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## THE ROLE OF MUKARRAMA TURG‘UNBOYEVA’S WORK IN THE DEVELOPMENT OF UZBEK DANCE

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### Abstract

The article analyzes key aspects of the history of Uzbek national dance and the activities of Mukarrama Turg‘unboyeva. The author examines in detail M. Turgunboyeva’s contribution to preserving national dance traditions, elevating them to the level of stage art, creating new stage compositions, establishing a professional dance school, and promoting Uzbek dance art internationally. The article also evaluates the artistic, aesthetic, and pedagogical significance of Turgunboyeva’s work for the development of national choreography.

**Keywords:** Uzbek national dance, Mukarrama Turgunboyeva, stage composition, dance school, national traditions, choreography, international tours, artistic expression.

### Introduction

Uzbek national dance has, for centuries, been one of the most important forms of performing art, reflecting the cultural heritage, customs, and aesthetic worldview of the people. It developed in close connection with daily life, social practices, and ceremonial traditions, becoming an integral part of national culture. Through national dances, the emotions, artistic thinking, worldview, and aesthetic ideals of the Uzbek people are expressed. In this regard, Uzbek dance is not only a form of entertainment and artistic expression but also an important cultural phenomenon representing the spiritual and moral values of the nation. By the 20th century, Uzbek national dance entered a new stage of development. During this period, dance traditions began to evolve not only within domestic or ceremonial contexts but also within the framework of professional stage art[1;].

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The process of adapting national dances to the requirements of the stage, restructuring them into choreographic compositions, and forming a professional school of performance became particularly active during this time. This process not only expanded the aesthetic and artistic potential of national dance but also laid the foundation for its development as a professional art form.

### **Literature Review and Methodology**


In this process, the creative activity of the renowned choreographer and dancer Mukarrama Turg'unboyeva plays a particularly important role. Through her work, she made a significant contribution to the in-depth study of national dance traditions, their adaptation for stage performance, and their enrichment with new choreographic solutions. Turgunboyeva is recognized as an artist who successfully shaped national dances according to professional stage requirements while preserving their artistic and aesthetic qualities[2;]. As a result of her efforts, the stage style, performance culture, and principles of choreographic composition in Uzbek national dance were further refined.

At the same time, Turgunboyeva played a crucial role in popularizing national dance, training young performers, and establishing a choreographic school. Her creative legacy had a strong influence on the subsequent development of Uzbek national dance and continues to serve today as an important methodological and artistic source for the advancement of national choreography.

Therefore, studying Turgunboyeva's creative legacy, scientifically analyzing her contribution to the development of national dance, and researching her choreographic style are of significant importance for contemporary art history and cultural studies.

Throughout her career, Turgunboyeva conducted extensive research on Uzbek folk dances and worked to adapt them to the requirements of stage performance. She studied regional dance styles in depth, paying particular attention to the distinctive movement systems, hand gestures, facial expressions, and rhythmic patterns of the Fergana, Khorezm, and Bukhara choreographic schools.

As a result of this research and creative exploration, elements of national dance were transformed into stage compositions, expanding their artistic and aesthetic

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potential. In this way, traditional dance practices were successfully transferred from the community context to the professional stage[3;].

In this process, Turgunboyeva accomplished the following key tasks:

- Reworked folk dances and integrated them into the professional performance system;
- Harmonized national dance movements with the aesthetics of academic dance;
- Strengthened principles of dramaturgy and the creation of artistic imagery in dance compositions.

Consequently, Uzbek national dance developed in its stage form, and its artistic expression and performance culture reached a new level.

### **Results and Discussion**



In 1957, the renowned choreographer and ballet master Mukarrama Turg'unboyeva initiated the establishment of the Bahor Ensemble. This ensemble played a crucial role in the institutional development of Uzbek national dance and its formation as a professional stage art.

During its activity, the ensemble adapted national dance traditions according to the principles of stage choreography, further expanding their artistic expressive potential. At the same time, dancers with high-level performance skills were trained within the ensemble, enhancing the culture of stage performance for national dances.

As a result of the Bahor Ensemble's work, the following significant outcomes were achieved:

- National dance forms were systematically presented by a professional ensemble;
- Dance compositions were enriched in accordance with stage dramaturgy and audience expectations;
- Uzbek national dance was widely promoted through international festivals, cultural events, and tours.

Thus, the Bahor Ensemble became not only a creative team dedicated to preserving and developing national dance but also an important center representing Uzbek choreography on the global cultural stage.

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Throughout her career, Mukarrama Turgunboyeva created numerous dance compositions and stage miniatures. Her choreographic works depict daily life, labor processes, festivals, ceremonies, and national customs through artistic imagery. These works enriched the content and form of national dance, broadening the means of stage expression.

The choreographic compositions created by Turgunboyeva are significant for being based on national dance traditions while adapted to stage requirements. She paid special attention to conveying specific images and artistic ideas through dance, ensuring dramaturgical consistency within the system of stage movements.

Her works are distinguished by the following characteristics:

- Subtle and musically integrated movement plasticity;
- Dance dramaturgy that conveys national character and spirit;
- Stage imagery, emotional expressiveness, and clarity of artistic expression.

As a result, the stage dance works created by Turgunboyeva played a crucial role in the development of Uzbek national choreography and contributed to the expansion of artistic possibilities in national dance.

In addition to being a talented choreographer and stage artist, Turgunboyeva was a highly skilled pedagogue who made a significant contribution to the development of Uzbek dance. She trained numerous young dancers, laying the foundation for the formation and development of the national choreographic school.

In her teaching, Turgunboyeva focused on the thorough study of national dance traditions, the correct formation of movement plasticity, and the elevation of stage culture. Her pedagogical approach emphasized understanding dance not only as a set of technical movements but also as an art form expressing national character and artistic imagery.

The students trained by Turgunboyeva later became leading creators and performers of Uzbek national dance, continuing the traditions of national choreography. Through her pedagogical work, the continuity and sustainable development of Uzbek dance across generations were ensured.

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Under Turgunboyeva’s leadership, the Bahor Ensemble played a key role in presenting national dance on the international stage. The ensemble organized tours in Europe, Asia, and other countries, promoting Uzbek national dance culture to a broad audience.

During these tours, the artistic and aesthetic qualities of national dances, including characteristic movement plasticity, musicality, and national imagery, attracted significant interest among foreign audiences. This, in turn, contributed to enhancing the international reputation of Uzbek dance and introducing the rich cultural heritage of Uzbekistan to the world community.

Thus, the activities of the creative team under Turgunboyeva’s leadership made an important contribution to the international recognition of national choreography and the development of cultural relations

## Conclusion

Mukarrama Turgunboyeva holds a distinguished place in the history of Uzbek national dance. As a result of her creative and organizational activities, national dance traditions were elevated to the level of professional stage art, laying the foundation for the systematic development of Uzbek choreography.

Turgunboyeva made a significant contribution to refining national dances for stage performance, expanding their artistic and aesthetic potential, and establishing a professional school of performance. Furthermore, through her work, she promoted Uzbek dance on the international cultural stage and enhanced its prestige.

Therefore, Turgunboyeva’s creative legacy is of great importance for the development of Uzbek national culture. Her choreographic and pedagogical activities continue to serve as an essential scientific and practical foundation for studying, researching, and developing national dance today.

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