

# National And Cultural Lines In Uzbek Dance

Hulkar Hamroeva,

*Candidate of philological sciences State choreography of  
Uzbekistan senior lecturer at the academy*

## **ANNOTATION:**

*the article analyzes the use of household items in the art of Uzbek dance, their formation in modern choreographic works, their role and functions in the process of creating artistic imagery in dances, national charm, compositional techniques. The dance has a national color, which is embedded in the socio-cultural life of the Uzbek people and reflects the character and way of life of the people. It is extremely important to study the dialectical principles of the art of dance, which gives a person aesthetic pleasure, pleasure and peace of mind, romantic inspiration, in connection with the national character and centuries-old traditions, spiritual values of the people. It is well known that social realities, including the art of dance, develop in sync with the times. Like other forms of art, artistic generalization as a figurative image is a spiritual wealth that enriches human spirituality, cultivates aesthetic taste, teaches to understand the concepts of beauty, promotes national values.*

**Keywords:** *choreography, choreographic terminology, national color, folk dance, amateur dance, professional dance, subject dances, lagan, kayrak, teapot, lyak, sozana, angishvona, chogirma, togara, knife, chisel.*

Over the centuries, in line with the development of society and culture, the art of choreography has also gradually developed, forming dance styles, specific types and genres. The Uzbek people are famous for their unique and ancient culture, extremely valuable spiritual values. The peculiarities of the art of national dance are fully reflected in the interaction of performance and creative processes, which are inextricably linked with the national character of the people. According to art critic L. Avdeeva, "Dance is a kind of modern and spatial art in which the artistic image is created by the rhythmically organized, pictorial and expressive movements of the human body" [1].

Uzbek national dance art consists of folk dance styles that have been formed over the centuries. Some types of dances have disappeared and new dances have appeared. In particular, the role of the people in the creation of ceremonial dances is invaluable. Therefore, the creator of ceremonial dances, which form a whole system, is also the people. These are the dances associated with the season or work process, everyday life. "The study of the heritage of the art of dance, the knowledge of the basic forms of dance can serve as a basis for creative change, giving them a new style, reflecting new views on the basis of ethical and aesthetic standards, rules of etiquette that meet the needs of different segments of modern society." [2]

The term "choreography" means everything that is the basis of the concept of dance art in the broadest sense, or the art of dance in the narrowest sense. Choreography is the transmission of a person's thoughts, feelings, and experiences through speech, movement, and

facial expressions. Choreography consists of three parts: folk dance, folk (or ball) dance, and classical ballet, including the art of professional dance.

Uzbek dances can also be classified on this basis:

- 1) public folk dances and lapars of folklore performed at public festivals, celebrations;
- 2) non-professional dance movements, amateur dances performed by the people in ordinary everyday life, gossip, weddings, concerts;

- 3) dances as a work of art performed by professional dancers and dancers, ensemble teams.

Dance has always played an important role in the development of Uzbek culture has taken place. According to RahmatjonKurbanov, a well-known performer of Khorezm magic horses and Honored Artist of Uzbekistan, "Dance is a very ancient art, born before the formation of the human language. ... The level of a person who observes the art of dance and understands its meaning is ten times higher than that of a person who can listen to music." [4] It can be said that the dance is deeply rooted in the socio-cultural life of the Uzbek people and has a national color that reflects the character and way of life of the people. It is extremely important to study the dialectical principles of the art of dance, which gives a person aesthetic pleasure, pleasure and peace of mind, romantic inspiration, in connection with the national character and centuries-old traditions, spiritual values of the people.

It is well known that social realities, including the art of dance, develop in sync with the times. Like other forms of art, artistic generalization as a figurative image is a spiritual wealth that enriches human spirituality, cultivates aesthetic taste, teaches to understand the concepts of beauty. Only in this case the figurativeness arises through the harmony of the subtle expressive movements of the human body. Dance costumes, accessories, every elemental point helps to complement this image. In the expression of dance, each nation reflects the lines of its national-cultural world, national values, and, in this respect, rises to the level of a unique work of art.

One of the most important aspects of the years of independence is that our fascinating art of dance, which has been formed and polished for thousands of years, has once again begun to show itself in all its beauty and charm. Concepts and terms related to the art of Uzbek dance have also become the property of the people as part of the richness of language. It is important to study their ethnosociolinguistic and culturological aspects.

Along with modern charming dances, our dances play an important role in transmitting to the new generation the features of the life, customs, lifestyle and profession of our ancestors. After all, one of the achievements of the art of dance is the harmonious expression of the national spirit, national identity, along with modernity.

"There are two tendencies that express the interrelated interaction of choreographic terminology and universal language. On the one hand, the specialization of everyday words in the field of choreography, on the other - the determinologization of the general language of choreographic words (for example, pa, anthracite). [5] For example, the first trend is "finger play", "leaf fall", "flange", "flower leaf", "tattoo", "snake trail", "tulip", "propeller", "water wave". Language units such as "scales", "imagination", "scissors", "wings", "buds" make up a significant part of the terms used to describe concepts related to the art of Uzbek dance. "When a lexeme is used in a figurative sense, the noun semantics in its semema disappears, and the semantics of expression and function increase in accordance with the speech reality." [6] Most terms in Uzbek choreography are general lexemes, formed by sign semantics of word semantics. related to the nationwide character.

However, in Uzbek choreographic terminology, the phenomenon based on the second trend was not observed. This is explained by the fact that the terms of dance appeared almost on the basis of words in the Uzbek language (sometimes Tajik in bilingual areas).

The art of dance is a unique musical and plastic expression of creative figurative thinking, and Uzbek dances reflect the life experience and skills, social status and national character of

our people formed over the centuries. From this point of view, one of the most important aspects of the art of dance of the Uzbek people, which bubbly demonstrates nationalism, is subject dances. In his research, the well-known Russian archeologist, Prof. L.R. Sadokov, writes about percussion instruments, musical circles where ceremonial songs were performed, and dancers playing with plates, based on sources found in Tuprakkala. [7]

“Uzbek folk dance has been a tradition since ancient times. For example, the girls' "Jar Dance" is a plot dance that depicts the adventures of girls swimming in the mountain river. In addition, dances such as "Teapot Game", "Spoon Game", "Knife Game", "Stick Game", and "Bowl Game" have existed since ancient times. "[8] Also, if " Sadr "reflects a ceremony," Black Bell " - The black bell, "Duchava" - means played with two sticks. "[9]

One such tool is the Uzbek tray. It is known that soup (pilaf) is the royal dish of Uzbeks, it is usually prepared on the days of Arafa, holidays, the most precious days, and the tray is eaten by many people together. As an expression of our national values, the men's dance "Lagan" appeared. The expression of enthusiasm, arrogance, enthusiasm of the Uzbek guys, as a unique example of the national color, is gaining acclaim from the audience. Probably executed, polished, and passed down to us over the centuries.

“Lagan dance has long been performed among our people by talented people. This men's dance is created in the style of Fergana, and the dance is performed to the accompaniment of popular musical instruments such as the circle, drums, trumpets, trumpets of our people. These instruments are accompanied by sharp stones in the hands of the dancer. Some authors call it the "Osh" dance. [10] In our opinion, the name "Lagan" is more appropriate. During the dance, the dancer will be in a white floral doppia with a black rectangular garmdor. This doppia is moistened with a little cold water as the soaked doppia sticks to the head and serves to prevent the tray from slipping.

A forehead is tied over the dope so that it does not fall off. He is wearing a bekasam coat and a white jacket. The ‘belt’ is a special rectangular scarf that is folded into a triangle and tied at the waist. He then wears black pants and black lacquered boots. The dancer also has two sharp stones in his hand, one 16 cm long from the iron and the other 10 cm from the stone. The sharpened stone is pressed into the palm of the hand with the help of a thumb. A sharp iron stone is placed in the same way and struck with the help of the third and fourth fingers of the hand. By lightly tapping the sharp stones, the dancer creates techniques that have a distinctive sound. This dance shows how agile the Uzbek guys are, how much they amaze everyone by playing the bowl in their hands in different ways, and how hospitable the Uzbek people are. ”[11] I. Akilov, K. Muminov and N. Ibragimov performed the“ Lagan ”dance. The Shermatovs performed with skill and in a unique style.

Khorezm "Chanoqlazgi" also has a bowl. That's why among the people "Chanoqlazgi" is also called "Lagan lazgi". The dance begins as follows: The dancer stands in a circle with a bowl in his hand, bows, and enters with his feet into a small bowl. He greets the audience once more, gesturing, "Bless me," and blesses his face with his hand. begins, the hands rise high at lightning speed and freeze. With traditional music, the hands come to life in the paws, and the dancer begins to dance while standing upright in the bowl.

- 1) The hands fall down slowly, with a gentle motion;
- 2) The fingers begin to vibrate to the music;
- 3) Wavy motion and nozbilan right hand rises upwards;
- 4) The left arm also rises and both vibrate in an equal position.
- 5) In the trembling position, the fingers of the first hand begin to separate from the fingers of the second hand with a flirtation;
- 6) The fingers of the second hand come down with musical, graceful movements;
- 7) The feet stand alone in the bowl without moving;

8) Facial movements: eyes, eyebrows, cheeks, lips, begin to make gestures in accordance with the music;

9) Dancer's love, suffering, pain - all expressed through actions;

10) The condition of the "bowl lezgi" is that any action is twice will not be repeated.

Dance with a teapot. Roziya Karimova's "Bukhara Dance" ("Bukhara Dance") in the section dedicated to Samarkand dances (due to the territorial proximity of the environment, the Samarkand-Bukhara dance school is a single reality) provides detailed information about the dance of a young man and woman performed with a teapot and a bowl. The teapot and bowl dance was recorded by Muazzam Omonova. This work of art is based on the movements of ancient folk dances typical of Uzbek dances. Some actions were taken by Roziya Karimova.

This dance can be performed by a single pair or by several pairs. Its performers will be women and men. When dancing together - one performer performs the movements with a teapot, the other with a bowl; in a mass dance - half of the participants perform the movements with a teapot and half with a bowl.

Moving the kettle. Inside the silent teapot handle, the thumb and forefinger hold the teapot, while the index and middle fingers hold the head of the lid. By raising and lowering the lid of the teapot, a synchronous tone is created to the music with a light rhythmic (light) beat. The number of knocks on the kettle lid can be changed in sequence. This method is performed in harmony with other dance movements.

Moving the bowl. The bowl is moved in the following way:

1) palm facing up, bowl over palm;

2) the palm is pointing upwards, the bowl in the palm is held by the fingers bent;

3) on 3, 4, 5 fingers bent bowl, if the index finger touches the side of the bowl, the thumb will be on the upper edge;

4) the bottom of the bowl is pressed firmly to the palm, thereby sticking to it and can even be held with the palm facing down;

5) Fingers 3 and 4 are on the bottom of the bowl, the thumb is free, and the thumb is holding the top edge of the bowl. The index finger is pressed against the thumb, clicked to the side of the cup, which means the requirement to pour tea, to take tea from a cup or an empty cup.

Roziya Karimova describes eight options for actions performed with a teapot and a bowl. [12] The monograph "From the history of the Uzbek national dance" provides detailed information about teapot and bowl dance. [13] Although folklorist M. Muradova notes that "this dance is widespread in Kashkadarya, Surkhandarya regions, Shakhrisabz and its environs, some villages of the Fergana Valley and around ancient Samarkand, [14] we believe that it is inconvenient to move these objects throughout the dance, requiring psychological stress. this dance must not have been so popular.

In the 50s of the last century, the famous dancer Sultan Otaniyazov made a name for himself by playing with a bowl on his head. The dancer, who was short by nature, always shaved his hair with a razor to perform this dance. He performed the dance "Lazgi" with a bowl until the end of his life. "[15]

1. In the preface of the dance, he takes the bowl in his right hand and goes around the circle.

2. The hand holding the bowl suddenly freezes.

3. Then it rises high and begins to vibrate.

4. The dancer's wrists and shoulders begin to tremble as if they are dying.

5. The hand that lifts the bowl begins to slide down with a musical movement and the bowl passes to the left hand.

6. His right hand (up, down) claps and points to the bowl in his left hand.

7. The dancer skillfully moves the bowl from the palm of the hand to the back of the palm.

8. Turn your empty hand on the bowl and dance.

9. The dancer takes the bowl in his right or left hand with different movements.

10. In the vibrating movement of his body, the dancer puts it on his head. The bowl seems to stick to his head.

11. The rhythm changes rapidly, and the movements of the dancer's legs accelerate.

12. He starts to spin in a circle, snapping his fingers back and forth as if he has forgotten the bowl on his head.

13. As the music reaches its climax, the dancer's movements become more intense, and the bowl on his head seems to excite the audience and fall.

14. In the most exciting moments, the dancer moves in a circle with one hand, takes the bowl on his head with the other hand and completes the dance.

It is obvious that the famous dancer Sultan Otaniyazov performed the ancient "Dance Dance" of "Masharabozlazgi" in his own way and taught it to his students. Percussion and sharpening also play an important role in the movements of the Khorezm Dance School. "This direction is rich in movements: in men's and women's dances there are finger tapping, standing, shaking hands, jumping on the knees, rhythmic sharpening and other methods" [ 16].

"Sharpener" - Sharpener - a smooth or specially designed stone that is usually longer and flatter, used to sharpen the blade of 1 cutting tools. 2 Body-sounding percussion instrument; a pair of elongated stones that the dancers play by hand. Studying the history of national dance means exploring the customs and traditions, present and future of the people.

Issues such as the restoration, further development and promotion of lost dances play an important role in determining the place of dance in our cultural and educational, social life. According to the People's Artist of Uzbekistan, art historian and ethnographer G. Matyakubova, "Khorezm art has become even richer due to hard work. Folk clowning games, various mass games and dances, especially customs and ceremonies, retain the signs of antiquity in Khorezm and enrich it with modern traditions, more than in other regions of Uzbekistan.

Special performers appeared in his seat, playing to the sound of a trumpet, and he added to the interest and nationality of the Khorezmian art of dance. "[1]

Indeed, each national dance reflects the national characteristics of the people to which it belongs and is closely connected with folk music and songs, values, customs and traditions. National dance is created by the people and marks an important stage in its socio-cultural development. According to the sources collected by the researcher M. Hamidullaeva Gavharhonim Matyokubova, "Kayraklazgisi" or "Kayroqoyun" appeared under the influence of Zoroastrianism, ie in the process of driving the goddess of evil Ahriman and his armies. admits.

In "KayrakLezgis" or "KayrakOyun", a method suitable for the melody is given by beating and reviving the kayaks. The variety of methods depends on the skill of the dancer or dancer. Dance movements are used according to the methods and they vary. "KayrakLazgisi" is performed by both boys and girls. The "dance game" can be performed mainly by men's dancers, solo dancers or in public. In the ensemble, violence is required in the method of sharpening. In Khorezm, the method is brilliant, as one of the two blades is made of iron. [2]

It is accelerating the style of performance of the national dance, the emergence of new melodies, rhythms, movements, the introduction of new directions. This method is also used in Bukhara dances. According to Ogiloy Muhamedova, "Sadulla Sadullaev, a master of dance from Bukhara, was a master of sharp dance. He was able to literally "give his life" to the rhythms, to perform complex rhythms, to perform the dance in a rhythmic manner, that is, to dance to the rhythm, and to entertain people with his energy, enthusiasm, cheerfulness and cheerfulness.

In the Uzbek national dance art, in the Fergana Valley, instead of kayraks, they dance with plates, and in Surkhandarya and Kashkadarya regions, they dance with knives, spoons and sticks. [4] "In Samarkand, dancers play on a plate with an angishvana. In the Surkhandarya

Valley, women play with wooden spoons. "[5] The origins of these methods can be traced back to the daily lives and lifestyles of our grandmothers, who were busy with household chores. The gentle rhythmic tone that emerges when the plate is tapped with an angishvana or when wooden spoons are gently tapped on each other creates a special charm and increases emotional sensitivity in the quiet women's dances. Tamarakhonim, one of the masters of Uzbek art, also performed the lapar "Khurshiditoboniman" to the accompaniment of lyric and angishvona melodies.

Surkhan oasis is famous for its men's dance "Knife". This dance, which has a centuries-old tradition, is performed to the accompaniment of a trumpet and a circle. The "knife" dance is symbolic and has its own set of rules. Just like wrestling, Surkhan has been decorating weddings since ancient times. It mainly demonstrates the strong will, courage, ingenuity, vigilance and agility of Uzbek guys. The courage and strength of the dancers are evident in every movement. The dance "Knife", which preserves the ancient national features and national nature of the Uzbek people, requires great skill and agility. Its roots go back to the people's struggle for national liberation and war.

The Uzbek people have many traditions related to knives. According to experts, "The game of knives (knife ufori). The dancers (only men) beat the blades of the knives together to create a rhythm, and at the same time perform simple and complex tricks: stab the two knives to the ground and pass between them at the tip of one foot so that the knives do not move. While playing the knives, the dancer knives he grabs his knife and suddenly cuts off the mustache of a staring spectator. "[6]

Art critic L. Avdeeva notes that there is a bit of humor in this dance. However, it should not be forgotten that the knife is not an ordinary household item for the Uzbek people, but a symbol of courage and bravery. Uzbek dances, such as "Knife", which show the courage and bravery of the audience and give aesthetic pleasure to the audience, are a bright example of the living traditions inherited from great ancestors.

In the subject dances analyzed above, we observed that objects such as bowls, teapots, sharp stones, and knives were directly involved as an integral element of the dance. There is another series of dances in which, although the objects are not directly involved, they are pointed at by dance movements, with the aim of revealing their essence through plastic movements. For example, folk dances from different regions of the country, labor-related dances such as "Cotton", "Grapes", "Fisherman and Fish", "Shepherd" depict the enjoyment of the labor process and the harmony of human experiences and emotions through actions related to certain labor activities. The reference of artistic thinking plates based on reality is aimed at arousing aesthetic pleasure in the viewer.

In the Pilla dance, both methods are used, a mixture of live use of objects and a method of pointing to certain objects.

Pilla dance was created by Mukarrama Turgunbaeva in 1952 in a new form and is performed in a circle. The dance depicts the process of labor, from feeding a silkworm to collecting cocoons, spinning on a loom, weaving cloth, and sewing scarves decorated with patterns. This dance was later staged by Mukarrama Turgunbaeva as a mass dance for the band "Bahor". The dance is performed to the accompaniment of a circle.

The dance is a play with several plots:

1. With the help of the "official ufori" movement, actions are performed as if holding a mulberry branch.
2. With hand movements and shaking of the head to the side, it is as if the situation is "throw, the silkworms are not well fed."
3. With the tip of the right foot in a position as if lifting a basket, a stressed step is taken back.
4. The knees bend. the right hand is bent and the fingers are turned inwards as if they had taken a mulberry branch from a basket, as if it had put the branches into a silkworm.

5. It is indicated to cut a leaf from a mulberry branch.
6. The hand throws the leaves to the silkworms.
7. Pulls the thread from the cocoon.
8. The drying action of the threads is characterized by the fine movement of the fingers.
9. As if a dancer is holding a bundle of yarn.
10. The hanging of the strings is described.
11. Describes the process of working on the machine.
12. The durra is pulled from the edge of the nimcha.
13. The hands hold the edge of the durra, the durra is brought forward and the face is closed, the edge of the durra is held.
14. The dancer throws the durra on his head and gently holds the edge gives a gentle greeting (bride greetings).
15. After the salutation, the body is straightened and rotated completely, slowly.
16. Durra is brought to the left, the head is bent to the right.
17. Holding the edge of the durra in front of the face, the spectator faces the face, the durra stumbles and sits on the left knee, the durra is placed on the right knee.
18. All these movements are performed while kneeling.
19. The palm is brought to the head and the skullcap is straightened.
20. The waist is pulled with both hands.
21. Chevar movements (imaginary threading a needle, inserting a needle into the hand, holding the finger with the other hand to leave the pain) are performed.
22. The dancer turns the fingers of the right hand over the fingers of the left hand, finishes the thread in her mind, completes the stitching, and stretches the thread.
23. He takes the durra and stands up, shakes the durra, looks at the circle, the body is slightly forward, the arms are outstretched, as if he is handing the durra to the circle.
24. The circle goes to him, at which point he turns the durra and holds the ends with his fingers. Wrapped around the circle, he went from right to left and finished the durra.
25. Hand movements are performed in front of the circle, in the palm of the left hand strikes the circle. [7] H.Khamidova, D.Sayfullaeva, S.Zokirova's textbook "Masterpieces of Heritage Dance" talks about the dance "Cocoon", "From feeding silkworms to collecting cocoons, spinning on the machine, weaving fabrics and sewing scarves decorated with patterns described the process "[8]. In the following paragraphs, the word "durra" is used instead of "scarf": "Wrapped around the circle, he went from right to left and finished the durra." [9] In the "Dictionary of Music" by musicologist I.Akbarov it is said that "at the end of the dance is danced with a silk scarf woven from silk" [10].

Researcher Sh. Khudoynazarova, speaking about the aesthetic significance of the dance "Pilla", says that "the scarf of the dancer, which flutters over the head - looks like a ring in the eye" [11].

It is clear from the texts that instead of the word "cut" scarf, durra, scarf were used. In our opinion, the opinion of the researcher Sh.Khudoynazarova corresponds to our national values and the logic of dance. This is because Uzbek guys do not wear scarves, shawls or scarves around their waists. Until recently, girls in our villages sewed cuttings with their own hands for their future spouses, and in the Fergana Valley, they decorated the walls of the house where the bride fell with jewels and brooches, and when the groom went to the bride's house for the first time, he gave bread and treats. traditions.

Even now, "groom's belts" are sewn separately. After all, "in Uzbek, such expressions as" there is a belt on the waist, the strength of the waist "are attributed to the young man. Strength, bravery, bravery, service to the Motherland, justification of the people's trust are applauded" [12]. An explanatory dictionary of the Uzbek language defines a quilt as follows: "A quilt is a rectangular fabric around which flowers are usually sewn to tie a belt; a belt. "

Well-known linguist R. Sayfullaeva rightly noted, "The history of the formation and naming of each nation is a very complicated issue, often leading to various controversies. This complexity in the study of the history of all peoples also applies to the history of the Uzbek people. This is due to the fact that in the history of its formation, each nation has a long and close relationship with different peoples, languages and cultures, and goes through a long historical development until it rises to the level of nation, people, nation." [14]

The long history of the Uzbek national dance art, the process of its formation and the naming of dance movements also have their own confusions and ambiguities. Therefore, the names of Uzbek dances and dance movements are, first of all, the priceless wealth of our native language. This is an extremely topical issue awaiting its researchers. One of the main spiritual-spiritual-enlightenment pillars in the process of understanding the national identity of our people is the love for the native language and a sense of national pride.

The Decree of the President of the Republic of Uzbekistan dated October 20, 2020 "On measures to further develop the Uzbek language and improve language policy in our country" states that "the Uzbek language should be radically enhanced in the social life of our people and internationally, patriotic, national traditions and values." upbringing in the spirit of devotion, ensuring the full introduction of the state language in our country "

In short, the art of dance emerges as a result of combining different movements in accordance with tone and rhythm, which are specific to a particular ethnocultural group and carry certain paralinguistic meanings for the members of that group. Dance movements are not only related to a person's activities, lifestyle, but also are filled with content through gestures, which are an expression of inner experiences, delicate emotions, and even gestures, eyebrows. These movements and gestures have long been artistically refined and polished.

Therefore, along with many other intangible cultural heritage values, it is necessary to pass on to future generations the rich experience accumulated in the art of Uzbek national dance. "Preservation of the art of dance, which embodies national values, customs and traditions, as an ancient source of our spirituality and culture, the restoration of its disappearing forms and movements, terms, the nature of dance, its structure, performance features, objects, clothing and jewelry." The scientific study of the role of performance in complementing, perfecting and polishing is one of the urgent tasks facing the executive choreographer, organizer and researcher working in the field of dance. "[16]

To this end, one of the important issues facing the scientific community is to improve the textual and video recording system of dance performances, as well as to create a special terminology of national dance names and movements.

## REFERENCES

- [1] Decree of the President of the Republic of Uzbekistan "On measures for further development of the Uzbek language and improvement of language policy in our country", UzA, October 20, 2020
- [2] Avdeeva L. Dance art of Uzbekistan. T., State Fiction Publishing House, 1960 y. 21-b.
- [3] Avdeeva L. From the history of Uzbek national dance. National dance association "Uzbekraks" named after M. Turgunbaeva. T.2001.
- [4] Berg E.B. Choreographic terminology in Russian. Diss.kand.filol.nauk. Ekaterinburg, 1999
- [5] Isломov D. National Dance Schools Magazine "Guliston", 2018 No. 5,
- [6] Karimova R. Bukhara dance. T., 1977
- [7] Matyoqubova G. Lazgi. T., 2020 y.
- [8] Mahmud S. The Uzbek language is interesting. "FAN", T. 1994, 157-p.

- [9] Murodova M. Folk art. (study guide). T., 2015 y.
- [10] Mukhamedova O. The practice of staging Uzbek dance.T., 2018 y.
- [11] Narzullaeva S. The role of Uzbek men's dance in the art of folk dance <https://www.kultura.uz>
- [12] Sadokov L.R. »MuzykalnayaarheologiyadrevneyisrednevekovoySredneyAzii: udarnyeinstrumenty.»M.1996.s.35.
- [13] Sayfullaeva R.R. Modern Uzbek literary language.study guide. - Tashkent, 2006 100-b.
- [14] Sayfullaeva R. Modern Uzbek language. Study guide. T.2007. 5-b.
- [15] TsornA.Ya. Grammar of dance art and choreography. St. Petersburg, Izd. "Planet of Music"; 2011
- [16] Annotated Dictionary of the Uzbek Language, Volume 5, T., UzME, 2008.
- [17] OTIL, 5-j. T.2008. 284-b.
- [18] Qurbonov R. The mysterious world of art. Art 1, T. 2011., 32-p.
- [19] G'aniev S., Hamroeva H. Harmony of values: the national dance art of the Uzbeks of Kazakhstan. Cultural perspectives of the peoples of Central Asia.T.2020.
- [20] G'ofurov N. Real masters of "Lagan" dance // <https://www.kultura.uz/>
- [21] Hamidova X.V., Sayfullaeva D.I., Zokirova S.M. Hereditary dance masterpieces.Cholpon Publishing House, 2003, pp. 74-88.
- [22] Hamidullaeva M. Harmony of Spanish and Khorezmian dances /// <https://www.kultura.uz/>