

“GREAT HERITAGE”*Olimjonova Shakhrizoda Umid kizi**State Academy of Choreography of Uzbekistan,**“Professional Education”**4th-year student*

DANCE — this is an art form that embodies the boundless love flowing from the human heart, the inner emotions being contemplated, the joy reflected in the eyes, and the performance of the heart breathing in harmony with music without words. The main means of dance are harmonious body movements and postures, expressive plasticity and facial expressions, rhythm, and tempo composition. Over centuries, dance has evolved and acquired stable forms. When discussing Uzbek folk dances, it is necessary to focus on the work of Uzbekistan’s prominent dancer and the founder of the Uzbek stage dance, Mukarrama Turgunbaeva. Nearly 90 years ago, this great artist astonished not only the Uzbek people but the whole world with her dances. Her works such as “Tanovar,” “Katta O‘yin,” “Jonon,” “Pilla,” and “Paxta” have taken a place in our Golden Fund and continue to be passed down from generation to generation.

The dance “Tanovar,” which won the hearts of the people and was repeatedly requested by audiences, was considered the amulet of Uzbek dance in the 20th century. This dance was first staged and performed by the renowned master dancer Mukarrama Turgunbaeva, in which the chastity and beauty of the Uzbek woman are embodied. When staging “Tanovar,” Turgunbaeva was greatly inspired by the ballet “The Dying Swan,” created in 1907 by Mikhail Mikhailovich Fokine for Anna Pavlova. In 1930, Mukarrama Turgunbaeva attended the premiere of this ballet at the Mariinsky Theatre in Moscow. Deeply impressed, upon her return she began collecting women’s songs across the Fergana Valley. After a long period of studying the meaning of each song, she created the dance “Tanovar” in 1943, during World War II. It would not be an exaggeration to say that the dance “Tanovar” made a great contribution to the art of music, as well as to Uzbek poetry and theatre. In this performance, the dancer conveys the painful gaze of the Uzbek woman, the sorrow hidden behind the scarf covering her face, her yearning for her beloved, and her preservation of chastity and honor despite streaming tears.

The art critic and Doctor of Sciences Lyubov Avdeeva wrote the following in her memoirs about “Tanovar”: “This dance is the dance of opening the door of the heart, a heart in which burns a fiery desire to express sorrow, to dream of happiness, and to move from loneliness toward the beloved, toward people.”

After World War II, the white dress, the sleeveless robe worn over it, and the slanted scarf tied on the head in the “Tanovar” dance transformed into the “Reception Dance.” In the book “Mukarramahonim’s Tanovar,” written by Akhmadjon Rakhimov, there is also a discussion of the “Adolcha Tanovar.” According to the book: “In the past, there was a beautiful, intelligent girl with a sorrowful voice named Adolat. Anyone who heard her lament longed to hear it again. A nobleman of the time, having heard of her singing, fell in love with Adolat and tried hard to achieve his goal, but he failed. Loyal to her love, Adolat rejected the nobleman’s advances. Deeply offended, the nobleman ordered her execution. Before her death, Adolat asked to fulfill her last wish. When permission was granted, she requested a dutar and began to sing while playing its magical strings. The executioners, captivated by the melody that melted their hearts, dropped their weapons and could not bring themselves to kill her. Following their hearts, they

refused to carry out the order. Then Adolat's cruel brother took a weapon in his own hands and killed his sister. In her final breath under the veil, remaining faithful to her love, Adolat said: 'Do not part from me, nor I from you,' and passed away. Her song remained in the ears of the people. Sung among the folk, passed from mouth to mouth, Adolat's pure love continued like a song."

The "Tanovar" dance is so close to the heart that even in the volumes of books written by Roziya Karimova and Lyubov Avdeeva, containing commentaries on Mukarrama Turgunbaeva's dances, there are pictures of the master standing with dignity in the pose of the "Tanovar" dance.

Currently, as a 4th-year student at the Uzbekistan State Academy of Choreography, I am inspired by the centuries-long history of our national dance, which has been developing up to this day. I have set myself the noble goal of conducting research to enrich it further. Since wide opportunities have been created in the field of "Choreography" by our honorable President, we, the younger generation, must make effective use of them and contribute to introducing Uzbekistan's culture on the world stage.