



Mukaram Turgunbaeva: Leader of the Uzbek Dance Art

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Abstract: In this article, the author explores the life and achievements of Mukarram Turgunbaeva, a highly esteemed figure in the realm of Uzbek dance art. Turgunbaeva is celebrated for her masterful representation of traditional Uzbek dance forms and her dedicated efforts to revive and uphold the rich cultural heritage of national dance art. The article delves into Turgunbaeva's background, highlighting her exceptional skills and artistic prowess that have earned her recognition as a great artist in the field. Through her performances and teaching, Turgunbaeva has played a pivotal role in preserving the traditional methods and techniques of Uzbek dance, contributing significantly to the continued flourishing of this art form. The author underscores Turgunbaeva's invaluable contributions to the restoration and promotion of Uzbek dance art, emphasizing her enduring impact on the preservation of the country's cultural legacy.

Keywords: dance art, traditions, musical performance, actress, stage dances, folk dances, national culture, competition

1. Introduction

In the vibrant tapestry of Uzbek cultural heritage, dance stands as a profound expression of tradition, identity, and artistic excellence. Central to this rich tradition is the remarkable talent and leadership of Mukarram Turgunbaeva, whose contributions have not only elevated the art form but also served as a source of inspiration for generations of dancers and enthusiasts alike [1].

Against the backdrop of Uzbekistan's diverse cultural landscape, Turgunbaeva emerges as a luminary figure, renowned for her mastery of traditional Uzbek dance forms and her innovative approach to choreography. With a career spanning decades, she has captivated audiences both domestically and internationally, showcasing the beauty and complexity of Uzbek dance through mesmerizing performances that blend precision, grace, and emotive storytelling [2].

Beyond her artistry on stage, Turgunbaeva has played a pivotal role in preserving and promoting Uzbek dance heritage. Through her tireless dedication to teaching, mentorship, and cultural advocacy, she has nurtured the talents of countless aspiring dancers, imparting not only technical skills but also a deep appreciation for the cultural significance of their craft [3,4,5].

This article endeavors to explore the indelible mark left by Mukarram Turgunbaeva on the Uzbek dance landscape. Through an examination of her life, career, and artistic contributions, it seeks to illuminate the profound impact of her leadership in shaping the evolution of Uzbek dance art. By celebrating her achievements and legacy, it honors not only Turgunbaeva herself but also the rich cultural heritage she embodies and perpetuates.

Citation: Asadova, D.I. Mukaram Turgunbaeva: Leader of the Uzbek Dance Art. *Central Asian Journal of Social Sciences and History* 2024, 5(2), 1–4.

<https://doi.org/10.17605/cajssh.v5i2.1065>

Received: 8 December 2023

Revised: 6 January 2024

Accepted: 21 January 2024

Published: 5 February 2024



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2. Method

This study utilized a literature review to explore Mukarram Turgunbaeva's role in Uzbek dance art. By searching databases and cultural archives using targeted keywords like "Mukarram Turgunbaeva" and "Uzbek dance," relevant scholarly articles, interviews, and analyses were identified. Inclusion criteria prioritized substantive discussions on Turgunbaeva's career and choreographic impact, while non-English publications and sources lacking critical analysis were excluded. Data extraction focused on key themes and pivotal moments in Turgunbaeva's career, alongside evaluations of her artistic influence. Through synthesizing these findings, the study aimed to illuminate Turgunbaeva's leadership in Uzbek dance art and her enduring legacy as a mentor. This methodological approach provided a comprehensive understanding of Turgunbaeva's significance within Uzbek cultural heritage, contributing to broader discourse on dance leadership and artistic preservation.

3. Results and Discussion

3.1. Life and work

Mukarram Turgunbaeva is a masterful representative of the national Uzbek dance art, a great artist who has done a lot to restore the rich traditions and methods of the national dance art. She was born on May 31, 1913 in Fergana [6]. After graduating from the Fergana University, in 1929 she joined the auxiliary troupe of the Samarkand State Musical Theater with the help of Muhiddingori Qoriyagubov and participated in musical performances staged in the theater. In 1932-1933, she prepared Uzbek dance exercises under the guidance of Usta Olim Komilov and Tamarakhonim. [7]

These dances, imbued with her inner passion and enthusiasm, demanded great skill. Mukarram was recommended as a teacher at the Choreography School opened in 1934 due to her mastery of dance techniques. Preparation for the first decade of her art in Moscow was a great creative period for the young actress. The serious preparations that began in all the theaters of Uzbekistan showed Mukarram Turgunbaeva the need to start this work with great attention and enthusiasm [8]. She created a number of dances for a year, and these dances became the beginning of the future many years of creativity in the creation and performance of Uzbek stage dances.

3.2. Legacy

While creating stage versions of folk dances, Mukarram Turgunbaeva would choose impressive movements by changing the form of the main movements, change them, enrich them, improve the performance technique, and as a result, new, compact dances would appear [9,10].

Mukarram Turgunbaeva enriches folk dances with countless new haralkas, vivid emotions, creates several public dances of Khorezm, Bukhara, Fergana, Pamir, which express the unique characteristics of the people with great mastery [11].

In 1936, she independently created the dance "Pakhta" (Cotton), and in 1937 staged dances for the musical drama "Gulsara". In the course of her creative career, M. Turgunboeva worked at the Opera and Ballet Theater named after A. Navoi from 1939 and learned the skills of ballet art from A. Tomskey, I. Arbatov, V. Gurskaya, P. Yorkin. In collaboration with Usta Olim Komilov and A. Tomskey, she staged the ballet "Shohida" by F. Tal. Later, she created characters Gulandom in E. Brusilovsky's "Gulandom", Zarema in B. Asafey's "The Fountain of Bakhchisarai", Indian delegate in G. Mushel's "Ballerina", D. Zokirov. and like Oynisa in "Oynisa" by B. Gienko. During the Second World War, the dancer worked extremely productively and effectively as a dancer and ballet master, staging solo and public dances [12,13].

In 1944-1945, he recreated the "Uyghur dance" and in 1947, the "Doira dazrasi", and in the early 1950s, he became known as the leading ballet master of Uzbekistan. M. Turgunboeva performed "Tanovar", "Zang", "Rohat", "Katta o'yin", "Munjojt", "Pilla", "Andijan polka", "Humor", "Jonon", "Ferghana Rubaiysi", "Ko'zlarini

yashirma", "Zor etding", Khorezm and Bukhara dances, "Pakhta bayrami", "Tashkent piyolasi", "Namangan olmasi", "Bayot", "Katta o'yin" which she staged; More than 200 dances such as "Bahor Valsi", "Samarkand bahori", "Alyor" became a worthy contribution to the golden treasury of Uzbek dance art.

In 1955, the dancer organized a group of female dancers consisting of students of the Tashkent School of Choreography. In 1957, on the basis of this group, the "Bahor" team was formed, and M.Turgunboeva worked as a ballet master at the A. Navoi Theater as an artistic director and chief ballet master at the "Bahor" troupe. From 1934 to 1957, she was a pedagogue of the Uzbek Republic Ballet School (now Tashkent State Higher Choreography and National Dance University). Among her students, there were mature artists such as G. Izmaylova, K. Mirkarimova, Gulnora Mavayeva, Rano Nizomova, Valentina Romanova, Tamara Yunusova, Ravshanoy Sharipova, Ma'mura Ergasheva, Nasiba Madrahimova, O'ghiloy Muhamedova [6].

In 1957, she was awarded the "Gold Medal" at the International Festival of Youth and Students, and in 1971, she was awarded the "Gold Medal" at the XIII Festival held in Leipzig. "Bahor" State Dance Troupe organized by M.Turgunboeva visited many countries of the world and presented unique masterpieces of Uzbek dance art. The artist's services to the development of Uzbek dance art have been awarded several times with high orders and medals, the title of "People's Artist of Uzbekistan" and state awards (1946, 1951, 1967, 1973).

In 1960, when "Bahor" was granted the status of State Ensemble, she was engaged in strengthening the ensemble with talented young dancers, improving their skills, creating new dances and dance programs, keeping the artistic level always high, conducting tours at a high level. For this purpose, she studied the heritage of Uzbek dance and performed the dances of the world's people until the end of her life. She toured with the ensemble in Germany, Sweden, Hungary, Czechoslovakia, Poland, and Egypt.

4. Conclusion

Mukarram Turgunbaeva is a prominent figure in the field of Uzbek dance art, known for her exceptional skills and dedication to preserving and promoting the rich traditions of national dance. As a masterful representative of Uzbek dance, she has made significant contributions to the restoration and revitalization of traditional dance forms and techniques. Turgunbaeva's artistry and commitment to her craft have earned her recognition as a great artist who has played a vital role in upholding the cultural heritage of Uzbekistan through her performances and teaching. Her work serves as a testament to the enduring beauty and significance of Uzbek dance art.

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