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In the early years of independence, a new system of the cultural sphere began to emerge in our Republic. In particular, the establishment of many cultural and educational organizations, such as the Republican Council for "Enlightenment and Enlightenment", "Education Center", "Uzbekkino", "Uzbeknavo", "Uzbekraqs", "Uzbekmuseum", "Uzbekteatr", the Academy of Arts, and National Cultural Centers, paved the way for the development of the main areas of the republic's spirituality. Thus, thanks to independence, the revival of diverse types of folk art

became an important factor in the formation and development of the historical consciousness and national spirituality of our people.

From the very first days of the proclamation of the Republic of Uzbekistan as an independent state, President Islam Abduganievich Karimov attached great importance to the in-depth and comprehensive study of the unique values of the people that had been neglected during the former Soviet era, and developed principles for their restoration and widespread public interest. Reforms were initiated in all aspects of social life, including in the spiritual and educational spheres, and in the field of public education. Since the years of independence, attention has increased to art and culture. During this time, great changes have occurred in the spiritual and cultural life of the country. In general, we will not be mistaken if we say that each type of art has found its own path of development. In particular, during this period, the rise and achievements in dance art, the creation of many ensembles are pleasing. After all, as a result of



creative competition between ensembles, it can be observed that all types of dance have developed and taken their rightful place on world stages. Each of them has its own program, direction and style. These ensembles are working effectively, decorating concert halls and various national holidays and events, making them attractive and elegant. However, it is worth noting that the positive work they have done is only covered in popular articles in the press. Today, the activities of dance ensembles have not been studied by scientific researchers and dance scholars, and there are not enough scientific sources, catalogs, or booklets published about the work of the ensembles.

In the late 80s, the issue of restoring folk traditions and values was put on the agenda, and after Uzbekistan gained independence, it became a leading trend. This was especially well reflected in modern folk art. About fifty folklore and ethnographic, song and dance ensembles, such as “Boysun” (Surkhandarya), “Shalola” (Tashkent region), “Sumalak” (Andijan region), “Doston” (Khorezm), “Chavki” (Samarkand), “Chiroqchi uforisi” (Kashkadarya), formed in the regions, began to restore, shape and stage many imitative games, dances, theatrical ceremonies and square performances that were preserved among the people or in the memory

of the elderly. In general, each of the local folk ensembles has made a great contribution to preserving the unique art of the region, including the style and charm of dance, and to reviving forgotten games and dances. For example, the "Nozanin" folklore and ethnographic ensemble in Bukhara has achieved great success in restoring the mavrigikhana tradition inherited from ancient times and developing it in new conditions.

In the early years of independence, the "Boysun" ensemble, under the leadership of director Kholik Khursandov and music director Habib Umarov, revived and gave new life to a series of ceremonies, songs, games, and sayings related to Navruz, such as the ancient theatrical folk ceremonies "Sust xotin", "Yada", "Lola sayli", "Halinchak", "Shokhmoylar", "Xo'p mayda" (wheat threshing), the mock play "Sudkhor akam jon beridi", and customs and games related to the wedding ceremony. However, it is difficult to say that all folk dance ensembles have been equally consistent and enthusiastic in restoring and developing traditions. After all, this issue depends on the knowledge and creative research of artistic directors. But be that as it may, at a time when the Fergana, Khorezm, and Bukhara performance styles are becoming mixed in state ensembles such as "Bahor", "Lazgi", and "Zarafshon" in Tashkent, the ensembles are moving away from their sources - folk art, and the dance of men and women is beginning to face a crisis, the work of folk ensembles in the regions to revive and develop traditions has been instructive.

Festivals and competitions held at various levels during the years of independence also gave impetus to the development of dance art. In particular, the theatrical festive performances held in the main squares of Tashkent and Samarkand on the occasion of the holidays of Navruz and Independence, the "Sharq Taronalari" festival, the 2500th anniversary of the cities of Bukhara and Khiva, the 1000th anniversary of the "Alpomish" epic, and the anniversaries of Amir Temur and Jaloliddin Manguberdi were of great importance for the development of dance art in general, as well as for hundreds of artists and ballet masters of folk and professional ensembles.

In this regard, the Decree of the President of the Republic of Uzbekistan No. PF-1695 dated January 8, 1997 considered the further development of the art of national dance and choreography, the restoration of the historical traditions and methods of Uzbek dance, their careful preservation and enrichment, the creation of favorable conditions for the promotion of dances performed in accordance with the unique oriental qualities and rich spiritual heritage of our nation, the preparation of targeted programs to form national dance trends, the protection of the art of dance from the onslaught of superficial, inappropriate imitation-based behavior and costumes that contradict our national mentality, and the improvement of the special education system, the full satisfaction of the need for qualified personnel, and the strengthening of the material base of industry organizations.

The Decree also sets out the issues of preserving the existing dance styles in all regions of our country in all their beauty, creating new artistic groups, enriching our intangible cultural heritage and creating a modern Uzbek national dance school that glorifies the ideas of independence and gives aesthetic pleasure to the audience. It is clear that in our country, preserving the traditions of our national dance art and caring for the future generation have

risen to the level of state policy. Resolution No. 101 of the Cabinet of Ministers of the Republic of Uzbekistan adopted in the same year on the implementation of this Decree gave impetus to the development of dance art in the republic. On the basis of this Decree of the President of the Republic of Uzbekistan, the “Uzbekraqs” national dance association named after M. Turgunbayeva was established.

A special fund was created under the association to provide material and social support and encouragement to creative teams. The Tashkent State National Higher School of Dance and Choreography was established on the basis of the Department of Choreography of the Tashkent State Institute of Culture and the Choreography Educational Institution. During the years of independence, attention was paid to the preservation and proper performance of Uzbek traditional dances.



The Cabinet of Ministers was entrusted with the task of resolving organizational, financial, material and technical issues of the creative teams within the “Uzbekraqs” association, making appropriate decisions on material and technical support, providing them with musical instruments, colorful dance costumes, modern equipment, and necessary equipment. In order for the association to use the funds received for the development of dance, enterprises and organizations under its jurisdiction were exempted from all types of taxes.

The association initially paid special attention to the issues of preserving the Uzbek national dance school, its wide promotion among the public of foreign countries, organizing touring activities based on a wide-ranging program of ensembles, and launching advertising and commercial activities. As a result, many forgotten dances were restored, folk dances were studied. It is also pleasing to see that the art of dance has become even more popular and the number of ensembles has increased. The number of dance lovers has expanded, and the number of those who understand and love it has expanded.

The "Uzbekraqs" association includes large ensembles such as "Bahor", "Zarafshon", "Lazgi", "Tanovar", "Aykulash" (Karakalpakstan), "Sumalak" (Andijan), "Lola" (Bukhara),

"Gulira'no" (Jizzakh), "Momogul" (Kashkadarya), "Navoiy navolari", "Namangan gullari", "Samarkand bahori", "Guldasta" (Surkhandarya), "Shalola" (Tashkent region), "Anor", "Kamalak" (Fergana region), and "Khorezm navolari" ensembles.

The Decree "On the Development of the National Dance and Choreography of Uzbekistan" became a real opportunity for the people of art and culture of our country, in particular, for specialists conducting research on the development of our classical and modern dance art. The significance of the Presidential Decree of January 8, 1997 is that it initiated important reforms in the education of national dance art and choreography. It created a full opportunity for the passionate and energetic art specialists of our republic to restore, complete and perfect the rich historical traditions of Uzbek dance art, the styles, methods and means of expression that have arisen in various regions and oases in accordance with the requirements of the era and national customs, and to widely spread in our country dances that are suitable for and characteristic of the wonderful and incomparable oriental qualities of our people, their rich and rich cultural and educational world. In order to develop national dance and folk art and identify young talents, it was set a task to hold an annual republican competition named after M. Turgunbayeva.

A legal and organizational basis has been created to fulfill the tasks of uniting dance performers throughout the republic, directing the activities of state and folk ensembles, further strengthening the amateur dance movement, tracing the dance of young men, creating new dances based on the preservation of traditional dance performance styles, restoring forgotten ancient dances, movements and situations, improving dance education, opening dance colleges in the regions, studying the history of dance, developing and introducing the most convenient method of recording national dances, establishing criticism and promotion of dance art, and creating a strong reserve of dance scholars, dance teachers and ballet masters. Taking advantage of such opportunities and privileges, the leadership of the "Uzbekraqs" association, ensembles within the association, and other relevant organizations are required to work together and work diligently.

The organizational period of the association has passed, and it has begun to fulfill its tasks. New programs and new dance performances were created. Every spring, the M. Turgunbayeva Republican Competition of Young Dance Performers was held.

In such competitions held on theater stages and in the "Bahor" concert halls, the main conditions of the competition were for ensemble dancers from Tashkent and the regions, students of the Higher School of Choreography to perform dances staged by M. Turgunbayeva and demonstrate their talents. The competition brought to life more than twenty talented dancers. In 2000, the number of dancers participating in this competition reached 200. However, the absence of young men in the competition indicated that there is still much work to be done in this area. In any case, through this competition, young performers were introduced to the dances "Tanovar", "Rohat", "Pilla", "Munojot", "Zavqim kelur" and others staged by M. Turgunbayeva. The "Mukarrama" studio was established under the association to preserve the dance heritage passed down from masters to students and to teach young people, where masters such as R. Karimova and O. Muhamedova conducted classes.

Also, in order to develop solo dance performance, the “Seven Beauties” dance ensemble was created under the association. The branches of the association established in many regions of the republic also paid special attention to young performers, held competitions, and tried to restore and develop the unique traditions of each region. One of the most important works carried out by the association among young people is, undoubtedly, the creation of a youth group under the leadership of the outstanding dancer and ballet master Nazriddin Shermatov under the “Zarafshon” ensemble in 1998. In 1999-2000, the group of young people expanded. At that time, 15 young dancers worked in this ensemble. The dancers' dances, such as "Wooden Foot Game", "Duchoba", "Zarblar Pezizi", "Armugon", "Andijoncha", "Lagan Oyin", were shown at report concerts and on television and left a good impression on the audience. In the 2000s, the "Zarafshon" ensemble, along with the folk dances of the Zarafshon Valley, also paid attention to covering the art of the Kashkadarya and Surkhandarya regions. The "Kashkadaryacha Dance" and "Duchoba" dances included in the 2000 program are evidence of this.

But the basis of the program is the dances of the Zarafshan Valley. The teams of the “Uzbekraqs” association, sometimes separately, sometimes together, have been constantly performing their programs among the people, both for a fee and as a charity, not only in Tashkent, but also in the regions. They actively participated in theatrical performances created on the occasion of the Navruz and Independence holidays, other holidays throughout the year, in the programs “Family”, “Women”, “Healthy Generation”, “Mother and Child”, sports competitions and other various events. They actively participated in the Myekhribon houses, neighborhoods, parks and playgrounds, recreation areas, art festivals and festivals, bringing our national dances to the attention of the general public.

The "Uzbekraqs" association paid sufficient attention to the issue of presenting Uzbek dance abroad and thereby increasing the prestige of Uzbekistan. This is evidenced by the creative tours of 1997-2000. In June 1997, the ensemble performed at the 2500th anniversary of Bukhara and Khiva in Paris, in July at the "Golden Karagyozy" festival in Bursa, Turkey, in November at the Days of Uzbek Culture in Germany, in May 25-June 2, 1998 at the International Festival of Folklore Groups in Saint-Germain, Belgium, in June 7-11 at the "Supercom-98" international exhibition in Atlanta, USA, in November 30-December 7 at the invitation of tourist companies in Japan, in February 1999 at the "Lazgi" ensemble at the Days of the Economy of Uzbekistan in Hamburg, Germany, in June 23-28 at the international festival in the cities of Jendesh and Warfum, Kingdom of the Netherlands, in June 24-July 8 In 2000, the "Bahor" ensemble participated in events dedicated to the 20th anniversary of the "Fukushima-Uzbekistan" cultural and economic association, and in April 2000, the "Lazgi" ensemble participated in meetings in Seoul.

Thorough preparations were made for trips abroad, costumes were updated, special attention was paid to the high artistic level of the programs and each performance. As a result, the ensembles and dancers always received good reviews and returned with a world of impressions. All this was the blessing of independence, and the first decade of independence encouraged dance groups, dancers, and ballet masters to conquer new creative horizons.

A number of dance art creative groups, such as “Bahor”, “Tanovar”, “Zarafshon”, “Lazgi”, “Aykulash” (Karakalpakstan), which have been operating in our republic for many years, conducted research to develop the national dance art, restore and polish the ancient styles, methods and values of this type of art, and form new modern dances. One of the groups that has mobilized itself for this very cause and achieved remarkable results is the "Tanovar" song and dance ensemble.

In 1988, the Tanovar National Dance Ensemble was established at the Uzbek Television and Radio Company, creating the first national dance theater (i.e., national ballet) in the Republic of Uzbekistan. The ensemble was led by Yulduz Ismatova. “Woman of the East” (1989), “Along Namangan Boylab” (1990), “Sevgi Nidosi” (1991), “Nodira”, “Ulugbek Burji”, “Sevgi Vasfi” (1995, staged based on Yu. Ismatova’s libretto) were the products of Yulduz Ismatova’s work in this difficult and complex field. These performances were positively evaluated by experts. When Yu. Ismatova began working with dancers, she sought to find the content and essence of each dance performed, first of all based on the personal experience of the person in the circle of a specific topic, and then to find movements and nuances appropriate to the situation.

Yulduz Ismatova's goal was to create a unique national Uzbek dance theater, completely unlike the existing dance groups in the republic. The ensemble's rehearsal programs were organized from the very first day on a clear schedule. First, it was intended to master the exercises that are combined with the characteristic dances of ballet art, then to perform purely Uzbek dances, and finally to achieve a synthesis of various means in newly performed dances and to direct the process towards dance theater. During the rehearsals, the most necessary thing for a dance theater performer was to create a culture of body movement and the ability to control it. In turn, the dancer's or dancer's attention was focused on the specific state and mood of the hero with his or her own physical and mental capabilities, trying to convey the state and feelings of a living person at that moment. The team was in no hurry to create a performance that would meet the requirements of dance theater. They tried to get inside the dances of each nation, which are considered classics, to understand their essence, and to set new tasks for themselves. Yulduz Ismatova took an ethnographic approach to staging each dance, in a positive sense, and worked with the aim of correctly understanding and reviving the folk heritage.

Because only if each work is properly revived, then it can be directed, enriched or given a new look. Yu. Ismatova was not completely satisfied with this work on the path to the correct revival of the heritage. Not all dances came out with the desired gloss. But in the dances, which discovered a ceremonial content, theatrical features and pantomimic duets were noticeable. Along with performances, the artist also staged concert programs.

In the early years of independence, the creative group "Tanovar" showed its first program called "Woman of the East". It reflected the process from the young man's painting over the wall, then meeting the girl next door and declaring his love, to the arrival of the suitors, the wedding ceremony, the birth of the baby, and the cradle wedding. That is, the new creative group was not like any of the existing dance ensembles, but had a folkloric and ethnographic

appearance. Experts approved the path chosen by the new team. However, when the program was shown on television, it caused mixed reactions. There were also those who did not accept it. The reason for this is that most dance masters considered the path of the "Bahor" ensemble to be the only correct path for the development of dance art, and they considered any deviation from it, even a small one, to be cynical.

However, the "Tanovar" group, its organizer and artistic director Yulduz Ismatova, set herself a completely different task. The very first step was to create a dance theater. Of course, there are sufficient historical grounds for the emergence of the "Tanovar" dance theater creative team and its place in Uzbek dance art. As you know, Uzbek folk dance art has a very rich and long history. However, many dances have been forgotten, but those that have not reached us testify to their incomparable, originality and perfection. Among these types of dances, there were many highly poetic generalizations, reminiscent of theater, telling about the events of the human soul and social life through the movements of the performers' bodies, arms and legs, postures, gazes and facial expressions.

These include dance performances such as "Lazgi", "Gul o'yin", "Tanovar", "Munojat", each consisting of several acts. In its initial program, the ensemble created dances such as "Munojat" (Solo dance), "Tanovar", "Parvoz ayladi", "Khorazmcha", "Doira chorlaydi", "Soqinomai savti kalon", "Ey sarvi ravon", "Okhshar", "Suv parilari", "Sumbula", "Adolat tanovari" (mass dances), "Afghan", "Raqqosa keldi", "Arab", "Dedication to Indira Gandhi". In 1994, in the concert program dedicated to the 600th anniversary of Mirzo Ulugbek, which was staged on the Registan Square in Samarkand, it staged the dances "Koinot", "Beshik", "Kurban o'lam", "Yulduzlar", "Abadiyat".

After that, special music was written based on the librettos and the creation of a dance performance began. "Sevgi nidosi" (libretto author M. Boboyev, composer Q. Komilov), based on Alisher Navoi's epic poem "Sab' ai sayyor", was the first performance staged by Yulduz Ismatova. The authors set themselves the task of creating a unique national ballet, relying on the original text of the epic, without editing or correcting Alisher Navoi. The tragic, fiery, great love of the legendary king Bahrom (D. Hotamov) and the embodiment of beauty, the musician Dilorom (N. Saidova), is glorified. Yulduz Ismatova created wonderful dances based on Uzbek dance styles and partly ballet movements. However, the goal was to create a holistic stage work of dances, games, and scenery. The master dancer has achieved this: through colorful movements, music, and dazzling costumes, events, scenes, and conflicts are linked together like a chain.

There is not a single word in "Sevgi nidosi". The entire adventure of Bahrom and Dilorom was illuminated through dance movements, and secondly, the dances were reinvented from head to toe. A large and complex topic, conflicts, emotions, experiences, and events are all illuminated through interconnected, harmonious movements and dances. Of course, in depicting dance scenes, the images of the main characters, and public scenes with games, Yulduz Ismatova mainly used the Fergana dance style, and occasionally other styles. However, there are literally no new dance movements, new dances. The movements and scenes of the Ohuls are a vivid example of this. The Ohuls' costumes, elegant movements, turns, and

movements of the arms and legs are so charming that one admires the choreographer's creativity and skill. The play "Cry of Love" was shown in the television studio itself, on the stage of the Mukumi Music Theater, and then filmed.

Many experts gave high marks. After that, the experience gained in the staged performance "Nodira" came in handy in the staged performance "Sevgi nidosi". In it, Yulduz Ismatova acted as both the author of the libretto and the stage director. This is a natural situation. The theme, the idea of the future performance is born in the mind and consciousness of the ballet master, and then begins to find its form. Therefore, many ballet masters also write the libretto themselves. In general, when both the libretto, music, and stage interpretation are born together at the same time, such a work turns out to be artistically beautiful and impressive. We see this in the performance "Nodira". Yulduz Ismatova worked in collaboration with composer Mustafa Bafojev. The result was fruitful, and a unique dance performance was created. The performance mainly features three characters: Nodira, the poetess Uvaisiy, and Umarchan. At the same time, the dancers performing mass dances and four clowns also play an important role in the development of events. In this performance, Yulduz Ismatova skillfully used silence. In certain cases, silence served as an influential factor in reflecting the spiritual world of the characters.

In the performance "Nodira", national dance movements were combined with some elements of classical ballet. Thus, two directions were clearly distinguished in the "Tanovar" dance theater: one is the restoration and restoration of folk dances and movements based on folk art, the second direction is the discovery of new dances and movements based on the national dance heritage, and the creation of a full-fledged dance performance on this basis.

In 1995, in a large theatrical concert program dedicated to the 4th anniversary of our Independence, the mass dances "Inshaallo", "Children of Uzbekistan", "Koinot" were staged. Systematization of the staged performances according to the plot line and artistic form shows that folk oral creativity, the history of our people, the life and struggle of great commanders, the life and creative work of great poets of the past, heroic Uzbek women served as themes for dance performances with their content and essence. During the years of independence, as a result of her research as a ballet master, Yu. Ismatova created more than ten performances, such as "The Call of Love", "Nodira", "Ulugbek's Constellation or the Shine of the Stars", "Ancient Ceremonies" (Light from the Mozi), and "Temurid Queens", based on Alisher Navoi's epic poem "Saba'i Sayyor".

In 2004, the Tanovar Dance Theater celebrated its 15th anniversary since its first performance. This date coincided with the 60th anniversary of the dance theater's founding. For the Tanovar Dance Theater, these two celebrations were joyful occasions. For this reason, the theater organized a grand dance party to celebrate these two dates and began extensive preparations for it. Unfortunately, this night turned into a memorial night for Yulduz Ismatova. The unexpected death of Yulduz Ismatova, a distinguished artist, accomplished dancer, and ballet master who served Uzbekistan, shocked everyone. The loss of her founding member was a great loss for the Tanovar Dance Theater. The death of Yulduz Ismatova certainly had an impact on the future of the ensemble. The dance theater was led by many people, but none of

them could overcome the difficult path that Yu. Ismatova led. This led to the disintegration of the "Tanovar" dance theater. A great memory remained from the "Tanovar" dance theater, such as the ensembles "Zarafshon" and "Yeti Gozal".

Thanks to independence, the number of young ballet masters is increasing. Although not many young ballet masters are following the path of Yulduz Ismatova and creating theatrical dance works, there are also ballet masters who have achieved great success in this direction. We can cite the young ballet master Feruza Khojanova, laureate of the Nihol State Prize, as an example. Feruza Khojanova, turning to classical literature, created the dance composition "Bygone Days" in May 2015 based on A. Kadiri's "Bygone Days". The work was performed by a strong trio. This trio was able to fully demonstrate the main idea and purpose of the work. Although this work was successful, it rarely saw the stage. It was not professionally recorded on video. In terms of creating theatrical dance works, Durdona Ismanova, the chief ballet master of the "Youth National Ensemble" under the Youth Union of Uzbekistan, despite her young age, has also created new theatrical dance compositions based on the films "Tohir and Zuhra", "Maftuningman", and "Mehrobdan Chayon".

In December 2019, 4th-year graduate students of the State Academy of Choreography of Uzbekistan, studying in the specialty "Head of Choreographic Teams", created a new work called "Two Springs" in the subject "Art of Choreography", dedicated to the life and work of the Uzbek poet, publicist, literary critic and public figure Hamid Olimjon and the People's Poet of Uzbekistan, H. Olimjon's wife Zulfiyakhanim. Unfortunately, none of these works, created in such a national spirit and direction, were broadcast on television. However, in our country, the number of TV channels that promote our national culture and art is the majority.

During the period of independence, the number of ballet masters, dancers, and ensembles that contributed to the development of Uzbek dance art increased. However, the lack of good programs, videos, and booklets dedicated to the activities of these ensembles, dance scholars who could scientifically analyze the creative paths of ballet masters, and show their dance works that they performed day and night without sleeping, and show them on television, and dancers who could technically and professionally surpass previous dancers in the art of dance, was one of the major shortcomings of Uzbek dance art during the period of independence.

The effectiveness of the large-scale reforms being implemented in all spheres of our life is inextricably linked, first of all, to the revival of our people, the in-depth study of our rich historical heritage, the preservation of our traditions and customs, the development of culture and art, science and education, and most importantly, the change and elevation of society's thinking.

The active participation of artists in the spiritual and educational reforms of our independent state and the upbringing of young people as a loyal and harmonious generation are of great importance. The role of ballet mastery in the upbringing of such spiritually mature people is incomparable.

When professional dancers and ballet masters stage a new dance, they first need to create a choreographic composition plan for the work. In the process of work, a choreographic text is

created. Only then does the plot unfold in the new dance being staged. The ancient heritage, traditional values, customs and experiences of the people are embedded in the core of the dances. Each dance staged by ballet masters reflects the present and future of the nation. And ballet masters have been a constant companion on this path. When a choreographer creates a new work, he must carefully consider whether it will be viewed by a segment of the public, whether it is spiritually harmonious, and whether it corresponds to our national mentality in form. It is necessary to take into account that any new work created will become a social reality.

Festivals and competitions held at various levels during the years of independence also gave impetus to the development of dance and gave new meaning to the work of ballet masters. Especially important in this regard were the celebrations of Navruz, Independence Day, the "Sharq Taronalari" festival, the jubilee celebrations of ancient cities and great ancestors. Theatrical holiday performances paved the way for the development of dance art in general, as well as for artists of professional folk ensembles and ballet masters.

As is known, creating choreographic scenes for large-scale public performances is a complex type of creativity that requires special professional skills. By this time, many ballet masters were involved in this work, and some of them managed to express themselves in this direction. Now, in the choreography system, the number and quality of ballet masters staging square dances and the dances staged by them began to increase. One of such ballet masters is Shokir Ahmedov.

Sh. Ahmedov tried to reveal the ideological and artistic content of the performance through his staged dances, and thus enriched many performances with choreographic means, such as "Gul and Navruz", "Muhabbat navosi", "Yusuf and Zulayho", "Fatima and Zuhra", "Sevgi nidosi" and "Hasan kayfiy". The skilled ballet master communicated with the producers and directors and expressed his opinions on finding a stage image for each work in the theater performances, interpreting it as a support and tool for dance. One of the results of such cooperation was the performance "Layli and Majnun". Sh. Ahmedov will stage a performance of attractive dances based on A. Navoi's epic "Layli and Majnun" at the Uzbek State Musical Drama Theater named after Mukimi. All dance works staged based on the idea of the ballet master are successful and well appreciated by experts.

In particular, the scene where Qais wanders through the deserts in love with Layla, where the dancers express the love in Majnun's heart with delicate movements, did not leave the audience indifferent. The dances performed in these performances demonstrate the great power of love, and it is observed that the choreographer expressed the main idea of the director through choreographic scenes. Sh. Ahmedov worked in the group of ballet masters during the Independence and Navruz celebrations, contributing to the creation of the choreographic dramaturgy of mass festive performances. At major events such as the Independence and Navruz holidays, as well as the "Sharq Taronalari" International Music and Song Festival, held every two years, dance art became the main and important component of the celebration. Mass holidays could not be imagined without dance and choreography. Therefore, almost all dance groups and ballet masters in our republic were involved in these events.

The mass holiday spectacle, which gained wide popularity during the years of independence, is aimed at demonstrating professional performances of high-quality musical and dance works that glorify our people and call people to preserve the homeland in their hearts. Therefore, the most talented artists, directors and ballet masters of our republic participate in organizing these events.

Choreographer Shokir Ahmedov created the composition “Khamsa” for the Independence celebrations in 2001, dedicated to the 560th anniversary of Alisher Navoi. In it, he managed to reflect the plot of all five epics in the work in one block. The epics “Khairatul Abror”, “Farhod and Shirin”, “Leyli and Majnun”, “Saba’ayi Sayyor”, “Saddi Iskandariy” included in “Hamsa” have a deep meaning and sharp philosophy. The choreographer's task is to create a dance spectacle by connecting short scenes, preserving this content, plot, philosophy, and the supreme goal of the genius poet. The composition rose to the culmination of the stage spectacle and once again demonstrated the enormous potential of our national dance art. This was, of course, the result of the creative search of the talented artist Shokir Ahmedov.

Shokir Ahmedov also managed to leave his mark as a ballet master on the festivities held on the occasion of the national holiday of Navruz. In particular, his “Avesta” section, staged in 2001, occupies a special place. In preparing this section, the ballet master thoroughly studied the “Avesta”, which is considered the holy book of the Zoroastrian religion, and observed its deep meaning regarding “Noble word, noble thought, noble deed”. This section reflects the struggle of good with evil, complete clashes with intense drama, and finally the salvation of the world by beauty with the help of grand philosophical dances. More than 200 dancers and dancers participated in this section.

Another such memorable work of the ballet master is the work “Silk Road”, which illuminates the history of the Great Silk Road. This dance piece was also staged for the Navruz holiday performances. The complexity of this piece is that it depicts the countries along the Great Silk Road in history. A choreographic composition was created through the national traditions of different countries, purely folk dances staged to national tunes. Also, the trade of caravans traveling from country to country, various cultural and educational ties were reflected in the dances.

Today, the task of art is extremely large and is becoming more and more intense. After all, in order to influence the thoughts of people in the information age, to create a work of art that excites and delights them, it is necessary to think broadly, to know, study and essentially bring into one's own work the most advanced principles of world culture. In turn, entering into dialogue with the world community, it is important for each artist to remember his ancient national values, centuries-old traditions and to be able to use them for the development of modern art. Such a complex task requires a ballet master to search, to constantly search for himself.

When it comes to such artists, one of the most talented artists of our time, Kadir Muminov, comes to mind. Kadir Muminov is a student of M. Turgunboyeva, I. Okilov, and Q. Mirkarimova, who laid the foundation for the art of ballet mastery in our country, as well as Akbar Muminov and Shokir Ahmedov, who served the next period of development.

Starting his career as a ballet master, Kadir Muminov began to search for his own path and style. He re-staged the dances “Tanovar”, “Dilkhilroj”, “Munojot”. Now these dances were re-staged not for a single dancer, but for the girls of a mass dance group. Q. Muminov turned the solo dances of his teacher M. Turgunbayeva into a large mass dance work.

Q. Muminov, combining the Uzbek national dance schools, re-worked the dance “Pilla” staged by one of the masterpieces of dance art M. Turgunbayeva. He adapted the dance to the masses. The dance “Pilla” was staged to the tune of the Khorezm “Surnay lazgi”. This dance was performed by the most active ensemble dancers in our republic. The dance was performed by four solo dancers: People's Artist of Uzbekistan S. Mansurkhojyeva, Honored Artist of Uzbekistan F. Ozodova, winner of the Nihol State Prize I. Ismoilova, and winner of the Shuhrat medal Z. Ahmedova. The "Pilla" dance features arm, leg, and head movements adapted to the "Surnay lazgi" and emphasizes our rich cultural heritage and national traditions that have been preserved for centuries.

Q. Muminov, regularly reviewing previously staged numbers, considered it his duty to teach the new generation rich, artistically sound and popular works. In this regard, he treated both general and individual dances equally. One of such works, "Dance of Fergana Youth", has been preserved in the repertoire for 60 years. It is precisely such national works that we should always be proud of. Because it is precisely such dances that play a huge role in the national and spiritual education of young people, in developing their sense of initiative and enthusiasm. In addition, such dances familiarize fans with truly Uzbek costumes, gestures, in a word, all aspects characteristic of the nation. As a choreographer, Q. Muminov considers it his duty to keep up with the times and to present our art to the world in accordance with world standards.

The creative activity of Q. Muminov in staging dance compositions for the public square is of particular importance. For the Independence Day, Q. Muminov, in collaboration with Sh. Ahmedov, first staged the dance composition “Freedom” to the music of Bakhtiyor Aliyev. This dance composition is significant in that it reflects the immense joy and happiness of the people who have achieved freedom from many years of colonialism, as if they had risen from winter to dawn. This dance, performed by more than a hundred dance performers, is considered a complete artistic work that reveals the essence of the festive celebration in terms of art and content. From year to year, the staging of dance works in harmony with the idea of this great holiday is becoming more and more perfect. During the holiday, historical figures were revived on a large stage, as if our great ancestors were reciting a song, and dances were staged in harmony with theatrical performances. Also, it has become a tradition of the independence era to revive the names of our great scholars and ancestors, who are our pride and joy, and to widely celebrate their birthdays as holidays.

The dances staged by Kadir Muminov are of particular importance as innovations in the national dance art, due to their unique creativity and innovative approach to the art of dance. As a worthy student of the masters who studied and researched the dances that had been passed down from generation to generation for centuries by ordinary people and amateurs, he laid the foundation for his future recognition as an accomplished ballet master and artist of Uzbekistan with his creative work as a ballet master.

Another ballet master who managed to create new artistic principles by introducing modern means into the Uzbek national dance art is Karima Uzoqova. Her difference from other ballet masters is that she usually focuses on deeply studying the appropriate image and aspects that reveal the character of that nation to create each image. The findings obtained during the research were reflected in the expressions and postures that represent the leading features of the national image.

K. Uzokova's deep study of dances of different nationalities and her deep understanding of the semantics of movements in them later became a factor in her search for her own unique path in Uzbek dance. These searches were not in vain. She enriched the movements in national performance using folk dances. She introduced new nuances, expressions, and symbols. The dances staged by K. Uzokova, along with their deep Uzbek spirit, were valuable because they interpreted the miracle inherent in the nature of birds in unique graceful movements.

Karima Uzokova's deep knowledge of the basics of Uzbek national, as well as world dance, allows her to improvise. When we say "improvisation" in the art of choreography, we mean searching for and finding appropriate means to fully create a dance suitable for some music. This feature is not found in all ballet masters and dancers. K. Uzokova has such a unique talent. He is one of those people who has the ability to come up with different ideas for any piece of music, create movements that match the image he has in mind, and create a sublime work.

The increasing number of styles, directions, and creative principles in Uzbek ballet mastery today, while bringing a number of successes in the art of dance, also creates some problems, the elimination of which is extremely important for the future of our art. This study studies the creative activities of Sh.Ahmedov, Q.Mo'minov, K.Uzakova, and G.Madrahimova, who are distinguished by their professional signature, style, and innovation in the art of Uzbek ballet mastery, scientifically analyzes the dance works staged by them, and recommends the activities of these creators as a school for future generation ballet masters.

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