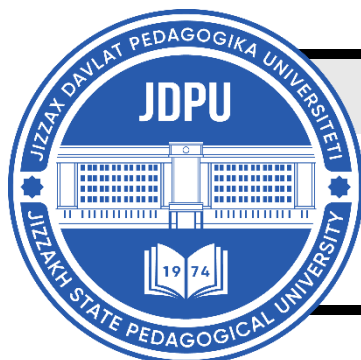


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METHODOLOGICAL JOURNAL<http://mentaljournal-jspu.uz/index.php/mesmj/index>TAMARAXONIM'S CREATIVE LIFE: A SYMBOL OF GENDER
EQUALITY AND CULTURAL HARMONY**Dildoraxon Mamajonova***Base Doctoral Student**Kokand State Pedagogical Institute**Kokand, Uzbekistan**E-mail: mamajonovadildoraxon5@gmail.com*

ABOUT ARTICLE

Key words: gender equality, Tamaraxonim, Muhiddin Qori Yoqubov, Uzbek art, cultural heritage, dance, music, creative partnership, Third Renaissance, international recognition, social harmony.

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Abstract: This article provides an in-depth examination of the concept of gender equality and its role in modern society, with a particular focus on its impact on the development of Uzbek art and culture. The life and creative work of Tamaraxonim (Tamara Artyomovna Petrosyan) are analyzed as a vivid example of gender equality manifested in her professional and personal life. Special attention is given to her familial and creative partnership with her husband, Muhiddin Qori Yoqubov, which stands as a unique example of harmony and equality in cultural and social spheres.

The article explores Tamaraxonim's significant contribution to preserving and developing folk culture through her mastery of dance and music, as well as her ability to represent Uzbek art on the international stage. Her creative work not only enriched the national heritage but also served as a bridge for strengthening cultural ties between nations, earning global recognition.

Additionally, the study highlights the importance of gender equality principles in the development of Uzbek art, considering them as one of the key factors in ensuring cultural sustainability and social harmony. It analyzes how the creative work of Tamaraxonim and her contemporaries reflects the fundamental values of the Third Renaissance, contributing to the

INTRODUCTION

The concept of gender has emerged as a fundamental factor influencing all spheres of modern society, including politics, economics, law, ideology, culture, and education. Gender equality, as a concept, transcends the mere protection of women's rights, aiming to ensure equal opportunities for individuals of all genders. It envisions a society where both men and women can access the same resources, opportunities, and conditions to realize their aspirations and ambitions. This principle is increasingly recognized as a cornerstone of sustainable and progressive societies, underscoring its growing relevance in contemporary discourse [1].

The interdependence fostered by gender equality plays a critical role in shaping social relations, a reality that is becoming ever more evident in today's world. President Shavkat Mirziyoyev has highlighted this in his vision for Uzbekistan, stating:

“Whatever reforms we undertake in our country, we rely, first and foremost, on the strength, energy, determination, and aspirations of our youth. You are all aware that we have set great goals before us. We have begun laying the foundation for the Third Renaissance in our beloved homeland. We regard family, preschool education, schools, higher education, and cultural and scientific institutions as the essential links in this Renaissance” [3].

The development of the Third Renaissance in Uzbekistan places significant emphasis on art and culture, particularly the elevation of performance culture. In this context, the creative contributions of female performers play a pivotal role in preserving national values while integrating them with contemporary cultural paradigms. These artists, through their performances, serve as cultural bridges that connect the past and present, ensuring that national identity evolves in harmony with modernity [4].

The alignment of gender equality principles with state-supported social programs has further solidified the impact of these efforts. Policies fostering inclusive cultural development have yielded tangible results, empowering women to actively participate in shaping the artistic and cultural landscape of Uzbekistan. Such initiatives not only reflect the state's commitment to progress but also underscore the role of gender inclusivity as a driving force in cultural and social harmony.

The essence of the Third Renaissance is rooted in the moral and spiritual elevation of youth, with the dynamics of gender relations within families forming a vital component of this transformative process. Lessons drawn from the lives and creative legacies of Uzbekistan's prominent artists offer invaluable insights into the principles of gender equity and mutual

respect. These artists, through their transparent and harmonious familial and professional relationships, exemplify the ideal of gender equality. Their works and lives offer guidance on fostering equality not only between men and women but also across generations and within extended familial and community networks.

Understanding the significance of equitable gender relations in families—whether between husband and wife, in-laws, or extended kin—and their reflection in artistic and social spheres is essential. These relationships contribute to the establishment of peace, solidarity, and tolerance, which are the hallmarks of a progressive society. In the context of building a "New Uzbekistan," the values of mutual respect, cultural tolerance, and cooperative familial dynamics inspired by these artists serve as a foundation for long-term societal stability and harmony. In essence, the intertwining of gender equality principles with the cultural heritage and artistic expressions of the Third Renaissance not only strengthens Uzbekistan's national identity but also lays the groundwork for its emergence as a model of inclusive cultural and social progress on the global stage.

MATERIALS AND METHODS

Gender equality plays a crucial role in ensuring harmony within young families and society as a whole. Such equality strengthens mutual respect, cooperation, and justice among people. The lives of our ancestors and the great figures in the arts serve as role models for the youth in this regard. Specifically, the family life of folk artists Muhiddin Qori Yoqubov and Tamarakhonim, as well as their social activities, embody a culture of equality, serving as a bright example.

Tamarakhonim, whose real name was Tamara Artyomovna Petrosyan, was born on March 29, 1906, in the city of Margilan, located in the Turkistan region, in an Armenian family living in an ancient Uzbek neighborhood. Her parents, Anna and Artyom Petrosyan, not only supported their child's talent but also implemented the principles of gender equality within the family. This allowed Tamarakhonim to freely express her potential from a young age. Like local children, she grew up cheerful and lively. During her childhood, she was fascinated by the performances of traveling artists, especially the skills of jugglers, makeup artists, and dancers. Upon returning home, she would repeat the dances and movements she had seen, and this activity began to shape her into a talented young dancer.

Tamarakhonim's family not only valued art but also supported her creative endeavors. At just six years old, she performed a dance in front of relatives, receiving praise. Her mother proudly said, "You'll see, she will dance in Paris one day!" This dream became a reality years

later when Tamarakhonim participated in prestigious performances in Paris and gained international recognition.

The principles of gender equality provided Tamarakhonim with the opportunity to participate equally on stage alongside talented young performers. At the age of 12, she began her stage career with the H.H. Niyoziy troupe. Later, she continued her artistic journey with the Yusufjon Qiziq troupe, making significant contributions to the development of national dance and culture.

Tamarakhonim's passion for music led her to join the Tashkent ballet troupe in 1922. In this troupe, she performed in concert groups led by the first-generation Uzbek artists such as Abror Hidoyatov, Yetim Bobojonov, and Ali Ardobus Ibrohimov. The troupe organized concerts based on folk dances across Central Asia. The repertoire of these concerts expressed the ideas of Eastern women's freedom and their pursuit of equality with men. This period of creative activity highlighted Tamarakhonim's social views and her ability to spread new ideas through the arts.

In 1923, Tamarakhonim traveled to Moscow to continue her studies at the A.V. Lunacharsky Theater Technical School. The Moscow audience showed great interest and admiration for the young artist. During this period, she became known as the "Swallow of the East," marking a new phase in her artistic career.

In Moscow, Tamarakhonim met the renowned Uzbek composer Muhiddin Qori Yoqubov. The management suggested a creative collaboration between them, and they decided not only to work together on stage but also to be together in life. Their artistic partnership and personal life paved the way for new achievements.

In 1925, Tamarakhonim and Muhiddin Qori Yoqubov were assigned to represent Uzbek art at the International Decorative Art Exhibition in Paris. Their performances were a huge success, earning high praise from the Parisians. The Parisians long remembered the creative works of the Uzbek art masters on stage. On their way back from the exhibition, the young couple decided to pass through Germany. There, they met the famous dancer Isadora Duncan. Duncan was impressed by Tamarakhonim's body movements and, holding her ribs, marveled at how such complex and delicate movements could be performed with such a simple body structure. This moment demonstrated that Tamarakhonim's dance mastery was being recognized on the world stage.

After the success in Paris, Tamarakhonim delved even deeper into world dances. She accumulated over 86 folk dances in her repertoire. In her dances, she not only embraced the

stepping styles, gestures, and body movements of various cultures but also reflected their traditions, issues of gender equality, and family life in her performances.

Before her trip to Moscow, one of the concert organizers overheard the local people addressing her as “khanim” (lady). The next day, the posters in Moscow announced her performance under the name “Tamara Khanim”. This title not only contributed to Tamarakhonim's personal rise in the arts but also became a symbol of her success.

The activities of renowned artists like Tamarakhonim serve as a distinctive example of how women can showcase their creative potential. Her place in the arts has been highlighted in numerous studies [5]. Furthermore, during Uzbekistan's independence period, international collaboration played a significant role in the restoration and development of the musical heritage of Eastern nations[9, 10]. Tamarakhonim's creative work, dedication to her profession, and contribution to the development of national art were recognized internationally. In 1935, she was awarded at an international festival in London by the British Queen. This award was presented as a symbol of the striving for freedom and equality, particularly for Eastern women, especially Uzbek women.

Tamarakhonim brought back new dances from each of her foreign trips that enriched Uzbek culture. She fully immersed herself in these dances and added new works to her repertoire. The repertoire she created included nearly 86 folk dances. Tamarakhonim’s artistry stood out not only for the uniqueness of the dance steps, facial expressions, and body movements but also for how each dance reflected the distinct spirit of the people it represented. Her dance costumes, makeup, and performance style were so transformative that, regardless of which nation's dance she performed, the audience accepted her as one of their own. In her performances, the life, family relations, and shared gender dynamics of the people were expressed. Tamarakhonim's creative activities highlighted her immense role in bridging nations through art and strengthening intercultural communication.

In 1938, Tamarakhonim introduced an innovative breakthrough in stage arts: she combined song and dance, creating her own distinctive creative style. This change not only established her as a dancer but also as a highly skilled singer. She performed in many languages, expressing herself fluently and expressively, spreading the fame of Uzbek art internationally.

RESULT AND DISCUSSION

The analysis above shows that Tamarakhonim's work and life played a significant role in realizing the principles of gender equality. She was a bright example of promoting the active participation, creativity, and equal rights of women in the development of Uzbek art. Her

successes on both national and international stages proved that the creative potential of Uzbek women is unlimited and that their position in society can be strengthened.

One of the aspects that needs to be discussed is the way Tamarakhonim reflected gender equality through her family life and creative partnership. Her collaborative work with Muhiddin Qori Yoqubov exemplified harmony in both family and professional life, which is of great relevance for promoting gender equality in today's family and society.

Based on Tamarakhonim's experience, the following directions can be developed to implement gender equality principles in practice today:

1. Increasing women's activity in the cultural and artistic field: Creating opportunities to showcase their talents.

2. Promoting gender equality in the education system: Developing special programs to educate the younger generation in the spirit of gender tolerance.

3. Improving the social support system for female artists: Implementing initiatives to help reconcile professional and personal life.

As a result, Tamarakhonim's work not only holds historical significance but can also serve as a guiding light for implementing gender equality principles for current and future generations. By encouraging women's activity and creativity during the Third Renaissance period, Uzbekistan's society can achieve further sustainable development.

CONCLUSION

In conclusion, implementing the principles of gender equality is a critical task for every society. The family life and creative work of Tamarakhonim and Muhiddin Qori Yoqubov hold great importance not only in the historical development of Uzbek art but also in contemporary changes. Tamarakhonim's dedication to art, her efforts to promote gender equality, and her role as an inspiration for today's youth in finding their place in creativity and society are a testament to her legacy. Tamarakhonim's rich heritage is a valuable source for understanding the greatness of both art and human values.

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