, which can be a leading tool in revealing the specific nature of dance.

Recent research has evaluated the use of human body movements in a figurative sense as a metaphor. Behavior specific to other objects is also a metaphorical act of perception based on a semiotic event in which the actions and situations of the human body move through the voice.

Generally, a linguistic view of the universe is understood as the linguistic representation of the members of the universe around us. In the formation of the linguistic and cultural landscape of the world in human thought, the realities of the past, ancient values, ancestral teachings, proverbs, sayings, wise sayings, metaphorical imagery in the materials of folklore are also important. In fairy tales and legends, people enrich their thinking through images of creatures such as animals, birds, birds, natural phenomena, and cosmic bodies.

According to I.M.Kobozeva, “Metaphor performs different functions in different discourse.... Metaphor is also a multifunctional object, and the features of ordinary metaphors that are important for some purposes may not be as important to others, which mean that the expression of the event to which the metaphor standard is directed will also change. In the literary text, the main functions of metaphor are recognized as aesthetic (metaphor as the decoration of speech) and activating (metaphor activates the perception of the recipient).

For example, in folklore, metaphorical images are created through verbal activity, such as the Moon-Sun - parents, stars - their children, water waves - transient life, tree branches - the continuity of generations. Another type of art based on aesthetic function - in the art of ancient dance, such metaphorical imagery is formed by imitation of *nonverbal action* means - actions, sounds. In particular, the basis of the violent and meaningful behavior of "Lazgi" dances attracts

the audience with its richness of such nonverbal metaphors.

According to experts, at the beginning of "The Lazgi of Surnay". "Dancers are ready to throw themselves at each other like lions. After a few seconds, the legs and arms begin to move closer to each other with musical movements". "In addition to this, "The Lazgi of Clown" originated in connection with the way of life of people in primitive society. They often wore animal skins to catch wild animals and approached the wild animals in their appearance. Humans did the deeds of animals, made sounds like them, and caught them. Humor first came from imitating animals and then from humans". In general, **zoomorphic** (*Suddenly, the child squeaked*), **phytomorphic** (*the roots of this family are strong*), **biomorphic** (*Democracy awakened*), **cosmomorphic** (*you are my moon in the sky*). In metaphors, actions related to other natural phenomena, derivative meanings applied to human beings.

On the contrary, the transfer of human behavior, state to other things and events is called **anthropomorphic metaphor** (*Ayshakhan - the face of the neighborhood*). In the art of dance, **metaphorical meanings serve to enrich the dance composition and nonverbal semantics of the actual live performance of metaphors through the actions of the human body**, not through words. For example, raising the arms high above the head and waving them in both directions - *the wind*; the palms open upwards and the palms open and close with a flute - *a lily*; with a gentle trembling of the hand, the gentle movement of the handles to the side without trembling - *a wave of water*. The associative roots of such metaphors go back to our ancient history.

In the Resolution of the President of the Republic of Uzbekistan dated September 28, 2020 "On the organization and holding of the International Festival of Lazgi", in their this had mentioned that "'The Lazgi Dance of Khorezm", which has a special place in the rich history of dance in our country, is famous not only in Uzbekistan but also abroad for its unique style and

charm. The inclusion of "The Lazgi Dance of Khorezm" in the list of intangible cultural heritage of mankind by UNESCO also proves that it is a unique art.

In order to create dance schools based on the traditions of "teacher-student", we need to study the historical roots of our national dance art and analyze them from a linguocultural point of view. According to Academician A.Muhammadjanov, "Undoubtedly, the unique nature of the ancient Khorezm region not only determined the way of life of the ancient inhabitants, but also had a strong influence on the formation, development and intermingling of ancient cultures that originated in this land". The first manifestations of the ancient culture of Khorezm, the cradle of civilization, are vividly reflected in the art of dance. The nine types of "Lazgi" are important examples of a cultural map of this miraculous land.

During the reign of the Khorezmshahs, the "Lazgi" dance was performed to the accompaniment of a trumpet. "The Lazgi of Surnay" was played by anyone, no matter who performed it. The dance moves vividly reflect the aspirations of the soul striving for victory in order to overcome, the fighting spirit inherited from the ancient ancestors. Sarmish was carved into the rocks found in the foothills, BC. Pictures dating back to 4-1 thousand years were discovered in 1958 by H.Mukhamedov, they are "Scenes of hunting wild animals with the help of hunting dogs, animal warfare, cattle-breeding, dancing people, the performance of religious rites.....a rare monument of primitive art".

Among these murals are compositions depicting the playful movements of 4 dancers. They are very close to the description of combat situations. It is still a heroic dance that depicts his fighting spirit, courage, confidence in victory. In the photo, the dancers move their arms, legs, body movements, raise their arms sharply, play with their knees slightly bent, jump violently, which is reflected in the "The Lazgi of Surnay".

Over time, the "The Lazgi of Surnay" is performed not only in military ceremonies, but

also in various domestic events, folk holidays and celebrations, circumcision weddings, cradle weddings and public concerts. In ancient times, "The Lazgi of Surnay" was performed mainly by men, but was later formed as a mass dance. Sharif Tugonov, Davlat trumpet player, Otamurod trumpet player, Qodir trumpet player, Kuronboy Bobojonov, Qodir Bobojonov, who lived and worked in the late XIX - early XX centuries, were their masterful performers. Many people still remember with pleasure the "The Lazgi of Surnay" by the famous dancer Zarif Latipov and Razzoq ota from Gurlan and also the great artist Komiljon Otaniyozov and Abdulla rais from Khazarasp.

Since the trumpet is one of the ancient musical instruments and the fourth of the nine "Lazgi" is named after him, we consider it appropriate to comment on it in more detail. Existing dictionaries describe the trumpet as follows:

Trumpet - [f. wedding ring flute, sibizga] - a musical instrument that opens and closes its holes with fingers, blowing.

Trumpet - it is an ancient inflatable wooden musical instrument common among Uzbek and Tajik people. The trumpet is played alone, as well as in combination with a drum, speakers. On the trumpet there are six holes, which are closed with the fingers of the left and right hand. And the seventh hole is on the lower side, which is dripped with the thumb of the left hand. The trumpet variety is listened to with its own pleasant taste and pleasure.

Trumpet - the name of the instrument of the musical instrument with the inflorescence-flute. The main body is made of fruit tree wood with a length of 400-550 mm, the inner side of which is a cylinder, sometimes in the form of a cone, the speaker is made of expanded. The sound of the Khorezm trumpet is sharp and squeaky. The formation of sound in the trumpet is complex, based on the continuous breathing process of the carp. This type of performance is called "relaxation conversion" in Khorezm. In doing so, the performer inflates his cheek, holds the reserve

air in his mouth, and as he breathes through his nose, he inflates the reserve air into the trumpet tube using the temporal muscles. As a result, the sound is not interrupted when air is sent to the trumpet. The trumpet forms a special ensemble accompanied by a trumpet, drum or circle, in traditional national performances, dorboz, puppet games, various ceremonies, gatherings and festivals, national dances ("Ufarlar", "Qum pishik", "Turgay", "Zuvoniy", "Rotollo", "Orazibon", "Norim-norim", "Elpasalandi" and especially, "The Lazgi of Surnay"). The trumpet is also known as a solo instrument. Due to the richness of performance possibilities and unique features, the melodies played in it stand out. In Khorezm there are special "Surnay maqoms" for trumpets, which are reflected in the famous "Tanbur line".

"The Lazgi of Surnay" is usually performed in two people. In some cases, most can even play. But the actions must not repeat each other, express a special pleasure and enthusiasm, struggle. Its style of performance is as follows:

One dancer appears on the right side of the circle and the second dancer on the left. The dancers look at their fans with a gesture of "I'll beat it" and perform mood-boosting actions. They tie their waists like wrestlers in a race fight, show their strength in their wrists with dance moves, roll up their sleeves and express themselves as ready to fight. As mentioned above, the process of "struggle" with body movements is metaphorically conveyed to the addressee.

The trumpet begins to sound again. The hands tremble in the air. Suddenly the hands are in the air, the body is stiff. The traditional part of the "Lazgi" dance begins with two beats. Slowly the music moves first the fingers, paws, hands, and then the shoulders. It is as if the soul enters the body. The dancers move without looking at each other like lions ready to throw at each other. After a few seconds, the legs and arms begin to approach each other with movements appropriate to the music. The first dancer moves meaningfully as if calling for a fight with his hands. The other repeats the same action, saying, "I'm ready, too".

Now the first dancer moves sharper. The second dancer uses an even more sophisticated method.

A real debate ensues between the two. Different methods, intricate melodies that do not repeat each other are demonstrated. Then the two dancers run and clap loudly with fierce movements like a warrior being thrown at an enemy. They approach each other and their heads touch each other. As if pushing each other with his hands, he accelerates the movements as if fighting. The tone is also intense. The dancers, to the applause of their fans, take turns, taking small steps and circling in different ways with leg, arm, and body movements. Each dancer demonstrates new techniques by performing the art of bar next to his or her fans. The dancers stand on either side and clap at each other. As if the first dancer is preparing for battle, the second dancer walks towards it. The right foot is in front, the left foot is in the back, the knees are bent, and the hands dance, expressing the movement of the dial. And he starts pushing his opponent to the edge of the circle. The music gets intense. Shouts and applause escalate. The audience is as excited as the dancers.

Now the second dancer starts to come towards her as if trying to beat the first dancer. The two dancers approach each other, turn around, and play with intensity and pleasure. As the melody accelerates, the audience involuntarily joins the dance, and in the end everyone falls into the game equally. He completes the dance in a state of all triumph and solidarity, raising his hands.

In the early days, the dance "The Lazgi of Surnay" was performed by men as well as women. Later it was formed and preserved only as a male dance. There are double and group options for this historic dance. "The Lazgi of Surnay" embodies the courageous character of Uzbek young men, their love for life, victory and creativity. Due to the national-educational nature of the dance, it is mainly performed by dancers in squares, in large circles. Most importantly, the audience also applauds the screams and dancers with synchronized gestures and facial expressions. This

dance has the effect of entertaining and inspiring everyone at the same time.

It is a great responsibility for us to study the ancient culture of Khorezm, which goes back several thousand years, and the roots of its multifaceted art. The past, cultural heritage, legends and myths of the land of miracles, where "Avesto" was born, have always amazed the world community. Honorary Academician of the Academy of Sciences of Uzbekistan, Honored Scientist of Uzbekistan S.P.Tolstov's research on the history of ancient Khorezm, in addition to world-famous books, it is included in 11 volumes of manuscripts. For 32 years (1937-69) as the organizer and leader of the Khorezm archeological and ethnographic expedition, the scientist studied the history, social system and culture of the primitive, ancient and medieval religion of this legendary land. The unique find of this scientific expedition is the image of a *woman playing the harp* on the wall of the soil, which dates back to 3-1 centuries BC.

In ancient times, folk dances, performed by methods such as clapping, whipping and beating sticks, and imitating animals, became perfect over time and became professional dances. Rock paintings and movements in the examples of applied decorative art testify to the long history of the Uzbek national dance. Professor L.R.Sadokov, in his research on the history of Khorezmian musical culture, says the following about ancient dances, percussion instruments, musical circles with ceremonial songs, and dancers playing with plates on the basis of sources found in Tuprakkala: "In the center is a bonfire, a religious ceremony," he said. "The dancer stands next to the audience. He raised both hands over his head. Standing on tiptoe, he plays to the sound of a plate in his hand".

The traditions of this plate dance movement are clearly preserved in "The Lazgi of Harmon". And it has evolved inextricably linked with ceremonies, celebrations, traditions. The essence of the musical text reached the audience faster and easier through dance moves. Based on

the content of the song, new movements were invented.

According to Gavhar Rakhimova, a researcher at the Khorezm Dance School, "I saw young and old people singing and dancing there. For me, it was an amazing sight. I was immersed in the atmosphere of its own beauty and originality, fiery dances, charming melodies. If it were possible, I would call these dances and styles of performance "prudish dances". While it was nice to see this art, it was much harder to perform them. It was very difficult for me to study Khorezmian dances, especially the features and symbols of "Lazgi" dances. To study them, I stayed in Khorezm for a month and even got a job as a dancer. Anash the cripple (Onajon Sobirova) helped me a lot. I lived in her house for the purpose of scientifically studying her dances. In addition to dancing, Onajon Sabirova also knew how to play the harmonica. In general, these creative women-artists, who are called khalfas, all knew how to play words, dance, circle and percussion instruments. I saw that no one could play Anash's lame "Lazgi" like Anashjon, who was hailed as the "mother" of the miraculous "Lazgi dance".

The "Lazgi" series is extremely colorful and one does not repeat the other. In the legendary land, women and men used to hold weddings and gatherings together. Later, according to the rules of Islam, it became customary to hold separate ceremonies for men and for women.

Thus arose the art of women creating for the inner courtyard. They were popularly known as "khalfas" and occupied many fields of art, beating angishvona, plates, spoons, bowls, rust, shards and circles, dancing to their tune and warming the circle. According to art critic S.Sobirova, "Women who performed the "Avesto" have been called "khalfas" in the past. The antiquity of the songs and dances of the Khorezm khalfas undoubtedly contributed to the transmission of not only the ancient ceremonies and melodies of prayer, but also the most ancient "Lazgi" ways".

One of the khalfas played the bowl and the other rang the bell or rust. The third one sang and danced, and these movements alternated. "As a result, a new direction in Khorezm art has emerged". This unique art form is not found only in other regions of Uzbekistan, but in any nation of the world. It is impossible to imagine a circle of women at various public festivals, weddings and mourning ceremonies in Khorezm without khalfas. The term "khalfa" also means "the disciple of the master". In the "Explanatory dictionary of the Uzbek language" - to follow one another; share. Folk. In the Khorezm oasis, she is a woman who performs local folklore.

It is known that in the book "Yasna" of the "Avesto" there are 17 "goh" songs. Memorizing them during prayer was an important means of purifying the heart. According to the scientist H.Abdullaev, women who recited "goh" by heart were called "kalpa" at that time.

Colorful ghazals, songs from folk epics, folk dances and dances played a key role in the work of the Khalfas. The art-loving girls, who were literate during the golden months of that period, learned from the famous khalfas among the people. The Khalfas took the apprentices with them in the women's circles. They sang and danced together. Over the centuries, the art of women's dance has evolved, mainly along with the creation of khalfas. They had the ability to say lapar, to dance, to write poetry, to compose music for it. Researcher J.Kobilniyozov's book "Khorezm folk songs and games" says that the khalfa movement began in the late XVIII century. In the "Dictionary of Music" by the famous art critic I.Akbarov, this date is indicated as the XIX century. In our opinion, the scientific conclusions of H.Abdullaev and S.Sobirova reflect the truth of history.

The art of national dance, which gives the audience an aesthetic pleasure, spiritual pleasure, tells the story of the ancient past, national values, dreams and aspirations of the people through actions and gestures. The events of the past and present are twisted in attractive and elegant movements. It is the unconditional conversation of

the soul with the past and the future. Literary scholar T.Jalolov praises the work of Khorezm khalfas: “Khalfas must master three types of art, that is, be musicians, singers and dancers. Khalfas are the queens of weddings, girls' gatherings and women's parties: they attend weddings and add to the joy, the rejoicing, playful melodies, charming songs sow the seeds of good feelings in the hearts of the wedding guests. That is why the people of Khorezm applaud and honor these merry fairies and write hymns in their honor”. [19]

Experts divide the khalfas into three categories:

1. Khalfas who read religious books and propagate Islamic teachings during Ihsan campaigns.

2. Khalfas who recite religious epics and sing marches.

3. At parties and weddings, at women's gatherings, they sing folk songs and lapars, ghazals and poems written by the people, and they are musicians, dancers and singers.

While the religious-enlightened khalfas explained exemplary hadiths and stories about religious traditions in mourning and ceremonies in a language close to the people, that is, in a public form, the repertoire of khalfas who went to weddings included excerpts, lapars and sayings from popular epics. According to the unwritten rule of khalfa, the khalfa who attends the wedding did not go to the aza, and the khalfas in the morning ceremony did not go to the wedding as an executor. They differed from each other in these respects. Some strong-willed khalfas memorized whole-headed epics. According to ethnographer T.Kilichev, “Khalfas sang and danced lapar and yalla not to musical instruments, but to the rhythms of finger-worn angishvonas, plates, shards, and rust on the wrists. Women have also learned to play the Lezgi, which they have been playing for a long time”.

Khalfas are usually divided into two components: solo and group-shaped khalfas. The khalfas of the first group perform epics and songs without words. They are famous for reciting epics from memory or from manuscripts and books in a

pleasant, resonant tone, performing wedding songs with the content of "yor-yor", "kelin salom", "muborak". Roziya Matniyoz kizi, Saodat Khudoiberganova, Poshsho Saidmamat kizi, Anbarjon Ruzmetova and Anorkhon Razzokova are known as solo "khalfa". From 1895, the daughter of the famous Khiva Khalfa Saidamat, who sang songs and epics to the accompaniment of harmonies, gained great fame among the people.

Ensemble khalfas usually consist of three people. The teacher played the harmonica and sang, the circle accompanied him, and sometimes danced. The dancers, on the other hand, warmed the circle with a whip. When it comes to yalla and horn lapars, in most cases the circle is affected. The combination of these formed a unique ensemble. They sang folk epics, wedding songs, lapars and yallas, works of their own or other contemporary artists, accompanied by harmonies and circles. The key word of the khalfas, which is common today, is that the harmonium was brought to Khiva by traders from Eastern Europe in the middle of the 19th century. The harmonium had two curtains, i.e. a button and an accordion curtain (piano).

In our dictionaries it is described as follows:

HARMONY - [yun. Harmonikos - synchronization; equal-sized, proportional] Two-sided folding, keyboard musical instrument.

HARMONY - a modified type of Russian musical instrument harmonica. This instrument with a series of diatonic sounds has been popular in Khorezm since the XIX century. Sherozi and Safo Mughanniy, famous singers of Khorezm, sang to the accompaniment of their own harmonies. Harmonies are also common among Khorezm women and girls.

The harmonium was in harmony with the Uzbek national music, and the introduction of this word allowed the caliphate to be further refined and improved. It is especially popular among older creative women because it is easier for them to find the keys with their fingers without seeing them, and it is easier to play them than other

musical instruments. It should be noted that the term *khalfa* has not been used in the past to refer to women who sang with a bowl, a *kayak* or a *dutar*. They were simply called female singers. With the advent of the hormone, these female singers began to be called *khalfas*. *Khalfaism* also differs from each other in terms of territory. For example, in *Khiva*, *Urgench*, and nearby districts, it is sung to the accompaniment of harmonies and *doira*, while in *Khanka*, *Turtkul*, and *Shobboz* (now *Beruni* district) it is often sung by beating each other. *Khalfas* such as *Onabibi kori* (pseudonym *Ojiza*), *Shukur Olloquli kizi*, *Xonim suvchi* were famous for their high skills and unique voice.

Ojiza Khalfa has created passionate poems and songs mainly on the theme of love. Many of his songs, such as "Where did you get this flower from?" has been captivating fans. Many of his songs, such as "*Targuncha*", "*Uyalaman*", "*Khabar galmish*", "*Qaydadir, bilmam dildorim*", "*Tolinoy*", "*Olguncha seni derman*" have been passed down by word of mouth and have fascinated art lovers. These songs are full of noble ideas of Uzbek women, such as honor, devotion, love of man with all his being, preservation of beautiful feelings in the depths of the heart, glorification of family and pure love. The creative collaboration of the musician and the dancer is invaluable in making them more impactful and alive.

These dances express exactly the folk feelings. The art of *khalfas* consists mainly of songs and chants in a compact range, sung in a relatively low voice, which are unique to women, and charming dances that move the heart. Especially the *lapar* type, which is said to be played with a *kayak*, brought great fame to the *khalfa* dancers. The dance moves, on the other hand, were constantly polished and enriched. Consequently, a true work in the art world is born, first of all, due to inspiration and pleasure, captivates the hearts of many, and the talent, skill, creative skills of the dancer, learned from teachers, are perfected due to *vua* professionalism.

The *khalfas* had to know how to play the circle, the harmonium, the plate, the bowl, the rust, the shard, the *angishwana*, and of course the beautiful dance. *Yaqut khalfa*, *Guljon khalfa*, *Shukurjon khalfa*, *Anash Maryam*, *Oyimjon khalfa*, *Sharifa Nogay*, *Ogil Nogay*, *Onajon Sobirova* (*Anash lame*) are the most talented artists of their time. The founder of "*The Lazgi of Harmon*" is *Anajon khalfa Sabirova*, popularly known as *Anash lame* (1885 - 1952).

She was the first woman to perform a solo dance in public, a man of great talent and unparalleled courage. The dance "*Lazgi*" created by this talented artist and several groups of dance movements form the basis of the *Khorezm* dance school - the root of the bullet. "The most famous *Onajon khalfa Sabirova* has done a great job in preserving the composition of the *khalfa*, playing the harmonica and singing, playing the dancers, especially in bringing the women's dance to the stage".

In this type of *Lazgi*, mainly women dance, and "*The Lazgi of Harmon*" played a key role in the formation and development of *Khorezm* women's dance. *Onajon Sabirova* was a professional dancer from the people. People's Artist of Uzbekistan *Gavhar Rahimova* praises her skills as a skilled dancer: "Anyone who first saw her thought she was getting ready to jump. Her legs were moving spontaneously in accordance with the music. As *Anash* raises her *lame* hand, it seems to the viewer that she is calling someone, striving for the sky, listening to the future. The *Lazgi* tones gradually accelerated, and the dancer created dance moves to these tones, which seemed to be filled with feelings of *hijra* and nostalgia. The women who came to the party, to the wedding, also attended.

When the harmonies were performed, the *khalfas* and the women applauded "*joqu-joqu*" and "*kish-taka-kishtak*" led to the development of the "*Lazgi*" dance in a new form. At that time, *Anash* was lame in her fifties and sixties. One leg was shorter than the other, and such a weakness was also present in his hand. Surprisingly, at first, when I watched her dance, I didn't even notice

that she was crippled. He lived in a dance in which, without human consciousness, there would be legendary, unrepeatable movements”.

Popular among the people, the most performed "The Lazgi of Harmon" expresses the populism and authenticity of the events of antiquity in a unique way. Its techniques and forms have changed over time. But it has not lost its original content and basic types of action. It is rare for the creations of the Khalfas to repeat each other. Among the people, the famous khalfas were always in search, creating new melodies and dances. They are constantly looking for ways to enhance the color and attractiveness of movements and tones. In "The Lazgi of Harmon", the dancer delves deeper into the content of music and text. Word and action enrich each other. This harmony increased its impact and made it the original gem of the Khorezm dance school. Over time, dances, such as cities and customs, have also become more civilized and intricate, adorned with elegant reflections. As their types and categories increased, so did the rhythmic technique and the content of the text. Today, "The Lazgi of Harmon" is performed by talented dancers Dilnoza Mavlonova, Dilnoza Artikova and Oksana Davlatova at international festivals abroad. In general, caliphate has a long history, which is based on the art of dance in a broad sense, as well as the style of baxshi. In the process of performance, the dancer's aesthetic imagination, talent and skill are enriched. The audience felt an extraordinary mysterious charm in every dance performance, becoming a captive of it.

The fact that "The Lazgi of Khorezm dance" has been included in the list of intangible cultural heritage of mankind by UNESCO also proves that it is a unique art".

In Khorezmian dances, bright pieces of history, attractive movements in line with the values of national intelligence, inner sufferings of the human psyche, joys and sorrows, ups and downs are reflected in both depressing and exciting scenes. Born in certain areas of the oasis, dances were formed, evolved through the scrolls

of the period, and brought different cultures closer together. They speak about the way of life, customs, traditions and culture, intelligence and values of our ancestors. The art of national dance is a spiritual reflection of the promotion of our values and culture. Just as light shines in the darkness, so does the "The Lazgi of Harmon" shine brighter in the turn of the century.

Also, the school of folk epics, restored in honor of independence, is in some ways related to the art of "The Lazgi of Harmon". Even today, many Khalfas work in the Khorezm oasis. They make a worthy contribution to the further development of our spiritual life, singing lapars and dances on various topics, while preserving our ancient national values, giving the audience vital energy, enthusiasm and aesthetic pleasure. So, we have a responsibility to pass on this priceless heritage from our ancestors to future generations. After all, we must not forget that our national dances are a spiritual bond that connects our rich history with our great future, our great Motherland, the beginning of world civilization, a beautiful symbol of our noble intentions.

It is no coincidence that in the last five years, one of the main points of the national-spiritual-enlightenment revival, special attention is paid to the art of dance as a promoter of rich national and universal values. The importance of restoring and enriching the historical methods of "The Lazgi of Surnay" and "The Lazgi of Harmon", which are part of the "The Lazgi of Khorezm" series, in raising the spiritual and aesthetic world of young people, strengthening national traditions and values is incomparable.

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