

Раздел 1. Музыкальное искусство

Section 1. Musical arts

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Sh. BOTIROV¹B. SHAHANOV¹SH. SAMANDAROVA¹Z. ISMOILOVA¹S. POLATOV¹¹ Urgench branch of Uzbekistan State Choreography Academy, Urgench, Uzbekistan

KHOREZM FOLKLORE DANCE: THE HISTORY OF THE FIRE GAME

Abstract. In this article, the history of Khorezm dance art, the aspects related to its creation based on various religious rituals, in particular, the sacred deity of Zoroastrianism – the sanctity of fire and the history of the origin of the “fire game. I is focused on the style of performance and the skilled dancers who performed this dance.

The purpose of the research: This article is focused on to what extent is the performance of the fire game, which is one of Khorezm folk dances, its preservation and development of our intangible cultural heritage, its problems and solutions.

Research methods: Ceative processes in Khorezm folk dances, performance styles of Khorezm dancers, study of uniqueness in dancers’ performances.

Research results: Development of Khorezm clown dances, performance of fire dance, dancing, which has been going on since the “Avesta” period.

Practical application: To further develop the activities of the “Lazgi” department within the Urgench branch of the State Choreography Academy of Uzbekistan, the Ministry of Culture and Tourism of the Republic of Uzbekistan, to take measures in create opportunities for creating dances based on national traditions.

Keywords: Khorezm, Zoroastrianism, “Avesta”, “Sada” Art, fairy, dance, fire, rituals, “fire game”, dancers.

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Introduction

The oasis of Khorezm is known not only for the achievements of its scientists who made a great contribution to science, but also for its culture and art. The dance art of Khorezm, which embodies the antiquity

of Khorezm, the living conditions of the country’s inhabitants, and aspects related to ancient religious ceremonies, is distinguished by its historicity and the fact that it was created on the basis of various religious ceremonies.

The first dances that appeared in Khorezm were related to religious ceremonies. A lot of information about the ancient Khorezm games is given in the book "Avesta". Although dance was studied much later than other aspects in the Avesta, issues related to art have been neglected until now. It is known that three-fifths of the "Avesta" was lost due to invasion wars and various other reasons. Currently, the work "Avesta" consists of Yasna, Yasht, Visparat, Vendidat – sections of Avesta. The Yasna section is of great importance in the study of the origin of Khorezm fire worship dances. During the archaeological excavations in Khorezm, it became known that the walls of many palaces and castles were decorated with pictures of musical instruments. The image of dancers dancing in a circle, players playing in animal masks, the image of people playing with a circle in their hands dedicated to some ritual, is evidence that the art of dance appeared in Khorezm in ancient times.

From ancient times, there were the most powerful Azarhurri and Karri furnaces in the Khorezm region, and these places (in Tuproqqal) were considered the most sacred places. Stoves and temples were built side by side. The holy fire was surrounded and burned forever on a hill. Later, temples where special fire was kept were built. Every family had its own fire, which never went out. It is forbidden to share one's fire with others. It was considered a sin to step on the fire and throw dirty things. The fire was put in the middle and an oath was taken. The remnants of this ritual can be found in Khorezm's house even today. If a person wants to prove his innocence, he swears, "Let this fiery furnace burn", lighting a fire when a child is first placed in a cradle, expelling the sexes, playing with fire to heal the sick, burning the bride over the fire. There are still traditions of lighting candles on the graves of saints.

S. P. Tolstov wrote in his book "Ancient Khorezm" that in the Middle Ages, men gathered in hotels and teahouses and danced to the fire until they were exhausted. H. Vamberi wrote that in the 19th century, men danced with fire in their hands, circling in a circle, holding a hot iron in their mouths. Ayyomi (Yunus Yusupov), a historian, literary scholar and dramatist from Khorezm, said that until the 20s there was a small association called "Kokilli Qalandars" in Khorezm, and these Qalandars used to light a fire in the center and hold a container with fire in their hands. He talked about how he danced in a frenzy.

Materials and methods

"In Turkish literature, there is information related to the sacredness of fire and worship of it. About shaman-

ism in Turkic peoples, the Greek historian Zeophylaktos said, "The Turks consider earth, water, fire and air (four elements) as sacred, and the earth. Those who worshiped the one god who is the inhabitant of the sky and sacrificed horses, cows and sheep to him, were their soothsayers (com-shamans) who informed about the future.

One of the most common patron spirits among the Uzbeks, that is, the peoples of the Khorezm and Fergana valleys, is the image of a fairy. Usually, a fairy is a symbol of beauty. We find the first information about fairies in Zoroastrian sources.

According to the Zoroastrian holy book "Avesta", fairies ("wig" in the original text) were considered evil spirits and appeared as beautiful women. They led people astray and deprived them of believing in Ahuramazda, the god of goodness. According to A. Ashirov's book "Ancient Beliefs and Rituals of the Uzbek People", belief in fairies is still found among our people. For example, Rustam Bakhshi, who lives in the village of Dam, Chust district, said that fairies can be named only when they agree and give way. Fairies are divided into Muslim fairies, infidel fairies, Tarso fairies, and juhud fairies, and each fairy has a specific function. For example, a snake fairy makes a person crazy and starts to become evil. The fairies of heaven heal those who have been driven mad by the serpent fairy. Saodat Bakhshi from Kosonsoy, "fairies wear very long dresses, white in the morning and black at night. It is difficult to describe the flawless colors in them. "You can't get enough of their beauty," he says. The Uzbek people consider ashes sacred because the fairies were created from fire. In the Pop, Chust, and Yangikurgan districts of the valley, it is said that the gray fairies have a hand in such cases as the mouth of a person who plays with ashes becomes crooked, and the eyes of a child who peed in the ashes hurt.

Not a single ritual of Zoroastrianism passed without fire, a symbol of this faith. Fire appeared in various forms: "heavenly fire, fire hidden in a tree, fire burning in fireplaces, divine fire, lightning fire, and fire that gives warmth and life to the human body." A burning bonfire is considered eternal and is dedicated to a certain deity or ancestral spirit. They were preserved without erasing and protected from the eyes of strangers and outsiders. The ashes of the hearth or fireplace were also considered sacred and buried in sacred places. In addition, in each residence there were family fireplaces that kept the house lamp, its dry and flame always burning. They were often organized in specially separated and clean rooms, and

the fire was kept burning on a specially made hearth or a stool-shaped pedestal.

Some other manifestations of the customs of respect and attention to fire have been preserved not only in the Khorezm region, but also in the way of life of the peoples of Central Asia, including the Uzbeks of the Fergona Valley. The hearth of the house is never turned off in the valley kipchaks. According to the information of our informants, not turning off the fire in the hearth of the house at night is a custom left by our ancestors. There was always a blessing in the house where there was always a fire in the hearth. In order not to contaminate the fire burning in his hearth, he is forbidden to burn dirty things, even dirty wood. Dirty wood is usually dried in the sun or washed with water before burning.

It was considered a sin to throw pepper, bread, food scraps into a burning furnace, to burn all kinds of garbage or to throw ashes from the furnace into garbage dumps, to burn unclean waste in the fire of the furnace. It is strictly forbidden to mix ashes and garbage in the valley. The reason for this is that if garbage and ashes are thrown together, the wedding and mourning ceremonies of this household will merge into each other. During the mourning ceremonies, in order not to pollute the fire, food was not cooked in the hearth of the house for three days. In addition, customs such as turning the bride and groom around the fire in order to purify them from sex and not giving away the fire of the house when going on a trip are probably related to Zoroastrian rituals in some sense.

One of the biggest Zoroastrian celebrations is the "Sada" festival. According to Firdausi's book "Shahnama", "Sada" was celebrated on the third day of Bahma, the eleventh month of the Iranian solar calendar. In this, people light a fire and burn incense to bury the poison of winter, even this night they have fun by lighting a fire, throwing wild animals into the fire, flying birds into the fire and drinking drinks around (the fire). So, during one of the Zoroastrian holidays and rituals, "Sada", one of the main customs was to break earthenware pots on the ground in order to eliminate all the harm and misfortunes that come with the bonfire and having fun around the fire, eating and drinking. On the day of the wedding, the bride is brought to the groom's house with a special "caravan" of women. A young boy must be in front of the "bride's caravan" and the whole body of the bride must be covered with a dress or burqa. When those bringing the bride approach the bridegroom's house, a big fire is lit in front of the gate, and the bridegroom's young men

bring out sugared milk or curd and a cloth. Milk is drunk with good intentions to the bride. Giving milk to the bride embodies the magical intention that her life path will be as bright as milk, fruitful and noble.

Since the discovery of fire, mankind has been looking at it with great devotion. After all, fire was considered sacred as a source of heat and light. In particular, one of the Zoroastrian deities, Uvrta Vkhishta, was also the keeper of fire. Zoroastrianism had a sacred fire and a hearth where it was constantly kept. Zoroastrians envisioned large and small spatial fires and their earthly manifestations. In particular, in this regard, it was stated that the color of the sun corresponds to the fire burning in temples on earth, and to the stars, the shining of human eyes, which are considered the smallest burning lamps on earth.

The great scholar Abu Rayhan Beruni, in his book "Relics of the Ancient Peoples", gives interesting information about the fire-related Eid of the Sugdians called "Agham": "On this day, they gather at the Otashkhana in the village of Romush. Agam Eids are one of the dearest Eids for them. This happens in each village in turn," he writes. T. Qilichov in the work "Khorezm folk theater", during the Khorezm weddings, bonfires are lit on winter nights, and folk artists perform performances around them for several hundred years.

L. Avdeeva touched on the creation of rituals related to hunting in primitive times: "After a successful hunt, people gather around the campfire and talk to each other about the hunt, and when they run out of words, they remember what they remembered during the day, the events were shown with light body movements. And these were the first dances.

Result and discussion

From the above information, it can be understood that worshiping fire, consecrating fire, and performing various ritual actions by burning fire were common in the daily life of people who lived in the pre-Islamic period. After the Arab invasion, with the introduction of Islam, such rituals and worship of fire began to be prohibited. Even those who follow a religion other than Islam were treated as non-believers and subjected to various pressures. People who believe in Zoroastrian religion tried to preserve their traditions and rituals in different forms despite various oppositions. As a result, they turned these religious ceremonies into dances to convey the sanctity of fire to the next generation. We can see this in the "Fire Game" dance, which represents fire worship.

Clowns who grew up among ordinary people played a big role in bringing “Fire Game” to the present day. In ancient times, clowns played a big role in cheering up the khans, showing performances to the common people on various holidays and public events. They performed various actions and expressed their actions in ancient rituals through games (dances).

It is safe to say that in the Middle Ages, such spectacles became a part of the lifestyle of ordinary people. Because the examples given in the works of scientists and tourists who have deeply studied the history, culture, and lifestyle of the people of Khorezm confirm our opinion.

The following information is given in the work “Khorezm Folk Theater” by the art critic T. Kilichov: “The boy, shy and tender, with a shy expression typical of girls, opened his headscarf and looked at the song and the melody of the game, frowning, swinging the neck made the game more attractive. The dancer dances in a circle, walks to the side or back with small steps, prompts his companions to move, and worships the sun god and fire with gestures. At the end of the dance, the dancer pulls the scarf over his face again, puts his hand on his chest, turns his face towards the fire represented in the circle, shrugs his shoulders and leaves the circle with a bow. Every movement of the dancer was enthusiastically welcomed by the audience. 80-year-old Kurbanboy Sharlama Yuldoshev, who performed (the role of bachcha) at that time and now lives in Urgench, remembers how this game was played: “Since I was 10 years old, I was surrounded by musicians y and attended performances. In this game, it is required to show that the sun and fire are cleansing from all sins, and that love is as hot as fire. The very name of this game “Muri” shows that it is related to the worship of fire, based on the belief that the hearth and its chimney are considered sacred as a symbol of the family.

In order to play the game “Mashala” or “Olovbozi” Khudobergan Avezov, a famous clown from Khorezm, puts a leather mouthpiece in his mouth and puts burning coal into his mouth, as he breathed, fire spewed from his mouth. Because this game is played at night, it looks like fire from the mouth of a legendary dragon. That is why T. Obidov wrote that “in the example of the Khorezm Theater, the historical process of the thousand-year development of this art can be observed.” In the traditional art of Khorezm clowning, “to this day, masks made of

goat or sheep skin covering the whole face or only hiding the eyes, as well as sheath-masks worn on the body, have been widely used.”

After Khudonbergan Avezov, Rahim and Karim Ollaberganov from the Ollabergan Haji dynasty, who are well-known dancers in the country, skillfully performed the game of fire (grass) according to Candidate of Art Sciences, Ardahan (Turkey) University. Professor Botir Matyaqubov, doctor of the Faculty of Hall Arts, was quoted in his article “Dancing Methods of Epic Names” and said: Rahim, in particular, is very agile, a juggler-equilibrist, in popular terms, “From his mouth He was a dancer”.

In the years after the Second World War, Rahim Ollaberganov was reprimanded for throwing fire at the head of state Iosif Vissarionovich Stalin at a festival held in Moscow, throwing his head back in front of him and pointing his head in the direction where the heads of state were sitting, and this game was condemned. Due to its neglect in the years after the festival and the fact that clowns rarely perform, the number of dancers who perform this fire dance has decreased. In the late 1980s, Jumyoz Eshanov, a dancer of the Khorezm Regional Musical Drama Theater named after Ogahi, learned the secrets of the fire dance and performed this dance at weddings and parties by blowing fire from his mouth to the amazement of the audience. In the years of independence, the skilled ballet master Shonazar Botirov (today the director of Urgench branch of the State Choreography Academy of Uzbekistan) learned the secrets of the fire dance from Jumyoz Eschanov. He performed skillfully in the state of fire and was praised by the participants of the holiday and won prizes. After Shonazar Botirov’s performance, no other dancers have performed this dance for nearly a quarter of a century.

Conclusion

In conclusion, it can be said that today various reforms are being carried out in our country in all fields, especially in the field of culture and art. scientific work aimed at passing it on to future generations is being carried out. Therefore, by teaching our youth the “Game of Fire”, which was performed in the past and is being forgotten today, it would be a light upon light if we preserve the intangible heritage left by our ancestors and voice it to the whole world.

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Information about the author

Zulayho Ismailova, Junior Academic Staff, Department of Lazgi, Urgench branch of Uzbekistan State Choreography Academy, Urgench, Uzbekistan
Address: Urgench, Uzbekistan
E-mail: z349133@gmail.com
ORCID: 0009-0002-6119-207X

Sanjarbek Polatov, Junior Academic Staff, Department of Lazgi, Urgench branch of Uzbekistan State Choreography Academy, Urgench, Uzbekistan
Address: Urgench, Uzbekistan
E-mail: polatovsanjar057@gmail.com
ORCID: 0009-0004-3664-6425

Shahnoza Samandarova, Senior Academic Staff, Department of Lazgi, Urgench branch of Uzbekistan State Choreography Academy, Urgench, Uzbekistan
Address: Urgench, Uzbekistan
E-mail: samandarovashaxnoza01@gmail.com
ORCID: 0009-0008-1283-0200

Bobur Shahanov, Head of Department of Lazgi, Urgench branch of Uzbekistan State Choreography Academy, Urgench, Uzbekistan
E-mail: boburshahanov@gmail.com
Address: Urgench, Uzbekistan
ORCID: 0009-0004-6977-3834

Shonazar Botirov, Director, Urgench branch of Uzbekistan State Choreography Academy, Urgench, Uzbekistan
Address: Urgench, Uzbekistan
E-mail: shbotirov72@gmail.com
ORCID: 0009-0001-8131-097X