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ROZIA KARIMOVA: THE PATH TO GREATNESS AND INSPIRATION

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"A woman's true strength lies in her ability to turn
pain into art, like an artist creating a masterpiece out of chaos"
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Abstract: Objective: This article examines the life and contributions of Rozia Karimova, a pivotal figure in the preservation and development of Uzbek folk dance, highlighting her heroic efforts during the Second World War and her subsequent work in choreographic scholarship. **Methods:** The research employs a combination of validity, systematicity, comparative analysis, and synthesis to evaluate Karimova's impact on Uzbek dance. Statistical analysis is also utilized to assess the influence of her pedagogical works. **Results:** Rozia Karimova pioneered the documentation and systematization of Uzbek folk dance, creating the first comprehensive textbooks on regional dance styles, including Fergana, Khorezm, and Bukhara. Her works, such as *Fergana Dance* (1973), *Khorezm Dance* (1975), and *Bukhara Dance* (1977), became foundational texts for dancers and choreographers. Karimova's contributions were recognized with prestigious awards, including the title of People's Artist of Uzbekistan. **Novelty:** The article underscores Karimova's unique role in transforming Uzbek folk dance from an oral tradition into a formalized, scholarly discipline, establishing her as a pioneering figure in the field of choreographic studies.

Keywords: Great Patriotic War, Art, Dance, Dance Troupe, Contribution To The Victory



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Introduction

We all know well how many heartfelt words have been said by our outstanding thinkers and poets about woman, her beauty and tenderness, that she is a symbol of kindness and selflessness, the keeper of the home. And first of all, we once again recall the wise saying of our great ancestor Alisher Navoi "Paradise is at the feet of mothers" and bow before the sacred image of Mother with a sense of unpaid duty. A nation that highly appreciates and comprehensively cares about women, about creating decent conditions for them, and thus shows its high culture and spirituality, its inviolable values, certainly deserves the greatest respect. Speaking about women, the first President of Uzbekistan I.A. Karimov emphasized: "the idea that if a woman's life is beautiful, the world is beautiful; if a woman is happy, the family and the entire society are happy. Undoubtedly, we highly appreciate that our women have always been the most reliable support in preserving the 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” [2; p.97]. In my article I want to tell about the greatest woman of the East, Roziya Karimova, about her life and activities, heroic and selfless work during the Second World War.

Methods

The research methods used in this article were validity, systematicity, comparative analysis, analysis-synthesis and statistics.

Results and Discussion

Roziya Zarif-Kizi Karimova was an Uzbek ballet dancer, performer of Uzbek folk dances, ballet master, singer, teacher, art historian, connoisseur and founder of the theory of Uzbek dance. People's Artist of Uzbekistan, holder of orders. Author of 17 books and textbooks on the history and theory of Uzbek dance. Rozia Karimova was born in 1916 in Kazan in the family of a merchant. Unfortunately, Rozia and her older sister Sara were orphaned early and brought up by their grandmother. Then, by the will of fate, both girls came to Uzbekistan, to the Fergana Valley. Rozia was admitted to an orphanage in the city of Margilan [1; p.163]. The girl loved to sing and dance from childhood and actively participated in the school amateur art group. It was there that she was first seen by Mukarrama Turgunbaeva (later the creator and director of the famous dance ensemble “Bakhor”), who became Rozia's lifelong mentor and elder friend.

In the 1920s in Central Asia, despite the struggle for the liberation of Muslim women, there were still very few women actresses, so Rozia had a hard time deciding to devote herself to the arts. In 1930, Rozia entered the newly established theater studio under the direction of Mukhitdin Kary-Yakubov at the Uzbek State Musical Drama Theater in Samarkand and soon became a soloist of this theater. From that time she performed lyrical and heroic dances and played dramatic roles on stage: Azadkhon (“Ichkarida” by Yashen and Mukhamedov, 1932), Anarkhon (“Comrade” by Yashen, 1930), Asal (“Gulsara” by Yashen, music by Jalilov, 1935), Asiya (“Arshin mal alan”). Here she studied classical dance with Alexander Ben, Usta Alim Kamilov. Such famous masters taught at the studio as Yusufjon Kizik Shanarjonov, Gavkhar Rakhimova, Mustavvakil Burkhonov, Kamil Yashen, Tamara Khanum [6]. Thus, Rozia received a very thorough musical and choreographic education by the standards of the time and was enrolled in the dance troupe of the Uzbek Musical Theater. After that, in the period of 1934-1949 in the Tashkent Musical Theater, and from 1949 to 1953 - in the Navoi Opera and Ballet Theater, she performed the main roles of Guliandom (E. Brusilovsky, “Guliandom”, 1940), Ak-belyak (S. Vasilenko, “Ak-belyak”, 1943). [7; p.198], Frasquita (J. Bizet's “Carmen”), Kumysh-oy (“Buran” by Ashrafi and Vasilenko). In such operas 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 hinterland of Uzbekistan, under the guidance of her mentors, Rozia mastered and constantly refined the technical techniques and plasticity of purely Uzbek dance to perfection.

As a member of the theater troupe, she tours Uzbekistan, participates in all significant concerts: on the occasion of the completion of the construction of the Big Fergana Canal, Farhad hydroelectric power plant, etc. She is invited to participate in solemn events on the occasion of state holidays and memorable dates. Rozia represented Uzbek dance art in Moscow (1937) as a member of a group of artists at the Decade of Uzbek literature and art. Her dances on the stage of the Bolshoi

Theater were applauded by I. Stalin. High musical culture, refinement and filigree of each element, each gesture, knowledge of the movement style of Uzbek dances of each region of Uzbekistan, combined with dazzling appearance and femininity caused admiration of the audience, and being very young Roziya Karimova joined the pleiad of the most remarkable, most famous dancers, such as Mukarrama Turgunbaeva, Halima Rakhimova, Gavkhar Petrosova, Maryam Yakubova, Tamara Khanum. Thanks to their work, in the thirties, Uzbek folklore dance acquired the features of stage performance [9; p.16]. Their activities, their creative endeavors 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 huge attention of the audience and the central press, which widely covered the tour, but also in the provision of the dancers with the best performance venues in Uzbekistan and abroad.

The performance of ballet roles is characterized by dramatic expressiveness, combining techniques of Uzbek folk dance with pantomime. Since the 40s, Roziya Karimova has been working as a ballet master, staging dances in the performances of the Uzbek Musical Theater named after Mukimi, and for the variety shows [8; p.114]. Rozia successfully combines active creative work with family responsibilities. She has a loving husband - Nasrullo Ohundiy - a famous poet and prose writer, in the pre-war years one of the leaders of the Writers' Union of Uzbekistan. In 1933, her son Marat (now a candidate of technical sciences, a famous scientist) was born. Rozia was the hostess of a large house, where the most famous cultural figures, artists and writers often visited. Her elder sister Sara, who became editor of the newspaper *Lenin uchkuni* ("Spark"), together with her husband, a major government official, were also always a reliable support in Rozia's life.

The war disrupted all creative and life plans in general. 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 necessary for the Motherland at that moment. But it turned out that in the harsh war years, art has a strong emotional and ideological impact on the audience, in dire need of bright joyful impressions. Tamara Khanum had already left for the front with her ensemble [5]. Then a special brigade of female artists was created under the leadership of Gavkhar Rakhimova. And during the Great Patriotic War, Rozia Karimova, as part of artists from Uzbekistan, performed concerts in hospitals and in front of Red Army soldiers, first in hospitals in Tashkent, Urgench, Bukhara, and then on the fronts, including the North-Western Front [3]. The stage was a trampled piece of ground or the back of a truck, but invariably the appearance of artists, even in national dress, their songs and dances, aroused enthusiasm and were an 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, the main program song in concerts at the front was the song "Forward," written by composer Pulatjon Rakhimov to the poems of Roziya's husband, Nasrullo Okhundiy. In 1943, as part of a group of masters from Uzbekistan, she participated in a gala 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 concerts were given with the participation of Uzbek artists [4].

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 her apprenticeship, she revealed her diverse talents. She was equally capable of both character and classical dance; in addition, she showed extraordinary singing talent. As a result of mastering and detailed study of the diversity of dance folklore of Uzbekistan, based on her own rich performing experience, Roziya begins to seriously think about the need to create a special theory of stage interpretation of folk dance, with the

aim of preserving it as an object of cultural heritage, on the one hand, and, on the other, with the goal the possibility of using its elements in larger theatrical productions. At the same time, there is a need to revise dancer training programs in choreographic schools and other educational institutions in order to bring the teaching of characteristic dances closer to the authentic sources of Uzbek folk choreography. To this end, in 1932 she began teaching Uzbek folk dances at the Tashkent Choreographic School. In 1935-1960, working as a choreographer and at the same time a soloist at the Uzbek State Musical Theater of Drama and Comedy named after Mukimi, she choreographed and masterfully performed dances in such performances as “Nurkhon”, “Ravshan and Zulkhumor”, “Tahir and Zukhra”, “Oftobkhon”, “Ok nilufar”, “Zafar” and others [9; 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.

Conclusion

Until now, Uzbek dance existed only in the memory of its performers and spectators. Roziya Karimova was the first to dare and bring to life her idea of creating full-fledged textbooks. For the first time in history, she recorded Uzbek dance as a choreographic work, described, identified and created a unique system of movements, positions, and gestures. She provided information about the features of choreography and performing skills, about the signs of costume, performance design, and musical material. Roziya Karimova was engaged in systematization and scientific generalization of the main provisions, movements, and rhythms of Uzbek folk dance. There are three schools in Uzbek folk dance: Fergana, Khorezm, Bukhara, each school has its own clothes [10]. Based on the rich experience of dance style masters, R. Karimova prepared teaching aids “Fergana Dance” (1973), “Khorezm Dance” (1975), “Bukhara Dance” (1977), as well as books “Dances of the Bakhor Ensemble”, “Doira” zarblariga mashgulot” (“Tambourine hitting classes”), “Dances of Uzbekistan”, “Dances of Rabia Atajanova”. The works of Roziya Karimova received the most positive reviews and reviews from eminent dancers and theater experts of Uzbekistan, and for several decades they have been reference books for teachers and students, future dancers.

The government of Uzbekistan highly appreciated the services 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 El-Yurt Khurmati medal, and an honorary doctorate in art history. Many bright talents studied under the leadership of Roziya Karimova, who themselves have already been awarded honorary artistic titles and government awards. Bernard Karimova, Rano Nizamova, Ibrahim Yusupov, Dilafruz Jabbarova, Shokir Akhmedov, Dilbar Abdullaeva, Karima Uzokova, Sivilya Tangurieva, Kadyr Muminov consider Roziya Karimova to be their mentor. Today, many followers of Tamara Khanum, Mukarrama Turgunbaeva, Roziya Karimova contribute to the development of the art of dance [6]. They work fruitfully in the “Ofarin” dance theater, in the dance groups “Sabo”, “Uzbegim yulduzlari”, “Uzbegim 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, family, close and dear people, love for the Motherland.

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