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## Life Dedicated to Art

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**Annotation:** This article analyzes the activities of the two greatest women of the East, Tamara Khanum and Roziya Karimova, their life and work, heroic and selfless work during the Second World War.

**Key words:** Great Patriotic War, art, dancing, dance troupe, contribution to the victory.

We all know well how many heartfelt words were said by our outstanding thinkers and poets about a woman, her beauty and tenderness, that she is a symbol of kindness and selflessness, the keeper of the hearth. And first of all, we again recall the wise saying of our great ancestor Alisher Navoi "Paradise is at the feet of mothers" and with a sense of unrequited debt we bow before the sacred image of the Mother. A nation that highly appreciates and comprehensively cares about women, about creating decent conditions for them, and thereby showing their high culture and spirituality, their unshakable values, certainly deserves the greatest respect. The first President of Uzbekistan I.A. Karimov, speaking about women, especially noted: "in our minds, the idea that if a woman's life is beautiful, the world is beautiful, if a woman is happy, then the family, the whole society is becoming stronger and becoming a philosophy of life. Of course, we highly appreciate that our women have always been the most reliable support in maintaining an atmosphere of peace, harmony, mutual respect in families, mahallas, throughout the country, and today, thanks to their unique qualities, they fill the lives of their families, our lives with light, kindness and love. »[3, 1.97].

In my article, I want to talk about the two greatest women of the East, Tamara Khanum and Roziya Karimova, about life and work, heroic and selfless work during the Second World War.

Even before the era of television and music videos, Central Asia already had its own ethnic megastar. It could be listened to and watched in musical performances, where dances, songs and outfits created an irresistible show effect that amazed even the sophisticated audience. Tamara Khanum was called "Eastern Isadora Duncan". The British Queen personally presented the outstanding artist with a high award for her contribution to art.

The fate of this outstanding woman is somewhat similar to the fairy tale about Cinderella. She had to endure poverty and hunger before becoming famous throughout the world. Her name thundered not only in the expanses of the former Soviet Union, but also far beyond its borders. This Armenian girl from the Uzbek village owed her fabulous popularity to her purposeful character, exceptional diligence and a rare artistic gift.

Tamara Khanum was born on March 29, 1906, in a modest family of Anna and Artem Petrosyan, exiled to the Turkestan region, to a small village at the Gorchakovo station (now the city of Margilan). Growing up in an Uzbek mahalla, the girl was not much different from the village children - black-eyed, frisky. When a troupe of itinerant artists appeared in the village, they all ran to the performance. Tamara was fascinated by the performances of magicians, tightrope walkers, dancers. At home, she involuntarily repeated the movements of the artists. Each time, awkward steps became more confident, and already at the age of six the girl earned her first applause,

dancing in front of her relatives. "You'll see, she'll still dance in Paris!" - Somehow proudly remarked the mother, making that present laugh [2, 1.5]. But time passed, and a triumphant performance in Paris marked the beginning of a brilliant career for a young dancer.

Woman on stage? In those distant times in the Muslim East, this was unthinkable. According to the customs of Turkestan, after an early marriage, a woman's life was limited to "ichkari" - the female half of the house, and her face and body were securely hidden under a veil and chaste dresses. Tamara grew up, and people increasingly told the Petrosyans that their daughter was behaving inappropriately - after all, she did not even think of giving up her passion for dancing. The father was even threatened with reprisal if he did not rein in his impudent child. At the end of 1918, Tamara first appeared on the real stage. She was only 12 years old, but she already performed in front of the audience on a par with the rest. The dance lived in her organically, charged with passion, demanded embodiment. Performances at amateur concerts sharply distinguished the young dancer; she was still the only one of the fair sex who dared to dance in public, and even with an open face. Threats against Tamara continued, and the parents, out of harm's way, sent their daughter to Tashkent.

In 1922, the girl entered the Tashkent ballet troupe as a student and began to dance in semi-professional concert groups led by the first Uzbek artists: Abror Khidoyatov, Yatym Babajanov, Ali Arodobus Ibragimov [2, 1.6]. Alas, rumors about her "obscene" behavior reached her native village, and local fanatics brutally dealt with her father. The mother was left alone with the children, and the crumbs that Tamara received for performances went to a piece of bread for her relatives.

The ballet troupe toured Central Asia, giving concerts of folk dances. In small towns and villages, threats and stones were often thrown at the dancer girl. One performance almost cost Tamara her life: the raging spectators were ready to tear her to shreds. Saved one of the artists, a famous musician and wit Yusufjan-kyzyk. In the confusion, he threw a burqa over her and helped her quietly out of the crowd. It took a lot of fortitude and self-righteousness not to give up. In 1923 she went to Moscow to continue her education at the A.V. Lunacharsky Theater College. The Moscow audience compensated for all the unpleasant moments of the first performances, meeting the art of the young talent with excitement. It was in Moscow that she received her second metaphorical name - "the swallow of the East." It happened that especially persistent fans made their way backstage after the concert to personally express their delight. So, when one such fellow found himself in the dressing room and showered her with compliments, Tamara was not surprised. It turned out to be the famous singer Mukhitdin Kari-Yakubov. After introducing him, the leader told her: "Now you will perform together." Then she did not assume that "together" would be forever: Mukhitdin became her husband, the father of her daughter. The young couple went on their first trip abroad, to France. In 1925, the World Exhibition of Decorative Arts was held in Paris. Mukhitdin Kari-Yakubov and Tamara had the honor to represent their region. Their performance was a resounding success, the Parisians remembered the Uzbek artists for a long time. Returning home, the couple drove through Germany, where the famous dancer Isadora Duncan wanted to meet Tamara. She asked Tamara to let her touch and count the vertebrae, proving that with a normal body structure, a person is not capable of such incredibly complex and beautiful movements.

Tamara tasted wide recognition and fame at the age of 19. After her success in Paris, the whole world opened up before her. She traveled half the globe, and there are countless countries where her little legs danced. After one funny story, the pseudonym Khanum firmly entrenched behind her. It so happened that before a major concert in Moscow, one of its organizers heard fellow countrymen call Tamara "khanum" (woman). The next day, posters with the name "Tamara Khanum" hung all over the city. Foreigners could not understand what nationality this amazing dancer was. An Armenian by birth, who grew up in an Uzbek mahalla, Khanum brought home a new dance from every trip, reincarnating in it with great strength. In her creative piggy bank, dances of 86 peoples of the world gathered.

In 1938, she revolutionized the stage art by combining two genres - song and dance. Now the artist also sang in many languages, moreover, without an accent, fully getting used to the created image. "As soon as I take a step from backstage towards the hall," she said, "I physically feel thousands of invisible threads that instantly arise between me and the viewer. The more these threads, the better the voice sounds, it's like thousands of demons inhabit me, which doing my dance," she confessed. This expression, obsession with what she loves, extraordinary diligence and God-given talent for many years kept her at the top of universal respect and admiration. In 1935, at the International Dance Festival in London, the British Queen personally presented the artist with a high award for her contribution to art.

During the Great Patriotic War, Tamara Khanum traveled the entire front with concerts, from the Pacific Ocean to Europe, for which the military command awarded her, the only artist, the rank of captain and gave her the right to bear arms [11, 1.174]. Heads of states, prominent politicians, artists, public figures considered it an honor to see Tamara Khanum's performance and get to know her personally. Composer Isaac Dunayevsky wrote: "You invite me to sunny Uzbekistan. Thank you! But any country, any place where you and your wonderful art will be sunny!" [7, 1.3].

Having accumulated creative experience, in 1930 the eminent artist tried her hand as a choreographer. In 1932, in collaboration with director Z. Kabulov and composer P. Rakhimov, she organized a theater in Urgench, where she acted simultaneously as a choreographer, dancer and teacher-repetiteur. On her initiative, a school of classical ballet was opened in Tashkent. Optimism, sense of humor and fortitude helped her to maintain her beauty for a long time. Until her advanced years, she toured the world, without losing either bubbling energy or flexibility of movement. Cheerful, kind-hearted by nature, she attracted people like a magnet. Tamara Khanum died in 1991 in Tashkent, having bequeathed to make a museum in her house where thousands of stage costumes in which she performed would be kept. Each of them, embroidered with gold and silver threads, precious stones, is an example of art in itself. The Tamara Khanum Museum opened in 1994. He preserved the interiors of living rooms, costumes, recordings of songs, a magnificent collection of paintings, gifts, photographs and manuscripts of an outstanding artist. Among them are unpublished memoirs, as well as poems created already in the period of wisdom, in his declining years. In one of them, Tamara Khanum plays on the lines of Omar Khayyam: "What Fate has come to give you cannot be moderated or taken away...". This truly great woman was the embodiment of intelligence, grace, beauty and stamina.

Roziya Zarif-kiziy Karimova is an Uzbek ballet dancer, performer of Uzbek folk dances, choreographer, singer, teacher, art critic, connoisseur and founder of the theory of Uzbek dance. People's Artist of Uzbekistan, holder of orders. Author of 17 books and manuals on the history and theory of Uzbek dance. Roziya Karimova was born in 1916 in Kazan in the family of a merchant. Unfortunately, Rosia and her older sister Sarah were orphaned at an early age and were raised by their grandmother. Then, by the will of fate, both girls came to Uzbekistan, to the Ferghana Valley. Roziya was admitted to the orphanage of the city of Margilan [2, p.163]. There she was first seen by Mukarrama Turgunbayeva (later the creator and leader of the famous Bahor dance ensemble), who became Rosia's lifelong mentor and older friend.

In the 20s of the last century in Central Asia, despite the unfolding struggle for the emancipation of the Muslim woman, there were still very few female actresses, so it was not an easy decision for Rosia to devote herself to art. In 1930, Roziya entered the newly created theater studio under the direction of Mukhitdin Kary-Yakubov at the Uzbek State Music and Drama Theater in Samarkand and soon became a soloist of this theater. From that time on, she performed lyrical and heroic dances and played dramatic roles on stage: Azadkhon ("Ichkarida" by Yashen and Mukhamedov, 1932), Anarchon ("Comrade" by Yashen, 1930), Asal ("Gulsara" by Yashen, music by Dzhaliyeva, 1935), Asiya ("Arshin mal alan"). Here she studies classical dance with Alexander Ben, Ust Alim Kamilov. Such famous masters taught at the studio: Yusufjon Kizik Shanarjonov, Gavkhar Rakhimova, Mustavvakil Burkhonov, Kamil Yashen, Tamara Khanum. Thus, Rosia received a very thorough musical and choreographic education by the standards of

that time and was enrolled in the dance troupe of the Uzbek Musical Theater. After that, in the period 1934-1949 at the Tashkent Musical Theater, and from 1949 to 1953 - at the Opera and Ballet Theater named after A. Navoi, she performed the main parts of Gulyand (E. Brusilovsky, Gulyand, 1940), Ak-hare (S. Vasilenko, "Ak-belyak", 1943) [8, l.329], Frasquita (G. Bizet "Carmen"), Kumysh-oy ("Buran" by Ashrafi and Vasilenko). In such operatic works as "Comrades", "Buran", "Gulsara", "Ulugbek", "Farhad and Shirin", "Leyli and Majnun" she staged and skillfully performed solo dances. There began a long and truly brilliant creative activity of Roziya Karimova. Growing up in Margilan, in the very hinterland of Uzbekistan, under the guidance of mentors, Roziya perfectly mastered and constantly honed the techniques and plasticity of purely Uzbek dance.

As part of the theater troupe, she tours around Uzbekistan, participates in all significant concerts: on the occasion of the completion of the construction of the Great Fergana Canal; Farhad HPP, etc. [1, p.217]. She is invited to participate in solemn events on the occasion of public holidays, anniversaries. Rosia, as part of a group of artists, represented the Uzbek dance art in Moscow (1937) at the Decade of Uzbek Literature and Art. I. Stalin applauded her dancing on the stage of the Bolshoi Theater. High musical culture, refinement and filigree of every element, every gesture, knowledge of the style of the Uzbek dance movement of each region of Uzbekistan, combined with a dazzling appearance and femininity, aroused the admiration of the audience, and being very young, Roziya Karimova entered the galaxy of the most wonderful, most famous dancers, such as Mukarrama Turgunbaeva, Halima Rakhimova, Gavkhar Petrosova, Maryam Yakubova, Tamara Khanum. Thanks to their creativity, in the 30s, the Uzbek folklore dance acquired the features of theatricality [12, p.170]. Their activities, their creative searches are important for raising the prestige of dance art on the concert stage. Perhaps for the first time then the general public began to treat non-theatrical dance as a serious art. This respect was manifested not only in the great attention of the audience and the central press, which widely covered the tour, but also in providing the dancers with the best stage venues in Uzbekistan and abroad.

The performance of ballet parts is distinguished by dramatic expressiveness, a combination of Uzbek folk dance techniques with pantomime. Since the 1940s, Roziya Karimova has been working as a choreographer, staging dances in the performances of the Uzbek Musical Theater named after Mukimi, for the stage [9, l.114]. Rosia successfully combines active creative activity with family responsibilities. She has a loving husband - Nasrullo Okhundy - a famous poet and prose writer, in the pre-war years one of the leaders of the Union of Writers of Uzbekistan. In 1933, the son Marat was born (now a candidate of technical sciences, a well-known scientist). Rosia is the mistress of a large hospitable house, where famous cultural figures, artists, and writers often visited. The elder sister Sarah, who became the editor of the Lenin Uchkuni (Iskra) newspaper, together with her husband, a major government official, have also always been a reliable support in Rosia's life.

All creative and life plans in general were disrupted by the war. Echelons with evacuees and wounded began to arrive in Tashkent. Many artists thought that their activity in art was over and were ready to do any other work that the Motherland needed at that moment. But it turned out that during the harsh war years, art has a strong emotional and ideological impact on the audience, which is in dire need of bright, joyful impressions. Tamara Khanum has already gone to the front with her ensemble [6, l.4]. Then a special brigade of female artists was created under the leadership of Gavkhar Rakhimova. And during the Great Patriotic War, Roziya Karimova, as part of artists from Uzbekistan, gave concerts in hospitals and in front of the Red Army, first in hospitals in Tashkent, Urgench, Bukhara, and then on the fronts, including on the North-Western Front [4, l.3]. The stage platform was a trampled piece of land or the body of a lorry, but invariably the appearance of artists, and even in national clothes, their songs and dances, caused inspiration and had extraordinary success. The war time gave a new impetus to the development of art and, in particular, the art of dance, suggesting new forms of their embodiment.



For the artistic group, which included Roziya Karimova, in concerts at the front, the main program song was the song "Forward", written by the composer Pulatjon Rakhimov to the verses of Rosiya's husband, Nasrullo Ohundy. In 1943, as part of a group of masters of Uzbekistan, she participated in a solemn concert in front of the heads of the countries of the anti-Hitler coalition F. Roosevelt, W. Churchill and I. Stalin, and other participants in the conference in Tehran. A number of more concerts were given with the participation of Uzbek artists [5, 1.3].

After the war, Roziya continued her creative activity on the stage of the Uzbek State Opera and Ballet Theater named after A. Navoi. Even during the years of apprenticeship, she revealed versatile talents. Equally, she turned out to have the ability to both characteristic and classical dance; in addition, she showed an outstanding singing talent. a special theory of stage interpretation of folk dance, with the aim of preserving it as a cultural heritage item, on the one hand, and on the other hand, with the aim of using its elements in larger theatrical productions. At the same time, there is a need to revise the training programs for dancers in choreographic schools and other educational institutions in order to bring the teaching of characteristic dances closer to the authentic sources of folk Uzbek choreography. To this end, since 1932, she began teaching Uzbek folk dances at the Tashkent Choreographic School. In 1935-1960, while working as a choreographer and at the same time a soloist of the Uzbek State Musical Drama and Comedy Theater named after Mukimi, she staged and masterfully performed dances in such performances as Nurkhon, Ravshan and Zulhumor, Tahir and Zuhra, Oftobkhon, "Ok nilyufar", "Zafar" and others [12, p.16]. Roziya Karimova is not only a talented dancer; she is also a skilled teacher and researcher of the theoretical and practical foundations of dance art.

Until now, the Uzbek dance existed only in the memory of its performers and spectators. Rosia was the first to dare and bring to life her idea of creating full-fledged textbooks. For the first time in history, she recorded the Uzbek dance as a choreographic work, described, identified and created a unique system of movements, positions, gestures. She gave information about the features of choreography and performing skills, about the signs of the costume, the design of the performance, about the musical material. Roziya Karimova was engaged in the systematization and scientific generalization of the main provisions, movements, and rhythms of the Uzbek folk dance. There are three schools in the Uzbek folk dance: Ferghana, Khorezm, Bukhara, each school has its own clothes [13, p.173]. Based on the richest experience of the masters of the dance style, R. Karimova prepared teaching aids "Ferghana Dance" (1973), "Khorezm Dance" (1975), "Bukhara Dance" (1977), as well as the books "Dances of the Bakhor Ensemble", "Doira zarblariga mashgulot" ("Classes on hitting the tambourine"), "Dances of Uzbekistan", "Dances of Rabiya Atajanova". The works of Roziya Karimova received the most positive reviews and reviews from eminent dancers and theater critics of Uzbekistan, and for several decades they have been reference books for teachers and students, future dancers.

The Government of Uzbekistan highly appreciated the merits of Roziya Karimova. Her outstanding contribution to the development of the theory of domestic choreographic art of Uzbek dance. During the years of Independence of Uzbekistan, Roziya Karimova received the title of People's Artist of Uzbekistan, the medal "El-yurt khurmati", an honorary doctorate in art history. Under the guidance of Roziya Karimova, many bright talents studied, who themselves have already been awarded honorary artistic titles and government awards. Roziya Karimova is considered as their mentor by Bernard Kariyeva, Rano Nizamova, Ibragim Yusupov, Dilafuz Dzhabbarova, Shokir Akhmedov, Dilbar Abdullayeva, Karima Uzokova, Sivilya Tangurievna, Kadyr Muminov. Today, many followers of Tamara Khanum, Mukarrama Turgunbaeva, Roziya Karimova contribute to the development of the art of dance. They fruitfully work in the dance theater "Ofarin", in the dance groups "Sabo", "Uzbeqim Yulduzlari", "Uzbeqim Yoshlari" and others. Roziya Karimova passed away on March 15, 2011 and was buried at the Minor cemetery in Tashkent. Roziya Karimova emphasized that the greatest value in the life of every person is peace on earth, this is family, close and dear people, this is love for the Motherland.

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