

## DANCE OF BUKHARA-LARZON

Dance of Bukhara is one of the Uzbek national styles of dance. It got formed and evolved in the territory of the present Bukhara region. Its distinctive characteristics are courageous and intensive movements, bendings, half-bendings and richness in boughs and spinings. Man dancers wore jackets that are sewed widely from adras; brocade or gold brocaded *yaktak* (light summer robe), and wrapped their heads with silk *salla* (long, white fabric worn by Muslim men) and wore heeled velvet boots to their feet.

Woman dancers mainly served in hordes — inside, secret celebrations. It was prohibited for them to dance in such places as hotels, parks and weddings, where men were gathered. Therefore men performed women's dance wearing grafted hair and women's dress.

Usually Bukhara dances begin with arm movements. Different movements of the body subsequently will be joined by foot movements.

Different positions of the body, such as bending like a bridge, circular movement of body and variegated hand movements increase attractiveness of the dance.

In Bukhara, women's dances "*Zaminbozi*" ("The dance of Earth") are widespread, in which performers dance without standing on their feet, i.e. on knees. The most difficult type of Bukhara dance is called "*Larzon*" (Literally—"shaking the palms"). Women perform this dance barefooted wearing different adornments. The dancer shakes different parts of



her body like a fire. Also, each movement has its own name and designation.

In Bukhara women usually dance by decorating their feet and hands with bracelets and wearing a corsage with small bells (*zang*—small bells). In addition a woman dancer always uses *qayroq tosh* (stone castanets).

The great contribution to the preservation and transmission of Bukhara dance was made by such prominent masters as M. Xaimova, Chervon-khonim, Isaxor Oqilov, Viloyat Okilova, Turfakhon Pinkhosova, Oliyakhon Khasanova and others. At present the traditions associated with Bukhara dance is being preserved and promoted by both professional ensembles (such as "*Bukhoro*" and "*Mavrigi*") and amateur folklore and dance collectives.

