

## A Glance at The History of Fergana Dance School

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**Annotation:** This article analyzes the creative activity and dances of the People's Artist of Uzbekistan, famous artist Mukarrama Turgunbaeva in the framework of the formation and development of the Fergana Dance School.

**Keywords:** "Tanovar", values, terminology, national identity, yalla, "Spring", dance, history, cultural heritage.

The role of the art of dance in enriching the spiritual and aesthetic world of the younger generation in the process of globalization, in shaping in their hearts a sense of beauty, a sense of human experience is invaluable. Thanks to independence, many holidays and values have been restored in our country. Wide opportunities have been created for the preservation of ceremonies and traditions, national values, popularization of the traditions of existing dance schools among the people and their in-depth study.

In the Fergana Valley, which has long been known as a place of culture, literature and art, a unique art of dance was formed. Within the framework of the Fergana-Tashkent dance school, samples of the most ancient periods of national dance art are reflected. They have their own ways and unique performance styles. Folk art plays an important role in the history of Fergana-Tashkent culture. They differ from other dance schools in style, composition and principles of image creation. The Fergana-Tashkent dance school also has a simple style in terms of clothes, jewelry and dance decorations. In the Fergana dances, men dance in a shirt made of gray cloth and a waistcoat or light jacket, national trousers, boots on their feet and a doppia on their heads. Women's clothing is characterized by brightly colored khonatlas, bekasam and crepe de chine collars, trousers, silk trousers, headscarves in the form of parang, durra, low-heeled shoes on the feet, necklaces, arms and ears.<sup>1</sup>

Fergana dances are the original masterpieces of our national art. It is important to study its performance traditions, mysteries, philosophical and aesthetic essence, movements, methods of direction, its peculiarities.

In the dances of Fergana, the richness of the subtle emotions of the movements is combined with the spiritual experiences, captivating the audience with its extraordinarily beautiful lyricism, philosophical deep drama. They embody the inner image and spirit of an Uzbek woman in elegant movements and unique performance styles. One of the most important issues is to determine the causes and criteria of historical development of popular dances such as "Tanovar", "Jonon", "Dilxiroj", "Rohat", the creation of their lexical-etymological, linguocultural system. Each of these dances has a special value not only as a collection of beautiful movements, but also as a whole work of lyrical-dramatic character.

"Older women were sitting in the room, young girls were sitting across from me. A talented dancer - Kelinoy - was invited. The program of the night never started with lyrical singing and dancing all at once. The night began with emotional dances in the style of yalla, followed by humorous dances, and only then, at the height of the entertainment, moved on to lyrical, love songs and dances. It should be noted that no lyrical song was performed by women without dance accompaniment. Lyrical songs were performed by singers with good singing skills, accompanied by a circle or patnis. In the Fergana Valley, of course, female musicians, who masterfully play musical instruments such as the dutar and tanbur, sang their own songs. According to Uzbek dance experts, there was a collaboration between the female singers and the dancer."<sup>2</sup>

<sup>1</sup> <http://ich.uz/uz/ich-of-uzbekistan/national-list>

<sup>2</sup> Polatova O. Sources and development of Uzbek choreographic terminology. Filol.fan.nomz.diss ..., 2003. - B.35

Dances are mainly developed in performance practice. The metaphor in the movements of Fergana dances, the inner meaning in the looks and gestures attract the audience. The stages of its formation are closely connected with the development of culture and spirituality.

The services of Yusufjon Qiziq Shakarjanov, Usta Olim Kamilov, Tamarakhonim and Mukarrama Turgunbaeva in the formation and development of the Fergana-Tashkent dance school are invaluable. Continuing the tradition of teachers, Mukarramahanim masterfully performed such popular dances as "Big Game", "Duchava", "Ottoman", "Sadr", "Ufori fake". He was in constant search. "Rohat", "Uyghur dance", "Raqqosa", "Nogora", "Bukhara", "Gulsara", "Pakhta", "Rohat", "Qarinavo", "Kipchaklar", "Dilxiroj", "Doira", "Enthusiastic girl" and "Abdurahmonbegi" revived such dances. He made extensive use of folklore materials in polishing and staging them.

"Dilbar", "Dance with scarves", "Fergana", "Shoxi pari", "Gul oyun", "Namanganacha", "Dostlar", "Pilla", "Andijan polka", "Tashkent bayoti", "Namanganning almasi", "Ferganacha rez", "Qani-kani", "Havaskor", "Gullar", "Zavqim kelur", "Ikki doira bile", "Dugonalar", "Oynasin", "Hummor", "Oxshaydiku", "Aylama", "Dancing with plates", "Chorgoh", "Samarkand spring", "Joy of my heart", "Zor etding", "Shahlo", "Tarjinao", "Circle calls", "Dance on red carpets", "Paranjida dance", "Forty girls", "Nilufar", "Happiness way", "Nozanin", "Shodiyona", "Chorgoh", "Shepherd", "Askariya", "Tankchilar". He staged public dances "Yalla", "Muhayyir", "Peace Dove", "Great Channel", "For Peace" and a solo dance to the song "Gulruh".

It is well known that mass dances required complex composition and holistic structure. Colors and tones, movements and gestures, costumes and ornaments as a whole lead the viewer into a world of beauty and sophistication. The unique works of M. Turgunbaeva, created in the spirit of such great goals, are the foundation of the Uzbek national dance art of the XX century. Thanks to her selfless work, the simple dance troupe, which initially consisted of 20 girls, eventually rose to the level of conquering the most prestigious stages of the world and became a state dance ensemble. He developed folk dances, improved the technique of performance, enriched it with national colors and raised it to the level of professional compositions consisting of several variants.

M. Turgunbaeva was in constant motion and research, lived with the love of creation and creativity until her last breath. For him, hard work was the main path that led to the happiness and intelligence of art. He composed 15 concert programs for the ensemble: "Spring", "Ufori sanam", "Puppet", "Fergana ruboyisi", "Oynasin", "Munojot", "Uzbek waltz", "Gulnoz", "Aylanma", "Beshkarsak", "Enthusiastic girl", "Seven beauties", "Tashkent bowl", "Shabadalar", "Hey, shoh jonon", "Alyor", "Qari navo", "Bayot", "Zang", "Shox qiz", "Khorezmcha", "Pakhta", "Katta oyun", "Uchrashuv", "Lazgi", "Dildor", "Jonon", "Dilbar" created common, solo and duet dances".<sup>3</sup>

People's Artist of Uzbekistan S.Mannopov said that M.Turgunbaeva had long conversations with kayvanis in the villages, was interested in life events related to dances, repeatedly asked for even the smallest details of clothes and jewelry, and decorated and danced her dances based on what she heard from them.<sup>4</sup> After all, the art of folk dance is connected with the most ancient roots of the nation and reflects the life of the people, national values, the most delicate aspects of the way of life, the spiritual world.

In the Fergana-Tashkent dances we feel a unique combination of pleasure and sophistication, thinking and heart. They are a wave of ancient tones that wonderfully shake the heart, and the charm of elegant movements, the charm of mysterious gestures. Consequently, the nation, which has moved to melodies and songs, is an ordinary art-loving nation that has preserved its history, culture and national values for thousands of years and passed them on to future generations. The aesthetic taste of society is also shaped by their influence.

First of all, she was impressed by the dances created by M. Turgunbaeva. Always inspired, delighted from the bottom of his heart, he enjoyed the love of dance and danced with delight. With this flavor and

<sup>3</sup> National Encyclopedia of Uzbekistan, Volume 8. T.: "National Encyclopedia of Uzbekistan" State Scientific Publishing House, 2004. - P.680-681

<sup>4</sup> Mannopov S. Awakening. Radio channel "Uzbekistan" of the National Television and Radio Company of Uzbekistan. July 20, 2021.

inspiration, he sought his way into the heart of the audience. He often updated his actions and gestures, and it was this process that inspired and delighted him. The passion in the sister's heart, the strong love and trust in the spectator, the pleasure — it inspired, filled her heart with feelings of goodness and kindness. His soul, thirsting for delicacy, was like divinity.

The celestial movements of the great artist brought the spectator closer to divine love, filled his heart with love and light, soared to the heights, and a world in his heart was amazed. His dances evoked beauty from purity, goodness from delicacy, and in this way instilled love for being. For M. Turgunbaeva, discovery, wonder, thought and action were born of love. Emotion and intelligence, value and beauty reigned in every gesture and movement in her dances. He was inspired by life and people, nature. He had a deep knowledge of body, movement, spirit, and thinking. Through dance, the sister wanted to express the true destiny, secrets, inspiration and pain of an Uzbek woman. As his hands moved with strange charm, it was as if a light was playing between his fingers, and light was shining from his eyes. Even in his simplest actions and gestures, there was a harmony that was closely connected with the spirit.

In the Fergana-Tashkent dance route, yalla dances play an important role. “Especially in women's circles, it is customary to dance, sing yalla and lapar, and sing (yallachilik). Soloists sing their songs in dutar or doira. In the form of an ensemble, the performers are usually 2-3 women, who sing mainly in a circle. The repertoire of yallas consists of yalla, lapar and wedding songs ("Yor-yor", "Kelin salom", "Olan", etc.). Another form of yalla is called "satang" in the Namangan tradition. From the earliest times to the present day, the art of yallachilik, which has been living in a state of live performance, is a separate school.<sup>5</sup>

In particular, the dance "Tanovar" is a compositional work that combines the unique spiritual and cultural features of the Fergana-Tashkent dance school. The principles of each region related to the life of the people are the product of the characteristic styles of periods, people, customs, traditions and national values. From this point of view, popular versions of "Tanovar" adapted for free performance have been created among the people. In it, the sad anguish of a woman's heart is manifested as an expression of attractive movements. Over time, its form and methods of expression change.

The term "*Tanovar*" is defined in the "Explanatory Dictionary of the Uzbek language" as follows: **Tanovar** [*Persian - fat, fat; barvasta, gavdali*] The name of one of the Uzbek folk dance tunes.<sup>6</sup> Play the tandoor. To play tanovar. First, the lexical meaning of the term is Persian - fat, fat; barvasta, inconsistent with the meanings of the body. Second, while music is the name of the melody in the system of terms, in dance terminology it is a concrete term as the name of the dance. In this regard, the description of Sh. Rahmatullaev is closer to reality.

Tanavar PRS (*Persidsko-russkiy slovar*) contains the name *tanavvar*, which means "brightness". The nomenclature horse, which is described in the Uzbek dictionary as "the name of one of the dance tunes", is probably a significant variant of the Persian horse: the sound a in the second syllable is replaced by the sound o (â), the sound o (o) in the last syllable is replaced by a, *vv* unspoken.<sup>7</sup>

Mrs. Mirzakhojaeva describes the existence of different variants of the name of the dance “Tanovar”: In the XIX century, the term Tanovar was used more in the Fergana Valley. Craftsmen living in this country called the tanned skin “tanovar”. Some of them even said that the “squeaky” sound that comes out of the leather jacket is tanovar. In one source, Tanovar means “body” and “ovar” means to bring, while in another source, “Tanovar” means “brave, mighty, strong” in Persian.<sup>8</sup>

Thus, Uzbek dance terminology also seeks the roots of its terms, mainly from the rich lexical sources of the Uzbek language, as well as from the sources of thinking formed in the local lifestyle, climate, profession, specific socio-cultural environment.

<sup>5</sup> National Encyclopedia of Uzbekistan, Volume 9. T. : “National Encyclopedia of Uzbekistan” State Scientific Publishing House, 2005. -P.206.

<sup>6</sup> Annotated Dictionary of the Uzbek Language, Volume 3, T., UzME Scientific Publishing House, 2007. - P. 666

<sup>7</sup> Rakhmatullayev Sh Etymological Dictionary of the Uzbek Language, Volume 3, T., University, 2009. 222-b.

<sup>8</sup> Mirzakhojayeva M. "Tanovar" with painful, painful pains.[https://kultura.uz/view\\_6\\_r\\_11024](https://kultura.uz/view_6_r_11024)

According to art critic I. Ganieva, the fact that “Tanovar” has more than 20 examples of instruments and sayings is recognized by the master musician-singers.<sup>9</sup> Maybe more.” The dance “Tanovar” reflects the spiritual world of an Uzbek woman, her feelings, experiences, dreams, hidden pains, inner beauty and expression. In it, the ethnography of the nation - the dress of the Fergana Valley, the ancient land of civilizations, the obedience of the Uzbek woman, her self-absorption, gentle steps, beliefs, secret expectations and meditations are reflected in the most elegant and gentle dance moves, plasticity, facial expressions and looks. The dance is based on a specific plot. In its various forms, although the state and actions change, the inner essence is preserved.

M.Turgunbaeva emphasizes the inner spirit of the image. Actions and gestures, views are united by the spirit. In each performance of “Tanovar” or “Munojot” the spectator will not be indifferent to the cries of the imaginary soul, which he suffers in the midst of suffering, his unspoken words, his desire to fly like a bird with its wings cut off. Changes in the psyche and mood of the dancer are manifested in a mixture of sometimes lively and sharp, sometimes extremely elegant movements. These dances are like “What is happiness?”, “hat is the heart?” as if looking for answers to questions ...

“Every artist has an invention that is a stream of art,” wrote the famous poetess Zulfiya. Mukarramahanim has wonderful works. But, in my opinion, the stream of this artist's work is “Tanovar”. “No one, never, anywhere has performed Tanovar with the same grace and delicacy, skill and tenderness as Mukarrama.”<sup>10</sup>

According to art critic L. Avdeeva, “Tanovar” is the most national, unique and even intimate work of Mukarrama. The manner in which it was performed was also in the spirit of intimacy. It was a dance that opened the door of the heart, expressing the pain of the heart, dreaming of happiness, loneliness towards the beloved, the burning passion for people.”<sup>11</sup>

When we watch Tanovar again and again, we want to challenge the opinion of the art critic. No, the dance does not open the “door of the heart”, on the contrary, it seems to open obliquely with the typical of Uzbek girls. The very sight of this scene inspires hope in the heart of the spectator. But the silk curtain between hero and suffering, between hero and spectator, does not rise.

Master artist, People's Artist of Uzbekistan T.Alimatov: “Tanovars” are not something that everyone can say “la-la-la”, they are great melodies. I consider it to be world-class music at the level of our status.”<sup>12</sup>

In particular, the dance “Tanovar” is one of the most delicate works of Uzbek women. It contains several life images that are destined for thousands of women. Every seductive movement of the dancer, his snoring, his inner anguish become a unified image. The delicate passion of the hands, the calm urge of the heart, the gentle rotation, the sharp throbbing, the graceful rise of the toes, the heartbeat burning like a bird in a cage ... The heart confesses to a destiny, it fills with rebellion. The protagonist of the work sighs at the wheel of fate and the dream of the heart. The dancer, who draws a picture of the hidden pains in the depths of the heart, the beautiful sorrows, the heartbreaking pain, the longing and the “hijra” with passion and “ibo” through the language of dance, enchants the audience.

The strong anguish of a woman's heart is clearly expressed in terms of dance movements such as *clapping, spinning, semicircle, squatting, squatting, wave, eyebrow raising, squatting, squatting*.

“Tanovar” was an old tune. M. Turgunbaeva connected the ancient echo of the past with the bright spirit of the time. It was not just a dance staging, but a discovery with jeweler’s skill. After all, as the great artist himself rightly said, “I am not afraid of death, because my life is a bus-whole dance. And dance - does not die. My students will take it further throughout their lives, and their students will pass on our legendary beautiful dance to future generations.” After all, like the national dances that express the identity of a nation, its creative and skillful performers are also concerned with eternity.

<sup>9</sup> Ganieva I. "Tanavor" in Uzbek music (in the section on historical and theoretical problems). Candidate of Arts diss ... T. : 2008. - B.20.

<sup>10</sup> <https://saviya.uz/hayot/nigoh/xx-asr-ozbek-sanati-dargalari>

<sup>11</sup> Dance by Avdeyeva L. Mukarrama Turgunbaeva. T. : Ghafur Ghulam Publishing House of Literature and Art, 1989. - P.109.

<sup>12</sup> Alimatov T. Word description. Eastern star. 1996 y. № 1.B.-205.

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