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ENGLISH AND UZBEK NATIONAL DANCE TERMINOLOGY

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Abstract
This article explores the history and cultural significance of dance in both England and Uzbekistan. English Morris Dancing: It delves into the origins of Morris dancing, a traditional English folk dance accompanied by music and rhythmic stepping. It highlights the dance's transformation from a courtly activity to a popular folk dance and its revival in the early 20th century. The article focuses on Khoresm dance, a specific style rich in arm and leg movements, with variations for both men and women. It mentions prominent dances like "Lazgi" and its different versions, along with the traditional clothing worn by performers.

Introduction

The terminological units of dance, together with other linguistic tools, are elements for the cultural understanding of the reality of the life of each person. English and Uzbek dance terms contain many original items formed on the basis of dance cultures of different nations. Learning English and Uzbek dance terminology was a way to recognize the traditions of these two civilizations in their cultural and historical light. Also, the study of these terminological units reflects Western and Eastern worldviews. In this regard, dance units play an important role in the compositional design of any dance.

Dance originated in ancient times, through which they expressed certain human emotions. Dance reflected joy and pain, faith and contempt, calm and aggression, calm and fighting spirit at certain moments of a person's life. The hidden motives of the human mind through dance. Essentially, dance was a means of spiritual development and a spiritual perspective on life. The different emotions of people, which are manifested in the dance, gave rise to the diversity of the dance itself, such as: ritual and religious, mystical and ascetic dance types, shamans and witches, folk dances, court dances and modern style dances.

A Brief History of Morris Dancing.

Morris dancing is a form of English folk dance usually accompanied by music. It is based on rhythmic stepping and the execution of choreographic figures by dancers who usually hold bell pads on their legs. Dancers may also use tools such as sticks, swords and handkerchiefs.The earliest known and surviving written record of Morris dancing in English dates from 1448 and states that the Goldsmiths' Company of London paid Morris dancers seven shillings. . Morris dancing is further mentioned in the late 15th century. Earlier records such as "visiting articles" of visiting bishops, which mentioned sword dancing, figures and other dance acts, and mummy games. Although the earliest records always mention "Mory". "At court, and a little later in the processions of the Lord Mayors of London, in the middle of the 17th century it took on the character of a parish folk dance.

Name and origins. The name is first recorded in the mid-15th century as Morisk dance, moreys daunce, morisse daunce, i.e. "Moorish dance". The term entered English via Flemish mooriske danse Comparable terms in other languages are German Moriskentanz (also from the 15th century), French morisques, Croatian moreška, and moresco, moresca or morisca in Italy and Spain. The modern spelling Morris-dance first appears in the 17th century.

It is unclear why the dance was so named, "unless in reference to fantastic dancing or costumes", i.e. the deliberately "exotic" flavour of the performance. The English dance thus apparently arose as part of a wider 15th-century European fashion for supposedly "Moorish" spectacle, which also left traces in Spanish and Italian folk dance. The means and chronology of the transmission of this fashion is now difficult to trace; the Great London Chronicle records "spangled Spanish dancers" performing an energetic dance before Henry VII at Christmas of 1494, but Heron's accounts also mention "pleying of the mourice dance" four days earlier, and the attestation of the English term from the mid-15th century establishes that there was a "Moorish dance" performed in England decades prior to 1494.

It is suggested that the tradition of rural English dancers blackening their faces may be a reference to the Moors, miners, or a disguise worn by dancing beggars.

History in England. While the earliest (15th-century) references place the Morris dance in a courtly setting, it appears that the dance became part of performances for the lower classes by the later 16th century; in 1600, the Shakespearean actor William Kempe, Morris danced from London to Norwich, an event chronicled in his Nine Daies Wonder (1600).

Almost nothing is known about the folk dances of England prior to the mid-17th century. While it is possible to speculate on the transition of "Morris dancing" from the courtly to a rural setting, it may have acquired elements of pre-Elizabethan (medieval) folk dance, such proposals will always be based on an argument from silence as there is no direct record of what such elements would have looked like. In the Elizabethan period, there was significant cultural contact between Italy and England, and it has been suggested that much of what is now considered traditional English folk dance, and especially English country dance, is descended from Italian dances imported in the 16th century.

By the mid-17th century, the working peasantry took part in Morris dances, especially at Whitsun. The Puritan government of Oliver Cromwell, however, suppressed Whitsun Ales and other such festivities. When the crown was restored by Charles II, the springtime festivals were restored. In particular, Whitsun Ales came to be celebrated on Whitsunday (Pentecost), as the date coincided with the birthday of Charles II.

Morris dancing continued in popularity until the industrial revolution and its accompanying social changes. Four teams claim a continuous lineage of tradition within their village or town: Abingdon (their Morris team was kept going by the Hemmings family), Bampton, Headington Quarry, and Chipping Campden. Other villages have revived their own traditions, and hundreds of other teams across the globe have adopted (and adapted) these traditions, or have created their own styles from the basic building blocks of Morris stepping and figures.

However by the late 19th century, and in the West Country at least, Morris dancing was fast becoming more a local memory than an activity. D'Arcy Ferris (or de Ferrars), a Cheltenham based singer, music teacher and organiser of pageants, became intrigued by the tradition and

sought to revive it. He firstly encountered Morris in Bidford and organised its revival. Over the following years he took the side to several places in the West Country, from Malvern to Bicester and from Redditch to Moreton in Marsh. By 1910, he and Cecil Sharp were in correspondence on the subject.

Several English folklorists were responsible for recording and reviving the tradition in the early 20th century, often from a bare handful of surviving members of mid-19th-century village sides. Among these, the most notable are Cecil Sharp, Maud Karpeles, and Mary Neal.

Boxing Day 1899 is widely regarded as the starting point for the Morris revival. Cecil Sharp was visiting at a friend's house in Headington, near Oxford, when the Headington Quarry Morris side arrived to perform. Sharp was intrigued by the music and collected several tunes from the side's musician, William Kimber; not until about a decade later, however, did he begin collecting the dances, spurred and at first assisted by Mary Neal, a founder of the Espérance Club (a dressmaking co-operative and club for young working women in London), and Herbert MacIlwaine, musical director of the Espérance Club. Neal was looking for dances for her girls to perform, and so the first revival performance was by young women in London.

In the first few decades of the 20th century, several men's sides were formed, and in 1934 the Morris Ring was founded by six revival sides. In the 1950s and especially the 1960s, there was an explosion of new dance teams, some of them women's or mixed sides. At the time, there was often heated debate over the propriety and even legitimacy of women dancing the Morris, even though there is evidence as far back as the 16th century that there were female Morris dancers. There are now male, female and mixed sides to be found.

Partly because women's and mixed sides were not eligible for full membership of the Morris Ring, two other national (and international) bodies were formed, the Morris Federation and Open Morris. All three bodies provide communication, advice, insurance, instructionals (teaching sessions) and social and dancing opportunities to their members. The three bodies co-operate on some issues, while maintaining their distinct identities.

Uzbek national dance. The Khoresm School of Dance originates from antiquity and has evolved over the centuries in the oasis of Khoresm. This type of dance has a lot of hands and legs. In both men's and women's dances, it is typical to observe finger snapping, high body posture, hand shaking and other body movements, knees dropping, increasing the tempo with grinding stones called "qayroq tosh" (finger plates), etc.Beginning. among the dances that have come down to us, dances performed by young men such as "Chaghaloq" (bird dance), "Yumronqoziq" (noisy dance), "Norim-norim", "Aliqambar", "Orazibon", "Mori", " Khubbimboy", "Shirinnovot" is distinguished by a deep meaning that can be understood by the movements of the hands, feet and body. Dances called "Ashshadaroz" and "Maqom ufori" are considered exclusively women's dances. Khoresm had whole original male dances called "oyin" (literally - "game", "dance"), which consisted of many positions (that is, different positions of legs and arms, while the whole body was in active movement by crouching and tapping). Women's dances can be distinguished by the virtuosic and brilliant movement of the arms and shoulders; it is also possible to observe the rough and slightly emphasized movement of the whole body (trunk). Different dresses are also used in Khoresmi dance. The men appeared in white shirts called "Yaktag" fastened with a "belbogh" (waist scarf). They also

wore loose black pants with a soft leather ichigi (something with high heels) and a karakul headdress. The dancers wore dresses made of bright and shiny materials, skull and neck - extensive traditional jewelry.

The most popular dance is called "lazgi". It is a type of Khoresm dance, which is energetic and full of passion. It is performed equally by both male and female dancers. "Lazgi" dance was usually accompanied by instrumental and dancy melodies. Although song versions of "lazgi" (which use various poetic texts) became widespread later on, the nature and character of melody remained the same. There are several versions of "lazgi" dance. These are: dance on a tray, dance on a brick, solo as well as group dance. In these, refined dance movements are replaced consequently by passionate and accelerated dance. The dance starts from steady movements of fingers of one hand and then another. Then simultaneously and slowly includes entire torso. The tempo gets accelerated and dancers snap fingers in time with dance with the help of stone castanets. Some specialists consider that this dance emerged at the time, when the first human (Adam) appeared on earth. They think that the God, while creating the first human being could not bring him to life because the spirit did not want to enter inside human's body. As a result, the God made him enter inside human's body through music. And it is said that "lazgi" dance demonstrates exactly this process of bringing human to life.

In a group dance each participant dances in his or her own style. In ensemble performance the dance begins with slow and simple movements of each participant. First fingers begin to move, then arms, shoulders and finally - the whole body (torso). After this a swift transition to complex movements occurs. With repetition of a certain part of a melody dancing movements begin to change. And the more the nature of melody changes and the more rhythm accelerates, the "warmer" gets dance, and then ends swiftly. Men's dances are distinguished with mannishness. Women's "lazgi" dances, in contrast, are of lyrical and joke-like nature. At present there are 9 versions of "lazgi" in Khoresm. From among them it is possible to mention the following:

"Qayrok lazgisi"	("lazgi" with stone castanets)
"Lagan lazgi"	("lazgi" with plates)
"Ghisht oyini"	("lazgi" on a brick)

As well as those, which are performed under accompaniment of a song, such as "Kimni sevar yorisan?", "Loyiq", "Sani ozing bir yona", "Gal-gal", etc.

From among masters who took active part in promotion and development of Khoresm dance, it is possible to mention Onajon-khalfa Sobirova (1885-1952), who did a lot to preserve musical, poetical as well as dance traditions of Khoresm. She was a skillful accordion player, bright performer of folk songs and songs of dostons, creator of many poems and songs, teacher of dancing art. Also, what is important, she demonstrated particular scenic interpretation of songs, which were accompanied with dances. Great is also contribution made by such masters as S. Allaberganova, R. Khakimova, R. Otajonova (participants of the ensemble led by Onajon-khalfa), Qambar-bola, Kanarak-bola Saidov, Qodirbergan Otajonov, Khudoybergan toq-toq, Gavhar Matyoqubova, and others. Nowadays Khoresm dance traditions are being developed

further thanks to the activity of many pro This article explores the history and cultural significance of dance in both England and Uzbekistan.
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English Morris Dancing: It delves into the origins of Morris dancing, a traditional English folk dance accompanied by music and rhythmic stepping. It highlights the dance's transformation from a courtly activity to a popular folk dance and its revival in the early 20th century.

Uzbek National Dance: The article focuses on Khoresm dance, a specific style rich in arm and leg movements, with variations for both men and women. It mentions prominent dances like "Lazgi" and its different versions, along with the traditional clothing worn by performers.
In conclusion, both English Morris Dancing and Uzbek Khoresm dance are deeply rooted in their respective cultures and have evolved over centuries. They both serve as a way to express emotions and tell stories. The article also highlights the efforts taken to preserve and revive these traditional dance forms.

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