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DIGITAL MODELING IN THE DEVELOPMENT OF UZBEK NATIONAL DANCE ART

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Abstract

This article examines the issues of digitalizing national dance art forms within the context of globalization, using specific examples as a basis for research.

Keywords: National dance, cultural heritage, digital transformation, history, innovative method, digital modeling.

Introduction

The Resolution of the President of the Republic of Uzbekistan "On Measures for Further Development of National Dance Art" states: "The role and significance of national dance art, which is an inseparable part of our centuries-old rich and unique culture is steadily growing in elevating the spirituality and artistic-aesthetic outlook of our people, as well as in educating the young generation in the spirit of respect for our national values and traditions, and love and loyalty to the Motherland"¹.

In the rapidly expanding virtual environment integrated into our daily lives, screens and gadgets limit human interaction and live energy exchange to a certain extent. In an environment where non-verbal signs (facial expressions, movements, tone of voice, gestures) are diminishing, developing the emotional intelligence of young people becomes challenging. Therefore, preserving national

¹ Resolution of the President of the Republic of Uzbekistan "On Measures for Further Development of National Dance Art", *UzA*, February 4, 2020.

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traditions, the national spirit, and national identity within digital choreography education is of paramount importance. This approach also helps eliminate negative tendencies such as falsifying or confusing the past, or adapting historical realities to serve personal interests.

A unique cultural heritage like the Khorezm "Lazgi" suite serves as a primary link connecting the past and the future across all eras. From this perspective, within today's digitalization processes, it has become one of the most pressing issues from cultural-aesthetic, historical-philosophical, and technological standpoints. One of the greatest challenges of digital art is the existence of emotional and social deficits. In reality, every human being, as a social entity, enriches their emotional world and develops skills through direct communication. The expression of these emotions and skills through physical movements is called dance.

In studying cultural heritage, justice, objectivity, and historical truth must always remain the guiding criteria, with the scientific analysis of any event or phenomenon related to the past of national dance taking priority. Uncovering the essence of the "Lazgi" suite, which consists of nine dances, establishes a foundation for understanding the meaning of movements and states harmonized with historical reality. Digitalization is not merely a tool for data preservation; it is a modern vehicle for presenting cultural heritage to the general public, promoting it on a universal scale, and passing it down intact to future generations.

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Technologies such as 3D scanning, photogrammetry, and VR/AR play a leading role in deeper illumination of the national dance art, which reflects our cultural heritage alongside today's renewing lifestyle and the evolving nature of our society. As an element of Uzbek national culture, the inclusion of the Khorezm "Lazgi" suite into the UNESCO Representative List of the Intangible Cultural Heritage of Humanity has made its digitalization on a global scale an urgent task. As the well-known art historian L. Avdeeva rightly pointed out: "Creating the history of any national or folk choreography that reflects its formation stages from the period of its origin up to the present day is an extremely difficult task"². Digitalizing these masterworks of art, which possess powerful influential strength, safeguards them against the risks of destruction caused by natural disasters, the passage of time, and human factors. UNESCO and other international organizations have developed special conventions and recommendations for the digitalization of cultural heritage. In particular, the principles of Open Data are of great importance when creating digital archives. Digitalizing the Khorezm "Lazgi" dance through "Digital Humanities" the

² Avdeeva, L. From the History of Uzbek National Dance. First Book. M. Turgunboyeva "O'zbekraqs" National Dance Company. Tashkent: 2001.

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intersection of technology and the humanities, essentially means translating its ancient "codes" into algorithms.

The philosophy of the Khorezm "Lazgi" suite is built upon the harmony and awakening of body and soul, as well as the transformation of energy. It can be analyzed as follows:

1. Digital Expression of Primordality: It is well known that every dance within the Khorezm "Lazgi" suite begins with a slow trembling of the fingers (representing awakening and the buds of life), followed by wave-like vibrations that spread across the entire body, with its intense movements culminating in a passionate, explosive finish. When Motion Capture technology records this dynamic and converts it into a mathematical graph, we witness an exponential growth of human energy.

2. The Philosophy of the Four Elements: The three-thousand-year-old "Avesto" glorifies earth, water, air, and fire. The "titrama" (shivering movements) and rapid, sharp transitions in "Lazgi" are connected to the elements of fire, water, earth, and air. Visualizing these elements around the performer through special effects in Virtual Reality (VR) systems manifests the mystic-mythological dimensions of the dance.

3. Laboratory Research: The structured nature of the nine dances in the "Lazgi" suite, based on precise rhythms, serves to direct movements correctly. During a dancer's performance, muscle activity, posture, and changes in heart rate (biometrics) are measured using digital sensors. This process scientifically proves the impact of dance on human physiology and psychology, as well as its adaptability.

4. Architectural Analogy: The symmetrical measurements within the dance movements of the "Lazgi" suite, which feature specific rhythmic structures, share

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a striking geometric resemblance with the ancient fortresses and architectural patterns of historic Khorezm. Through digital analysis (AI analysis), a similarity and uniformity of more than 80% has been proven between dance movements and Khorezm pattern studies (ornamentation).

The priority within the philosophy of "Lazgi" manifests precisely in the transformation of the soul's voice into a tremor and its harmony with spirituality. In the process of digitalization, a legitimate question arises: "How can the spirit be captured?" This resembles a clash between thought and emotion translated into movement. In this technological age, contemporary scientists are conducting research on converting inner experiences into algorithmic language by digitalizing the dancer's gaze and facial expressions (Facial Coding).

The Resolution of the President of the Republic of Uzbekistan "On Measures to Further Improve the System of Protection of Cultural Heritage Sites" explicitly emphasizes the need for "wide promotion and popularization of cultural heritage, effective implementation of public-private partnership mechanisms, innovative and advanced information-communication technologies into the field, and development of electronic services"³. Digitalizing national dance masterpieces like the Khorezm "Lazgi" suite imparts a socio-scientific character to any historical reality associated with them. Uncovering its historical-philosophical and ethnic-ethnographic layers provides a comprehensive understanding of the expression methods and artistic-aesthetic principles of dance art, harmonized with the essence, socio-political environment, customs, and national values of that period.

³ Resolution of the President of the Republic of Uzbekistan "On Measures to Further Improve the System of Protection of Cultural Heritage Sites", *UzA*, April 6, 2021.

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Furthermore, the process of comparative analysis of cultural heritage provides an opportunity to perfectly study and contemplate the history of art and culture, the nation's past, and to generate new research in this domain. Digitalizing the "Lazgi" suite, which promotes ideas of vitality, humanism, beauty, and goodness is not merely creating a video archive; it is preserving the thousand-year-old philosophical-aesthetic thinking of Khorezm, the land of legends, as a "digital genetic code". In this process, modern technology does not destroy ancient art;

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on the contrary, it helps discover its new facets, visualize its invisible energetic layers, and expand the scope of scientific research.

Comparing, classifying, and describing the expressive styles of the nine dances, alongside conducting sociolinguistic and linguacultural analyses, and widely promoting the results of scientific research, will facilitate the creation of biographical-choreographic, mythological-ethnographic, spiritual-enlightening, and artistic-aesthetic maps and card indexes. This, in turn, will further enhance the internal and external tourism potential of the region. By relying on the unique national traditions of ancient sites like Khiva, Hazarasp, and Urgench, and on the eternally living patterns of historical monuments and minarets conversing with the sky, modern design can harmonize new ornaments with scenes of the past through specific decorations, colors, and imagery.

The "Lazgi" suite expresses the majesty of ancient monuments like Tuprokkala, Kuykirilgankala, and Ayozkala, the elegance remaining within the depths of their ruins, and the proud, sun-loving, and rebellious spirit of the Khorezmian people who never bowed their heads despite witnessing countless hardships. In doing so, it instills patriotism, national and universal values, and enlightening-moral principles into the minds and hearts of the growing young generation.

The "Dictionary of Spirituality" provides the following definition: "Cultural heritage is a concept denoting the practical experience, spiritual-moral, scientific, religious, and cultural views created by generations, as well as the material and spiritual wealth expressed in folk culture and creativity"⁴. To study the cultural heritage left by great ancestors and pass it down carefully preserved to future generations, it is necessary to restore historical truth. The "Lazgi" suite, which embodies unique national values that have withstood the test of centuries, distinctive customs, the local Khorezm color, and cultural traditions harmonized

⁴ Spirituality: Dictionary of Core Concepts. Tashkent: "O'zbekiston faylasuflari milliy jamiyati" Publishing House, 2021. – P. 287.

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with the "Gathas" of the "Avesto," is an invaluable source of our spirituality and culture.

It is of vital importance to research the historical realities associated with its genesis, its forgotten forms and movements, the structural configuration of the dances, performance styles and characteristics, and its relationship with nature, society, time, and space. Only then will the art of choreography develop in tandem with the history of the nation and land, and the progress of society and culture, thereby refining dance styles, performance types, and its specific genres. The aesthetic-ethnographic and logical-philosophical interconnectedness of the nine dances is seamlessly complemented by colorful dance costumes, jewelry, and ornaments, which possess incomparable significance in completing, perfecting, and polishing the performance.

In the era of digitalization, studying national dance art as one of the cornerstones of cultural heritage, teaching it systematically, and researching it comparatively in relation to history and contemporary times is of great significance. Knowing and widely promoting the main forms of the Khorezm "Lazgi" suite dances has become an essential set of artistic-aesthetic standards that satisfy the needs of various strata of modern society.

In conclusion, within a digital society, suites such as "The Great Dance", "Andijan Polka," and the Khorezm "Lazgi" dance are not merely displays of beautiful art; they are expressions of a nation's history, customs, the intellectual maturity of an individual, their philosophical-psychological world, and a declaration of love for life and people, all articulated through movement. Modeling by integrating traditional methods of promotion and research with digital technologies remains one of the most urgent contemporary tasks.

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