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The Eternity of Lazgi

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Introduction

‘Lazgi’ is a well-known attribute of ancient Uzbek culture, more precisely, the symbolic name of Khorezm art of dance beloved by its performers and people.

It is said that the word “Lazgi” in the ancient Khorezm language has a common meaning of “cooling” (catching cold or freezing comment B. Rakhimov), which means trembling (as well as “shaking”, ‘going back and forth’, “falling”) as written in the book “Lazgi” by Gavhar Matyokubova and Sharqiya Eshjonova. There is also an assumption in this source that “Lazgi” is a Khorezmian word formed by adding the affix k (g) to the root word of ‘raiz’ (a word building or forming language unit) [1, 27].

In the Khorezmian part of Mahmud Zamakhshari's book *Muqaddimat ul Adab* (Samadi, 1986, 176), the word ‘raiz’ means " the ending point of something, which causes commence of something again", "something is defeated by something".

At first it is necessary to find the etymology of the word ‘Lazgi’ and then to understand in what sense it is used in musical terminology. We could not find the etymological explanation of this word in Uzbek, Tajik, Persian, Turkish and Arabic dictionaries. According to some linguists (Professor Otanazar Madrahimov), the term is most likely derived from the dialect jargon of Khorezm folk musicians.

According to Russian military officers Nikolai Muravyov, Ilya Ilichkov, and the famous tourist Arminia Vamberi, who arrived in Khiva in the mid-19th century (1863) ‘All Khorezmian people like singing songs with musicians and the young men are used to organizing dance parties in Khiva after the evening meal. And those events were their most favourite entertaining activities’ These data refer to the noble and choral male songs and dances [2].

If we look through the records of historians such as Herodotus, Strabo, Muravyov, Vamberi, they add these two words without separating the song and the

dance while writing. This suggests that the integral connection of song and dance is common here. This means that it is neither a separate song nor a dance.

It is well known that in the development of art forms the commonality was decided earlier than the solo performance. In scientific language, this state is called syncretism. That is, it implies the unity of melody, word, and action. In our context, one of such syncretic ancient terms in the history of Uzbek music is term 'navo'.

The word "navo" in the dictionary means "the way of divine love." In artistic terms, it means the commonality of melody, poetry and movement (dance). In particular, the melody is the music, the melody of the poem is the song, the melody of the dance is its echo. In a special symbolic and terminological sense, for example, in mysticism, "navo" is divine love, love means spiritual nourishment, leech, way (sect) and striving for the pursuit of unity (unity, singleness).

The word Navo has been replaced by the word music since the advent of Islam religion. Farobi, Avicenna, Khwarizmi translated the works of ancient Greek scholars.

In the introductory part of Farobi's "Great Book of Music", specialized melodies are called "the art of applied music." The very phrase "music" implies commonality. The ancient Greeks used music as a dedication to the beautiful fairies called "muse" (the root of the word "music" also comes from this word muse) [3].

Within the word 'navo' there is a unity of melody, word, and action, each of which may prevail in certain circumstances. 'Navo' means way of flow, so-called way of flow. This is not the case with dance. Lazgi embodies these three common genres integrally.

The commonality of word, melody and dance can be expressed in Lazgi dance as follows. The word is divided into syllables by sound. The melody, on the other hand, consists of musical tones divided by means of sounds. Dance, on the other hand, is the expression of the content by the song with the human body. All parts of the human body movement as a whole are shown alternately in Lazgi with simple movements.

In music performance, each melody starts from the bottom and moves upwards. When it comes to a stop, it is called the base point. This is so accepted in the music of all nations.

If we take more in-depth analysis of the lexical meaning of the word Lazgi from some comparative sources, the issue becomes a little clearer. In particular, the peculiarities of the music Lazgi are as follows:

- Unlike other songs and dances, Lazgi begins with a rez style in long-lasting climax scenes;
- There is no other melody beginning with a rez style.

The musicians in the circles used the expressions such as ‘Qani ochil, to`kil’ lazgi bo`lsin, which means ‘Now, it’s time for overflowing Lazgi’, to lift the mood when it was the turn of dancing. It means that the dance Lazgi means opening and spilling out. There are similar actions and signs in the structure of the dance movement and melody.

If we analyze the structure of the melody musically, Lazgi is composed of small melody fragments, moments, sentences. The melody is around a curtain (the first verse and after the rez there is a sudden stop and then the range of the melody expands gradually. At first there is a rez in one (original base) sound, then a rez in two tones, and in three tones at last. Such small sentences are formed separately from each other. This case is not observed in other Khorezmian dance melodies (*Norim-norim, Orazibom, Ushlini Uforisi*). In conclusion, it can be pointed out that men's intensive Lazgi dance, the body movements are expressed separately turn by turn by each part of the body and then begin to move in opposite side directions. There is no long lasting smooth movement in Lazgi dance as other dance forms. It can be seen that in Lazgi, the dance factors are shown in the front row from the word and the melody. This means that in Lazgi, the dance is the leading artistic factor, and melody is used as the narrator in harmony.

According to the memory of the old master singers up to the 30th and 40th of the last century, in Qalandars’ (dervishes who sing songs among people while

begging)' statements, there were heard the following lines sung in a certain rumble melody that influence on people, such as " omon ey omon, asiram beqasam, giriftoram-giriftoram, be-navoyam-be-navoyam, omon ey omon, asiram giriftoram'(meaning 'Oh, still I am serf, in sacrament, liable, and loveless' which were recited as songs. This style was called as 'uslubshahd' (courage orrobust) style. In the figurative sense, it means to stand still, fall and spill out.

In the original men's dance, the Lezgi consisted of clapping the fingers of both hands against each other (clapping). For the most part the dance is a mighty agile male dance.

Thus, if we carefully analyze the primary parts of Lazgi melody and dance (melody, hand movements), we can observe the above-mentioned qualities that distinguish it from other classical melodies and dances (such as Norim-norim, Orazibom and Ushlini uforisi). From this, it is clear that Lazgi's arrow root is an antique and eternal example of ancient heroic songs and dances.

Until the 50s of the XX century, Lazgi was popular among the people as a musical instrument tune. At present, there are 9 types of Lazgi dances in Khorezm, such as "Qayroq lazgisi", "Dutor lazgisi", "Surnay lazgisi" and others. In addition, in middle of the 20th century, 'Yalalli Lazgi' songs with special words were created [4, 211]. Komiljon Otaniyozov and his peer Abdusharif Otajonov did a great job in preserving Lazgi for the new generation of modern times and created new versions of Lazgi in the Yalla series.

In recent years, the quiddity and dialect of Lazgi inherited from master singers have been preserved in the most unique samplesperformed by Matyokub Rakhimov, Otajon Khudayshukurov, Ortiq Otajonov, Olmahon Khayitova and Bekjon Jumaniyazov. This tradition is continued by today's famous much-loved singers such as Rahmatjon Kurbanov, Gafurjon and Gulomjon Eshchanov.

When it comes to today's performance of Lazgi, it should be noted that there is a new generation of dancers who have seen the school of mature masters and are thirsty for new research on it. It is worth to mention the activity of Gavhar

Matyokubova, the most skillful, famous, and master choreographer. Although her entire career was associated with philharmonic and artistic ensembles, she enjoyed the art of older dance masters of her time and remembered and survived many old aspects of the performance. She is currently working in the dance group of the Khorezm Regional Philharmonic, re-realizing what she has seen and learned, and is working on creating unique versions of Khorezm dances. At the initiative of Gavhar Matyokubova, the project, which is connected with the history and practice of Lazgi, was brought to the attention of experts in the field. This project became the basis for the inclusion of the Khorezm dance "Lazgi" in the UNESCO Representative List of Intangible Cultural Heritage of Humanity as an element of the cultural heritage of Uzbekistan [5]. This is a bright and vivid proof of the wisdom that time does not blind the true masterpieces of art, which are deeply rooted in the hearts of our ancestors. Lazgi is a symbol of the commonality of the past and the future, an expression of inexhaustible national values. It is the need of the hour to introduce it to the world audience.

In recent years, great work has been done in our country to further develop the cultural and artistic spheres.

During his presidential visit to Khorezm on March 13-15 this year, the head of our state proposed to hold an International Festival on Lazgi in Khorezm in order to glorify our national art and attract foreigners to our country. This initiative was welcomed heartily by the Khorezmians.

It is no exaggeration to say that a new era in our history has arisen in the development of the Lazgi, the property of Khorezmian dance, and its use as a national value in the spiritual interests of our people.

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