

## ORGANIZATION AND MANAGEMENT OF THE ACTIVITIES OF THE STATE INSTITUTION 'BAHOR' STATE DANCE ENSEMBLE NAMED AFTER MUKARRAMA TURGUNBAYEVA

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**Yusupaliyeva Dilafruz Kahramonovna**

*Acting Professor at the Uzbekistan State Institute of  
Arts and Culture, Doctor of Political Sciences (DSc)*

### Abstract

This article examines the processes of organizing and managing the activities of the state institution "Bahor" State Dance Ensemble named after Mukarrama Turgunbayeva. It analyzes the ensemble's historical development, organizational structure, financial and administrative management, as well as mechanisms for planning and implementing its creative activities. Methods for increasing the effectiveness of the ensemble's work, attracting young talents, and developing national dance art are discussed from a scientific and methodological perspective. The article also considers the management system of the state institution, the roles and functions of its employees, the management of financial resources, and the organization of creative processes.

### Keywords

"Bahor" State Dance Ensemble, choreography, contemporary dance compositions, master ballet-masters, ballet artists, Artistic Council, dance ensemble, national dance art.

In the development of human society, there is a distinct and unique direction dance art. Dance has existed since the earliest periods of human history, gaining special significance among primitive communities. Studies of cave paintings in India and tomb illustrations in Egypt indicate that dance history dates back to antiquity. This art form conveys the creator's emotions, moods, and intentions without words, solely through movements. Dance is the act of immersing oneself in a world of magic, expressing desires in the form of flowers, and captivating the audience, earning their admiration. Uzbekistan's intangible cultural heritage represents the endless richness of the Uzbek people, preserved and passed down through generations. This priceless heritage embodies the identity and pride of the Uzbek people. Indeed, Uzbek dance art is an integral part of our culture, reflecting the nation's unique perception of the world. Like other forms of art, dance emerged from everyday life, lifestyle, and subsistence activities. Movements did not arise

spontaneously but were initially imitated from the actions of animals essential for survival. Later, during the primitive community era, dances developed around fires, in religious ceremonies, and even during hunting, reflecting the rhythms of human life.

As human society progressed, conscious efforts were made to meet societal needs. During religious ceremonies, various gestures and movements expressed emotions. Historical records indicate that ancient Avesto rituals combined music, singing, and dance. These ceremonies depicted the mythological heroes of the Avesto—Mitra, Anahita, Homa, Jamshid—performed by professional artists. In Central Asia, a significant portion of rituals dedicated to the widely revered goddess Anahita involved dancers and actors, laying the foundation for what is today recognized as the “heart” of cultural heritage. Uzbek national dance expresses the highest human values, national traditions, and cultural virtues. Every movement and gaze in national dances uniquely reflects the life, lifestyle, passions, and aspirations of the people. According to art historian L. Avdeeva, in her book *“On the History of Uzbek National Dance”*, “Dance is an art present in time and space, where artistic images are created through the rhythmic and expressive movements of the human body.” Uzbekistan is a culturally rich nation, and every region possesses its unique dances and traditional costumes, bringing joy to observers. The history of dance is directly linked to the history of the people who created it. In the early 20th century (1927–1930), under the leadership of Muhiddin Qoriyqubov, the artistic troupe included talented artists such as Master Olim Komilov and Yusuf Qiziq Shakarjonov. Students of Master Olim Komilov, along with Tamara Khanum and Mukarrama Turgunbayeva, established the Uzbek dance school. They innovated traditional Uzbek dance movements and staged dances, earning great appreciation from the public. Gradually, as more talents emerged, the number of dancers increased. Consequently, Olim Komilov, Tamara Khanum, and Mukarrama Turgunbayeva are considered the founders of Uzbek dance art. Their works, including *Tanovar*, *Munojot*, *Rohat*, *Paxta*, and *Pilla*, are central to the Uzbek dance repertoire.

As noted by the prominent scholar Yusufjon Qiziq Shakarjonov, “Our national music art is like a tree: its roots are Khorezm, its trunk Bukhara, and its branches Fergana.” Today, Uzbek dance art features distinctive schools from Khorezm, Bukhara, and Fergana, each with its unique style. The Fergana dance school, widely recognized by the public, has a long-standing history. Historical evidence shows that the dance postures of women were depicted in small statues found in the Oltiariq district of Fergana region. Similarly, a dancer’s image was represented on a mirror found in a tomb in Qarabuloq. Every dance created reflects the mood and

inner feelings of the people. In particular, the agility, dexterity, and nimbleness seen in the dances of the Fergana Valley distinguish them from other dance schools. The region's mountainous terrain, clean air, favorable climate, and the simplicity, sincerity, industriousness, and resourcefulness of its people are clearly reflected in the movements and execution of its dances. Master Mukarrama Turgunbayeva systematized the Fergana school of Uzbek dance and left a great legacy. She created art among the people, performing at festivals, celebrations, and everyday activities. Her artistic contributions have been recognized worldwide. In 1957, Mukarrama Turgunbayeva won a gold medal at a festival in Moscow with her staged dances *Paxta* and *Pilla*, and she was advised to establish a national dance ensemble. Consequently, in October 1957, the "Bahor" ensemble began its activities with 12 dancers, including Zulaykho Rahmatullayeva, Volya Romanova, Alo Rahimjonova, Ira Rasulkhodzhayeva, and Dilbar Abdullayeva. Fifteen programs were created consecutively. In 1960, the "Bahor" ensemble became the state dance ensemble, as stated by People's Artist of Uzbekistan Khayrulla Lutfullayev.

In 1967, the ensemble was awarded the Youth Prize, and a year later it received the honorary title of "Ensemble serving Uzbekistan." The ensemble toured countries such as Libya, Morocco, Algeria, Tunisia, India, Malaysia, Singapore, Pakistan, Afghanistan, South Korea, and Japan. Their works have therefore become timeless. Unfortunately, the spiritual and cultural heritage of the Uzbek people had not been systematically studied and was at risk of being lost. Masters of dance who emerged from the people and performed primarily within the community faced challenges, as their dances revealed social ills, uplifted the public's mood, and inspired hope for a brighter life. Today, the achievements of New Uzbekistan are the realization of these long-held dreams. On February 4, 2020, a historic and unforgettable day for Uzbek culture and art, President Shavkat Mirziyoyev signed decrees PQ-4584 and PQ-4585 on "Measures to Further Develop National Dance Art" and "Measures to Fundamentally Improve the Training System of Highly Qualified Personnel in the Field of Dance and Further Develop Scientific Potential." The President emphasized the importance of the master-apprentice tradition in art and recognized the significant contributions of People's Artist Mukarrama Turgunbayeva in promoting Uzbek culture and art internationally. Indeed, there was a time when Uzbekistan was largely unknown internationally, but the "Bahor" ensemble introduced the country to the world, becoming a cultural ambassador. Today, New Uzbekistan provides all conditions for the ensemble to continue its role as a national cultural representative. In 2019, on the eve of independence celebrations, President Shavkat Mirziyoyev attended the opening of the new building of the Tashkent State Higher School of National Dance and Choreography.

In 2020, the ensemble was restored, and the Uzbek State Choreography Academy was established as a state higher education institution based on the choreography school. The Ministry of Culture initiated the activities of this new institution. The return of the “Bahor” Dance Ensemble to the stage was a historic day, and currently, 30 young dancers are actively performing.

The “Bahor” State Dance Ensemble named after Mukarrama Turgunbayeva, under the Ministry of Culture of the Republic of Uzbekistan, was established by Presidential Decree PQ-4584 on February 4, 2020, as part of the measures for the further development of national dance art. The goals and objectives of the “Bahor” State Dance Ensemble named after Mukarrama Turgunbayeva are as follows. Goals:

- To further develop Uzbek dance art, reviving the traditions specific to established creative schools, and preserving the heritage of master choreographers and ballet artists;
- To create a “golden fund” of exemplary performances of classical and contemporary national dance;
- To acquaint the public, particularly the younger generation, with theoretical and practical knowledge of national dance art, fostering in them a sense of national identity, respect for ancestral heritage, high artistic and aesthetic taste, and cultural thinking.

#### Objectives:

To achieve these goals, the state dance ensemble performs the following tasks:

- Reviving the legendary “Bahor” ensemble’s creative programs and producing folk-oriented stage and concert performances that embody the achievements of established creative schools of Uzbek dance;
- Participating in the training, retraining, and professional development of personnel in dance and choreography, creating conditions for talented choreographers to work effectively;
- Staging contemporary dance compositions based on research in the field of national dance;
- Enhancing the performance skills of musicians and singers within the ensemble, developing professional personnel, and strengthening the repertoire;
- Restoring the historical dance treasury accumulated over centuries, studying its history, reconstructing compositions that reflect its role in supporting people through difficult times, and further preserving and enriching it;
- Producing historical, contemporary, and widely appealing theatrical dance performances;

- Promoting national dance art both within Uzbekistan and internationally through tours and concert activities featuring national and world dances;
- Cooperating with foreign and international organizations in cultural and creative activities in accordance with legal regulations;
- Performing other tasks as stipulated by legal documents.

Funding sources for the “Bahor” State Dance Ensemble include:

- The state budget of the Republic of Uzbekistan;
- Revenue from concerts and performances;
- Income from paid services;
- Income from leasing property;
- Sponsorship and charitable contributions from legal entities and individuals;
- Grants from international financial institutions, foreign organizations, and donor countries;
- Other sources not prohibited by law.

Management of the Ensemble:

• The ensemble is led by a director appointed and dismissed by the Minister of Culture of Uzbekistan in coordination with the Cabinet of Ministers.

• The director is responsible for overall leadership and personally accountable for the implementation of assigned tasks. The director operates according to the laws of Uzbekistan and the rights granted by the ensemble’s charter.

• A Artistic Council is established within the ensemble, operating on a community basis. Its members and charter are approved by the Ministry of Culture.

• The Artistic Council reviews key areas of ensemble activity, provides recommendations, and adopts decisions. The director chairs the council, which consists of 9–17 members, including prominent dancers, ballet artists, choreographers, cultural figures, stage directors, composers, and other qualified specialists.

• Decisions are made by open voting; a majority vote is required for approval. In the case of a tie, the council chair has the deciding vote. Votes of specialists whose documents are under review are not counted. Decisions are formalized in protocols signed by the council chair and implemented accordingly.

Key functions of the Artistic Council:

- Approving new concert programs and repertoire and providing recommendations for improvement;
- Ensuring the quality of the creative process and providing guidance;
- Monitoring the quality of touring activities;
- Collaborating with the institution’s administration to improve work processes;

- Reviewing dance expositions, developing national and contemporary performances, and evaluating sketches and layouts, including musical elements;
- Reviewing and assessing new works and creative commissions from composers, choreographers, and dramatists, providing recommendations for state awards for outstanding works;
- Evaluating the work of staff recommended for state honors and providing conclusions to leadership;
- Assessing the qualifications of newly hired creative staff and providing recommendations for hiring decisions;
- Making decisions on creative, organizational, and production matters.

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