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Нарзуллаева Н.И./ЎЗБЕКСТАН/  
Нарзуллаева Н.И./УЗБЕКИСТАН/  
Narzullaeva N.I./UZBEKISTAN/

**FEMALE INTELLECTUALS IN THE CULTURAL SPHERE OF THE UZBEKISTAN SSR  
IN THE 20-30s OF THE XX CENTURY  
ИНТЕЛЛЕКТУАЛЬНЫЕ ЖЕНЩИНЫ, РАБОТАЮЩИЕ В СФЕРЕ КУЛЬТУРЫ В УЗБЕКСКОЙ  
ССР В 1920-30-е годы XX ВЕКА  
20-КЫЛЫМДЫН 1920-30-ЖЫЛДАРЫНДА ӨЗБЕК ССРИНИН МАДАНИЙ ТАРМАГЫНДА  
ИШТЕГЕН ИНТЕЛЛЕКТУАЛДЫК АЯЛДАР**

**Abstract.** In the 1920s, theatrical art in Uzbekistan entered a period of development. People gradually grew fond of this cultural sphere. The role and status of women in this field also increased. Many women in the region began to appear on cinema and theater stages. This article discusses several women who were active in the cultural sphere, particularly Lutfikhanim Sarimsakova and Halima Nosirova. Additionally, the article discusses the policy in the cultural sphere of the Uzbekistan SSR and its shortcomings.

**Keywords:** National-territorial delimitation, enlighteners, theater, film industry, school, education, nation, intellectuals.

**Аннотация.** В 1920-е годы театральное искусство Узбекистана вступило в период развития. Постепенно люди полюбили эту культурную сферу. Роль и статус женщин в этой сфере также возросли. Многие женщины региона стали появляться на сценах кино и театра. В данной статье речь идет о нескольких женщинах, активно действовавших в культурной сфере, в частности Лютфиханым Саримсаковой и Халиме Носировой. Дополнительно в статье рассматривается политика в культурной сфере Узбекской ССР и ее недостатки.

**Ключевые слова:** Национально-территориальное разграничение, просветители, театр, киноиндустрия, школа, образование, нация, интеллигенция.

**Аннотация.** 1920-жылдары Ўзбекстанда театр искусствосу өнүгүү дооруна кирген. Бара-бара эл бул маданий чөйрөнү сүйүп калды. Бул чөйрөдө аялдардын ролу жана статусу дагы жогорулады. Аймакта көптөгөн аялдар кино жана театр сахналарына чыга баштады. Бул макалада маданият тармагында активдүү иштеген бир нече айымдар, атап айтканда, Лутфиханым Саримсакова жана Халима Носирова тууралуу сөз болот. Мындан тышкары макалада Озбек ССРинин маданият чөйресунде жургузулуп жаткан саясат жана андагы кемчиликтер каралат.

**Негизги сөздөр:** Улуттук-территориялык делимитация, агартуучулар, театр, кино өнөр жайы, мектеп, билим берүү, улут, интеллигенция.

The 20th century entered human history as a period of fundamental changes, an era rich in enormous and unforgettable events. Especially at the beginning of this era, the work to involve women in culture and art in Uzbekistan was particularly notable. In the 1920s-30s, a number of Uzbek girls learned the secrets of amateur and professional art and later became skilled artists – musicians, singers, theater artists, film workers, painters, and dancers. Their performances in Uzbekistan and beyond, applauded by other nations and ethnicities, testify to the continual growth of Uzbek female artists' skills. Cinema also played a large role in broadly involving women in the cultural

life of Uzbekistan in the 1920s-30s. The year 1924 is considered the founding year of Uzbek cinematography. That year, the first feature films – «Death Tower» and «Muslim Woman» – were produced. These feature and documentary films were the first steps in mastering the theory and practice of cinematography, the first stage in the development of Uzbek cinema. The same can be said about the film «Mulla Hakim's Daughter» [1, p.17]. In the formation and development of Uzbekistan's cinematography, the works of L. Saifulina, particularly her plays «Falling Tower,» «Golden Letters,» «Uzbek Girl,» and «Blood and Water,» became very famous. Several films were shot based on her stories and plays.

One of the scripts for the film «Second Wife,» produced by the «Eastern Star» cinema factory of the «Uzbekkino» trust, was also written by L. Saifulina. The film was directed by Rorarin, and the lead role of Adolat was played by the famous actress Raisa Meserer. These films played an important role in the socio-cultural life of Uzbek women. In 1928, a work called «Makhov» was staged based on L. Saifulina's scripts. The main roles in the early Uzbek films were played by Russian artists, as filming Uzbek women for films was extremely difficult.

Despite the difficulties, Uzbek women also gradually began to enter this form of art. In particular, in the 1925 film «Muslim Woman,» Olga Tretyakova played the main role of Saodat, and Risolat Saydaliyeva played an episodic role, while in the 1926 film «Happiness,» the main character Kamila was played by Uzbek actress Tursunkhon Zafarova.

In 1937, the first Uzbek sound film – «Oath,» directed by A. Usoltsev, became an important event in Uzbekistan's cinematography. Uzbek actresses participated in the film, skillfully performing their assigned roles. The role of Azim's wife was played by Shakhodatkhon Rakhimova, an actress from the Andijan theater, and the role of Azim's mother was played by Lutfikhanim Sarimsakova, an actress from the Uzbekistan Musical Theater. Halima Nosirova played the main role in the film «Asal,» created based on Komil Yashin's script [2, p.226].

Lutfikhanim Sarimsakova, one of the bright stars of Uzbek theatrical art and an actress of the Muqimi Musical Drama Theater, was born in 1896 in the village of Rishton, Rishton district, Fergana region. Lutfikhanim Sarimsakova began her creative activity in 1923 in the women's amateur circle of Kokand. She worked as an actress at the Kokand theater in 1924-1928, at the Andijan regional musical drama theater in 1928-1931, at the Margilan theater in 1931-1934, at the Uzbek State Musical Theater in Tashkent in 1934-1939, as an artistic director of the women's dutar ensemble at the Uzbek State Philharmonic from 1939-1940, and as a leading actress at the Muqimi Musical Drama Theater from 1940-1973. The image of Asker's aunt in U. Hajibekov's play «Arshin Mal Alan,» staged at the Kokand theater in 1925, was Lutfikhanim Sarimsakova's first role on the theater stage. Later, the actress created complex female

characters in dramas and musical dramas: Layli in Khurshid's «Layli and Majnun» (1925), Shirin in «Farhod and Shirin» (1926), Adelma in K. Gozzi's «Princess Turandot» (1928), Smeraldina in K. Goldoni's «One Servant for Two Masters» (1929), Roziya in K. Yashin and T. Jalilov's «Thieves» (1930), Oysara in K. Yashin, T. Sodikov, and R. Glier's «Gulsara» (1935), and Yosuman in Khurshid, Uspensky, and G. Mushel's «Farhod and Shirin» – these images are still remembered by theater fans. At the Muqimi Theater, Lutfikhanim Sarimsakova enriched her repertoire with roles such as Maysara in Hamza and Kh. Tokhtasinov's «Maysara's Case» (1943), Khayri Khola in K. Yashin and T. Jalilov's «Oftobkhon» (1943), Oyijon in S. Abdulla, T. Jalilov, and B. Nadejdin's «Alpomish» (1950-1962), Mastura Satang in Hamza, T. Jalilov, and G. Sobitov's «Secrets of the Paranj» (1946-1960), Risolat Chevar in S. Abdulla, T. Jalilov, and G. Mushel's «Muqimi» (1949-1967), and Kimyo in K. Yashin, T. Jalilov, and G. Sobitov's «Nurkhon.» With these roles at the Muqimi Theater, the actress earned respect and attention from many fans as a talented and accomplished artist.

Having created mature images on the Uzbek theater stage, the actress also created bright, memorable images in cinema, establishing her own place and creative style in film art. The role of a spinning woman in the 1931 film «Ozod» was the actress's first role in cinema, followed by Mother in A. Usoltsev's «Oath» (1937), Kholnisa in N. Ganiev's «Silk Suzani» (1947), Sharofat in K. Yormatov's «Rakhmanov Sisters» (1955), Mad Woman in G. Sobitov's «Children» (1959), Fatima Opa in Sh. Abbasov's «You Are Not an Orphan» (1963), Mehriniso in «Gossip in the Neighborhood» (1961), and Hadya in A. Akbarkhojayev's «Gift» (1972) – characters with deep psychology and various personalities that became important events not only in the actress's career but also in the history of Uzbek cinema. Especially Fatima Opa in «You Are Not an Orphan,» Mehriniso in «Gossip in the Neighborhood,» and the Mad Woman in «Children» were the actress's serious achievements in cinema, and she gained fame as an unparalleled and unique performer of mother figures on the Uzbek musical drama theater stage and in our national cinema.

Lutfikhanim Sarimsakova was also a singer who masterfully performed folk songs such as «Quling,» «Uzgancho,» «Yor-yor,» «Hakalakam



o'ynasamman,» «Jambilkhon,» «Yorginam,» «Omon bo'laylik,» and others. Lutfikhanim Sarimsakova lived a long and meaningful life. Her creative work was honored with the titles «People's Artist of Uzbekistan» and «People's Artist,» and she was awarded orders and medals. Lutfikhanim Sarimsakova, who earned a deserving place in the history of Uzbek art as a skilled performer of mother figures in Uzbek theater and cinema, died in Tashkent in 1991 [3].

Another famous representative of the Uzbek film industry, Halima Nosirova, was born on December 29, 1913, in the village of Toglik near Kokand. She was an opera singer, a major representative of Uzbek vocal art, and in 1937 was awarded the title of People's Artist of Uzbekistan. She studied at the Baku Theater Technical School from 1924-1927 and at the Moscow Uzbek Opera Studio from 1934-1937. In 1977, she graduated from the Tashkent Conservatory. From 1977-1982, she worked as a teaching faculty member at the Department of Eastern Music. She learned classical opera and national stage performance traditions from masters such as N. Nejdanova, N. Golovanov, M. Uygur, M. Mukhammedov, T. Jalilov, and others. She began her career as an actress in 1927 with the Uzbek State Model Traveling Troupe, performing roles such as Maria Antonovna (N. Gogol's «Inspector General») and Princess Turandot (C. Gozzi's «Princess Turandot»). From 1929-39, she worked at the Uzbek State Musical Theater, and from 1939-86, she was the leading solo singer at the Navoi Theater.

Halima Nosirova's accomplishments on the musical drama theater stage contributed to the emergence of Uzbek opera performance. The character of Akjunus in Yevgeny Brusylovsky's opera «Er Targin,» staged at the Uzbek State Musical Theater in 1938, was Nosirova's first opera part. Halima Nosirova performed the main roles in the first Uzbek operas – Norgul in «Storm» (G. Vasilenko and M. Ashrafiy, 1939) and Layli in «Layli and Majnun» (T. Sodikov and R. Glier, 1940). Later, she created characters such as Sin Dun Fan in «Ulugbek»

(1942), Carmen in «Carmen» (G. Bizet, 1944, in Uzbek), Zuhra in «Tohir and Zuhra» (T. Jalilov and V. Brovsin, 1949), and Gulsara in «Gulsara» (R. Glier and T. Sodikov, 1949). In the part of Gulsara, she successfully connected national singing art with opera performance. Later, this became the main feature of all the roles created by Halima Nosirova. In her interpretation of the main character in «Maysara's Case» (S. Yudakov), she created the first comic character on the Uzbek opera stage. The lyrical and comic states characteristic of Maysara were credibly displayed. Halima Nosirova's characters Zaynab (T. Sodikov, Yu. Rajabiy, D. Zokirov, and others by Zeydman, «Zaynab and Omon»), Saodat (S. Boboyev, Hamza), Bahor (M. Yusupov, «Khorezm Song»), and Khadicha Khola (Y. Sabzanov, «Return») were the products of her later years.

Samples of Uzbek classical musical heritage occupied a large place in Halima Nosirova's concert repertoire: maqam paths such as «Ushshaq,» «Dugoh,» «Chorgoh,» «Samarkand Ushshogi,» «Chapandozi Navo,» and songs like «Chaman ichra» and others reworked by A. Kozlovsky for voice and symphonic orchestra. The lyrical dramatic aspects of «Uzgancha,» «Gulyuzichra,» «Figon,» and especially «Tanavor» songs became even deeper in Halima Nosirova's performance. She enthusiastically performed modern songs such as «I Am an Uzbek Girl,» «People of Labor» (in the big song style with F. Borukhova), and composers' songs like «Voice of an Uzbek Girl» (M. Leviyev) and «Welcome» (Sayfi Jalil). Songs of other peoples (Tajik, Kazakh, Armenian, Chinese, Russian, Ukrainian, etc.) also found a place in her repertoire. She toured in countries of Asia, America, and Europe. She was awarded State Prizes (1946, 1951, 1968), the Hamza State Prize of Uzbekistan (1968) [4], and the Order «For Great Services» (2000) [5]. In conclusion, we can say that the experience of the 1920s-30s of the 20th century testifies that Uzbek women achieved certain successes in the cultural sphere and created a certain foundation for the development of the next stages of Uzbek culture in that period.

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