

Uzbek Dance Art in Colonial Conditions (on the example of the 20th - 30th of the XX century)

Historical roots of art in Turkestan go back to a long period. Their most ancient forms can be listed such types as clownery, comedy, puppetry, singing, music, dance. Dance has a special significance among these art forms in the life of the Uzbek people. Uzbek dance art is based on ancient roots since it embodied folklore, music, songs and dances.

Uzbek dance art has been preserved mainly in two directions to date: traditional – classical and national-folk dance. The directions such as Fergana (big dance), Bukhara (maqam dance) and Khorezm (Ufori Maqam) are popular in classical dance. Folk dances are very diverse, differ territorially, and there are found their brisk, lyrics, and dramatic forms.

Over the centuries, Uzbek dance developed in a separate forms in the circle of male and female dance. Until the 20s of the 20th century, women's dance was performed in closed circles as well as in “inner” courtyards.

Dance as a national art has also trained its professionals in different directions. They gained popularity among the people for their dances. In particular, dance masters such as Kenjaboy Tursunov in Tashkent, Usta Toji Sobirov in Bukhara, Mikhal Khanum Khaimova, Bibi Shirin Mamonova, Mahkam hafiz in Kokand, Kamolkhan Muhamadjonova, Khumrikhon Hamdamova, Usman Hoji Fozilboev in Namangan, Sharofat yallachi, Mamajonkhoja Usmankojayev in Andijan, Nazirkhan in Fergana, Olloberganov, Safar Mughanni in Kharezm, Folk Dance Masters such as Otahoja in Marghilan became known for their dances at the beginning of the 20th century. Besides, such art masters as Yusufjon Qiziq Shakarjonov, Usta Olim Komilov, Tamarakhanim, Muhiddinqori Yakubov, Mukarrama Turgunboeva contributed to the recognition of Uzbek dance to the world.

This article analyzes the changes in the art of dance in the 20s and 30s of the 20th century, ideology and the activities of art masters.