

History Of The Andijan Polkasi

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Abstract: This article provides a comparative analysis of scientific concepts aimed at studying the theoretical foundations and functions of Uzbek dance art. Theoretical ideas about Uzbek dance art are expressed on the basis of a set of scientific and theoretical views on the influence of folk traditional culture on the national dance art, a system of them, and their analysis.

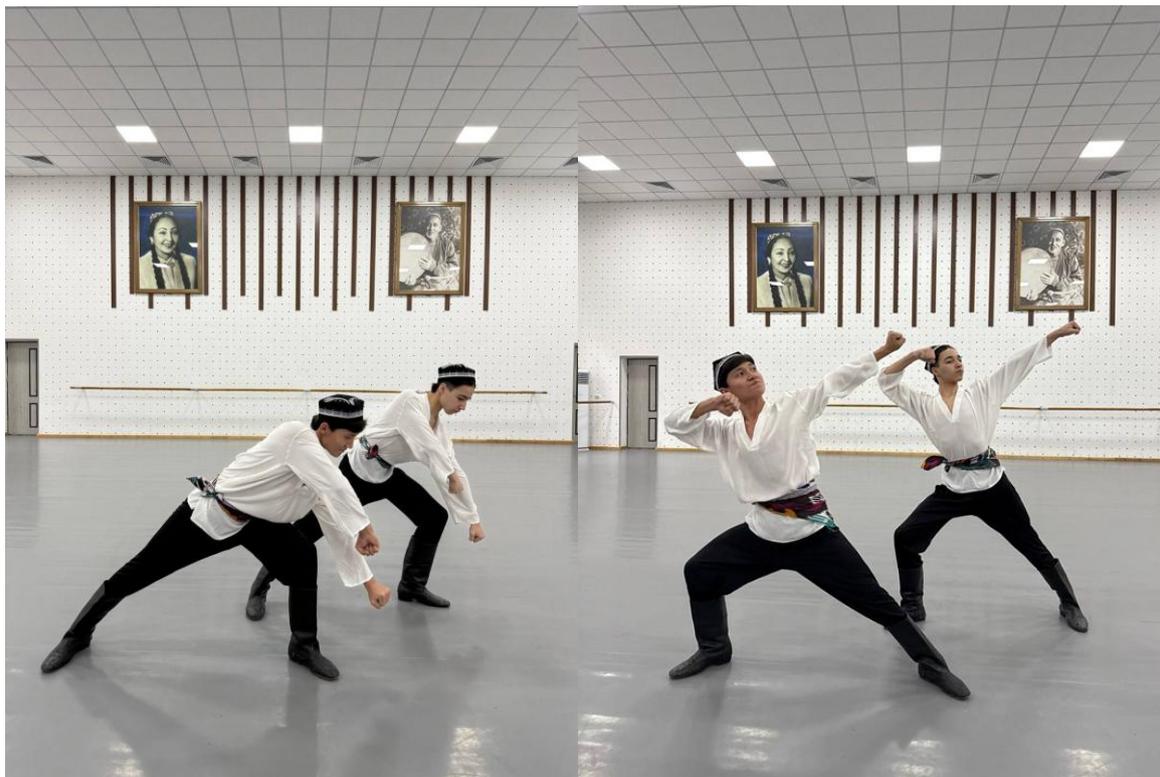
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The ancient culture and art of the Uzbek people have very rich traditions and customs. It is rooted in the history of long centuries. The art of dance, from the earliest stages of human history, helps to reveal the life of the people, their creative and artistic thinking, aesthetic and conscious experiences, the ideas of their time, the skills and worldview of the artists of that time. Because, no matter what historical period in the past, there is a greater or lesser unity in the visual and architectural arts, literature, music, theater and

choreography, aesthetic consciousness and thinking of every people and nation. Just as in the present, in ancient times, artists did not live apart from each other, but lived and created together. They complemented each other's themes and worked in creative cooperation to satisfy the aesthetic demands of their contemporaries.

M. Rakhmonov writes about the Fergana dance school: "Dance art developed rapidly in the Kokand Khanate at the end of the 18th century and the first half of the 19th century. Work was carried out to improve mass dances with complex plots, such as "Katta oyin", "Kema oyin". "Katta oyin" included dozens of methods. These include methods such as rez, zildir, koshkars, yorga, haqqoni, karazan, duchoba, rock, katta samo, yallama, jilvani, sadr, katarma, sarboz, chapandoz. Each method gave rise to a unique dance. There is an assumption that at one time these dances were in the form of a unique event-based dance - a square spectacle, reflecting historical and legendary events associated with the Siyovush tragedy. However, in the 18th-19th centuries, the event-based (plot) disappeared.



"Katta oyin" functioned as an independent dance group performed in squares on festive days.

The Fergana dance school of Uzbek dance is distinguished from other schools by its graceful movements, the delicate and gentle movements of the Fergana girls. The movements of the Fergana dance school are sometimes lively and energetic, sometimes gentle, and the dance performance is based on a slightly upright, graceful posture, and delicate and beautiful movements that reflect various meanings. Although the inner emotion is strong in this style, the dancer performs it, hiding her feelings behind soft and restrained movements, behind the gaze, facial gestures, delicate hand movements, and slow steps.

The formation of Uzbek folk stage dance is first closely associated with the ensemble of Askar Khoji Haidaraliev, which operated at the beginning of the 20th century, and the name of the famous dancer Hamdamkhan. Hamdamkhan began a new direction by performing Uzbek folk dance on stages in the cities of the Fergana Valley, Tashkent and Samarkand, and in the countries of the Transcaucasus.

As is known, the Uzbek national dance art further developed in our country in the 20s of the 20th century. Such selfless artists as Master Olim Kamilov, Tamarakhonim, Mukarrama Turgunbayeva, Isokhor Akilov,

Roziya Karimova created a national performing school. Master artists enriched the national dance art on the basis of traditions and age-old values that have been preserved for many centuries. This is clearly visible mainly in solo and group dances. Through the efforts of many ballet masters and composers, dozens of solo dances, duets, and mass dances have captivated several generations of viewers in our country and around the world and have become part of the reserve of Uzbek dance art. These include “Tanovar”, “Munojot”, “Kattayin”, “Pilla”, “Pakhta”, “Lazgi”, “Dilhiroj”, “Chopon yin”, “Namanganning almasi”, “Andijan polkasi” and others. They have become classic dances today. On this basis, several generations of dancers and dancers have matured. Dance styles, fundamentals of skill, and sequences of movements have been passed down from generation to generation.

One of such dance works is the Andijan polka.

In 1930, the famous Czech polka was created. This tune quickly spread throughout the world with its charm. In harmony with this tune, a new tune was born in Uzbekistan - “Andijan polka”. The author of this dance tune was the Andijan composer Orif Harman (1891-1944). The lexical meaning of the word polka is “intense”, “fast”.

In 1935-1936, Andijan musicians performed at family weddings in Andijan. Various melodies and songs were played at the weddings. One night, Orif Harman was among a group of musicians at a wedding in Andijan. One of the guests at the wedding repeatedly addressed the musicians, saying, “Play the most cheerful music.” The musicians played various melodies. But Shinavan, who loved art, repeatedly said, “Play the fun again.” At this time, Orif Harman played the melody “Kargalar” repeatedly, and during the improvisation, he played his hands in the Andijan style, and suddenly began to perform a new melody. The musicians looked at Orif Harman and asked what the new melody was called. Orif Harman laughed and said, “Andijan Polka.” That night, the “Andijan Polka” was created at a wedding party. After this incident, the “Andijan Polka” was played at all wedding ceremonies in Andijan and became popular. Thus, the “Andijan Polka” was created and refined. (From an interview with Abdukakhkhor Kadyrov, the eldest son of Abdugaffor Kadyrov, who founded the “Andijan Polka” folk ensemble, September 24, 2024).

In 1957, in connection with the organization of the VI World Youth Festival in Moscow, young people from Uzbekistan were also invited.

Abdughaffor Qodirov (1938-1999), a famous circle player and skilled dancer from Andijan, was invited to stage a dance for this festival. A. Qodirov studied with the skilled musician of his time, Orif Garmon Tashmatov. Along with playing the circle, A. Qodirov also learned the secrets of dance and became a dancer who performed the “Andijan Polka” to its fullest.

A. Qodirov was offered to stage the “Andijan Polka” in a mass performance specifically for the VI World Youth Festival. Abdughafforov accepted this offer and in 1957 he organized a group of young chauffeurs and drivers from Andijan. A group formed by young men who were drivers in Andijan is called the “Andijan Polkasi” folk dance ensemble.

This group stages a mass “Andijan Polkasi” dance for the festival, showing the courage, bravery, and proud dance moves characteristic of Uzbek men. After hard work, the dance is ready. In order to review this dance and eliminate any shortcomings, a specialist is invited from Tashkent. As a specialist, Valentina Gerasimovna Ulyanova, a friend and colleague of Lyubov Abdeeva, who works as a dance methodologist in the Republican Department of Folk Art, studied at a ballet school in her youth and worked as a dancer at the Mukimi Theater for many years, is invited. She, having seen the “Andijan Polkasi” staged by A. Kadyrov, expresses her opinion and recommends the dance as suitable for the festival. Thus, the “Andijan Regiment” will be performed at the VI World Youth Festival in Moscow.

The Andijan polka, which was first performed by Abdugaffor Kadirov as a soloist, began to be interpreted as a mass dance after this festival. Later, not only boys but also girls were invited to this ensemble, and various dance works were staged.

In the early 1960s, the famous ballet master, one of the founders of Uzbek dance art, Mukarrama Turgunbayeva, staged the dance "Andijan polka" for the "Bahor" dance ensemble, performed by girls in a humorous manner, imitating the boys.

Originally performed only by boys, "Andijan polka" is now one of the Uzbek dance works widely performed by girls, both young and old.

In the 1970s and 1980s, television contests such as "Welcome Talents", "Spring", "Uzbekistan Sings", and "Welcome to Our Time" were organized and broadcast on television. During these years, Abdugaffor Kadirov staged the "Andijan Polka" for a group of young boys (6-10) from different schools. This dance was performed at the contest and broadcast on television. The "Andijan Polka" performed by young boys soon became widespread on television. This dance was even broadcast every day. Young and old people from Andijan, having seen this dance and its performers, sent their children to dance in every family - namely, to the "Andijan Polka" ensemble. The guys from the ensemble began to perform this dance at all events in the Republic. It was even demonstrated at events attended by Sharof Rashidov. Sharof Rashidov was amazed to see the "Andijan Polka" and "Boghim-bor" dances performed by young boys. In 1980, at an event held at a small collective farm in Andijan, representatives of this group performed the "Andijan Polka" dance. After the event, Sh. Rashidov thanked the ensemble's creators and asked for their wishes. A young representative of the group named Ashurov Zafarjon asked for a bus for the ensemble. Within a month, a large bus was donated to the ensemble. The ensemble's activities continued for many years.

After the death of A. Kadyrov, his eldest son Abdukakhkhor Kadyrov has been staging dances for various events in Andijan and preserving traditions.

Andijan polka is distinguished by its 2/4 (or 4/4) musical time, usually a pure major key, and a cheerful character. On the one hand, it is similar to Uzbek classical melodies (for example, "Navo Charkhi"), and on the other hand, it is similar to the folklore of other peoples (including Russian). Andijan polka combines diatonic structures characteristic of the trumpet, khoshnay, as well as harmonica, and traditional melodic lines.

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