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THEY HAD THE RIGHT TO LIVE AND WANTED TO LIVE! (ON THE TRAGIC FATE OF THE FIRST UZBEK ACTRESS MA'SUMA QARIEVA AND HER FAMILY)

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Abstract

This article discusses the tragic fate of individuals during wars and political repressions. It highlights the resilience of the human spirit, driven by faith in truth, love for their homeland, and dedication to their native roots, especially in the most dramatic periods of societal upheaval.

Keywords: *Turkestan, Uzbekistan, World War II, Jadidism, political repression, Abduvokhidqari, Bosit Qariev, Ma'suma Qarieva, Shavkat Qariev, Botir Qariev, Order of the Red Banner, theatrical art, Uzbek National Theater*

Introduction

On May 9, 2021, President of the Republic of Uzbekistan Shavkat Mirziyoyev, in his address at the solemn ceremony dedicated to the Day of Remembrance and Honor, sorrowfully mentioned the tragic fate of the prominent Uzbek theater actress Ma'suma Qarieva and her family members (Mirziyoyev, Sh. M.).

The Qariev family's story, set against the backdrop of political repression, exemplifies the tragic fate of millions who suffered immense hardships and irreparable losses. De-

spite these challenges, they maintained faith in truth and the resilience of the human reason.

Results

The father-in-law of actress Ma'suma Qarieva, Abduvokhid-qari Abduraufqariev (born in 1856, a descendant of Sheikh Hovendi at-Tahur), studied at the madrasas of Tashkent and Bukhara. As a representative of the clergy and a prominent public figure, he was elected in 1907 as a deputy of the Second State Duma from Turkestan, representing the interests of ordinary people in their struggle to influence the government's activities and decisions. However, the emperor soon dissolved the Duma.

Abduvokhid-qari was a man of progressive views. He served as a qazi (judge), mudarris (teacher in a madrasa), and a'lam (an expert in Sharia law, whose approval with a seal legitimizes fatwas used by qazis for their rulings). Alongside his religious and judicial duties, he was a poet and authored a book on Quranic recitation rules, *Tajwid,* written in poetic form and dedicated to his eldest son, Bosit.

He was fluent in Arabic, Persian, and Turkish, and had a conversational knowledge of Russian.

As a progressive figure of his time, he was inconvenient for the authorities and was arrested three times (in 1909, 1933, and 1937) for his social and political activities.

In 1909, he was accused of spreading anti-state ideas based on documents (petitions and letters from residents) found during a search. He was exiled to the Tula province for five years. It was there that he had the opportunity to meet and converse with Leo Tolstoy, who shared his views on property, particularly the recognition of a person's labor as their true property. Deeply affected by the news of Tolstoy's death, Abduvokhid-qari attended his funeral (Akhmad, S., 2002, p. 60).

Upon returning from exile, he served as the imam of the Abdumavlonboy mosque (Akhmad, S., 2022, p. 151).

After the February Revolution of 1917, Abduvokhid-qari became actively involved in the socio-political life of Turkestan as the chairman of the Shuroyi society, which opposed the conservative clergy. In 1919–1920, he was the chairman of the Muslim Spiritual Administration in Tashkent. In 1920–1921, he participated in events in Khorezm and Bukhara. From 1921 to 1922, he was a member of the Collegium of the Supreme Court of Turkestan. From 1922 to 1924, he served as the chairman of the Mahkama-yi Shar'iyya (Akhmad, S., 2022, p. 151; Melentev, D., 2022, p. 85).

Later, Abduvokhid-qari became a member of the fatwa department in the same organization (Akhmad, S., 2022, p. 151). In 1926, he was the sole representative from Turkestan (i.e., all Central Asian republics) at the All-Muslim Congress in Mecca, where he joined the Mandate Commission (Arapov, D. and Kosach, G. (Ed.), 2010).

Starting in 1927, Abduvokhid-qari served as the imam of the Abdumavlonboy mosque. In 1933, he was sent to Kazakhstan, and under the accusation of "meeting with an unknown Arab", he was imprisoned for over five months. After his release, he refrained from participating in public events and served as an imam at the Shirin Kuduk mosque (Akhmad, S., 2022, p. 151).

The third arrest in 1937 was his last. While in a Tashkent prison and unable to withstand the severe physical and psychological torment at his advanced age, Abduvokhid-qari passed away in January 1938 (Akhmad, S., 2002, p. 61).

It is evident that concerns for his sons also weighed heavily on him. In addition to his talented poet son Oltoy – Bois Qariev (1903–1977), who was exiled in 1930 – his other sons, Bosit (1897–1938) and Muqsit (1906–1974), were also arrested in 1937 (Akhmad, S., 2022, p. 151, 469–470).

Abduvokhid-qari's grandson, Ali Abduvokhidov, recalls that his father, Boriy (1900–1971), was also arrested in 1937 (Turdiev, Sh. (Written by), 2008, p. 15). In other words, all his sons were imprisoned, a heavy blow for their father.

Bosit Qariev – Son of Abduvokhid-qari and Husband of Actress Ma'suma Khanim – A Prominent Figure in Culture and Education. Bosit Qariev received his primary education from his father and also studied in Jadid and Russo-native schools from 1905 to 1908, mastering various professions as his father insisted, aligning with the demands of life. In 1918, Bosit enrolled in pedagogical courses where renowned cultural and educational

figures such as Munavvar-qari Abdurashidkhanov and artist and playwright Abdurahmon Ismoilzoda were teaching (Akhmad, S., 2002, October 18, p. 4).

In 1918, Bosit joined the youth union "Izchilar Tudasi" ("Gang of followers"), organized at the "Vatan" ("Motherland") school, as well as the Turkestan Union of Art Workers (Akhmad, S., 2022, p. 468). It is worth noting that "Izchilar Tudasi" contributed to the establishment of semi-militarized sports educational classes, where, alongside general education, students were trained in professions such as postal and telegraph operations, arts, and military preparation (Akhmad, S., 2002, October 18, p. 4).

In 1919, as an activist of the theater troupe "Izchi" ("Follower") under the "Izchilar Tudasi" union (Akhmad, S., 2022, p. 468), Bosit was recruited by director Mannon Uyghur to join the "Turon" troupe. There, he met his future wife, the theater actress Ma'suma Sa'diddinova (her maiden names in early XXth-century press and other sources appear as Sa'dieva, Khisomiddinova, Nizomiddinova, derived from her parents' names – Nizomiddin Sa'diev and Nafisa Khisomova).

After completing teacher training courses, Bosit Qariev worked in primary schools in Tashkent and Namangan and taught at pedagogical courses in Namangan from 1920 to 1921. In 1921, as part of the Itinerant theatrical troupe, Bosit performed at the Trans-Caspian and Fergana fronts (Akhmad, S., 2022, p. 468), combining teaching with theater work.

Ma'suma Qarieva, after marrying Bosit, worked as a daycare teacher during the day, while her husband taught. In the evenings, they performed in plays: "Farhod and Shirin" (1923), with her as Shirin and him as Bahrom; and "Sheikh San'an" (1923), where Ma'suma played Khumor and Bosit played Sheikh Kabir.

As for Ma'suma's stage career (she was born in 1902), it began in 1916 with a small role as Layli's friend in the play "Layli and Majnun", directed by Azerbaijani director Sidgi Ruhulla (Musaeva, D., 1996, p. 7). Ma'suma worked with other theater groups as well. In 1919, after a trial role as Maryamkhon ("Zaharli hayot" ("The Poisoned Life"), 1918), the young actress was invited to the "Turon" troupe (now the Uzbek National Academic Drama Theater). In the role of Marijon in the play "Kotili Karima", her partner was Mannon Uyghur himself (Platon) (Musaeva, D., 1996, p. 8).

Although the number of women actors was extremely small during the early days of Uzbek theater, Mannon Uyghur managed to introduce understudies for leading roles. For Ma'suma Qarieva's role as Khadicha (the original name of the main character in the first version of the play (Musaeva, D., 1996, p. 70)) in "Boy ila xizmatchi" ("The Bey and The Servent", 1920), the understudy was Maria Kuznetsova; for the role of Halima in the play "Halima" (1920), it was Duriya Boybulatova (Musaeva, D., 1996, pp. 11, 13). Ma'suma, however, gained recognition as the "first Uzbek actress" (Tursunov, T., 2010, p. 172).

The play "Halima" marked not only the birth of the Uzbek musical drama genre but also featured Ma'suma and Abror Khidoyatov in central roles. Remarkably, Ma'suma's singing talent was discovered, leading her to perform leading roles in musical dramas such as Layli ("Layli and Majnun"), Shirin ("Farhod and Shirin"), and Gulchekhra ("Arshin Mal Alan" (The Cloth Peddler)).

When the troupe first turned to classical dramaturgy, Ma'suma Qarieva played leading roles, including Luisa ("Intrigue and Love" by F. Schiller), Amalia ("The Robbers" by F. Schiller, 1922), and Khumor ("Sheikh San'an" by H. Javid, 1923). She became the only leading dramatic actress of that period (Tursunov, T., 2010, p. 173).

In 1924, the core members of the theater were sent to study at the Drama Studio under the Uzbek House of Education in Moscow. However, Ma'suma Qarieva stayed in Tashkent to care for her son Shavkat, born in 1923.

In 1925, following the advice of his father Abduvokhid-qari, Bosit had gone to Moscow to attend the Communist University of the Toilers of the East (Akhmad, S., 2022, p. 468). That same year, the couple welcomed another son, Botir.

In 1924, on Mannon Uyghur's recommendation, Ma'suma Qarieva was appointed director of the theater. With part of the troupe studying in Baku, the Tashkent theater group was supplemented by actors from the Kokand Theater, producing several performances

(Tursunov, T., 2010, pp. 87, 93). During these years, Ma'suma also worked with amateur drama circles (Musaeva, D., 1996, p. 29).

In 1927, after the return of the members the theater studio, the leading roles were passed on to Tursunoy Saidazimova and Sora Eshonturaeva. Ma'suma transitioned to portraying character roles in foreign plays, including Adelma in "Turandot" (K. Gozzi, 1929) and Gertrude in "Hamlet" (W. Shakespeare, 1935) and other roles.

In 1927, Bosit Qariev was appointed head of the Fine Arts Department and later became the director of Uzbekkino (1928–1929) and dean of the Workers' Faculty in Samarkand (1929–1930). His wife was always by his side. When Bosit became rector of the Fergana Pedagogical Institute (now Fergana State University) in 1930, Ma'suma directed plays like "Halima" and "Turandot" at the Fergana Regional Theater, also taking on acting roles.

In 1933, upon their return from Fergana, Ma'suma was awarded the title of "Honored Artist of the Uzbek SSR", and Bosit was appointed Deputy Head of the Department of Entertaining Institutions, which later became the Main Administration of Arts under the Council of People's Commissars of the Uzbek SSR. Besides working at her home theater, Ma'suma co-directed the musical drama "Gulsara" at the Uzbek State Musical Theater, which was showcased at the first Decade of Uzbek Literature and Art in Moscow in May 1937. For her contributions, she was awarded the Order of the Red Banner of Labor, while Bosit, by then director of the Musical Theater, received the Order of the Badge of Honor (Newspaper Pravda, 1937, June 1, p. 1).

However, their lives took a drastic turn just two months later. On July 21, 1937, Bosit Qariev was accused of "counter-revolutionary nationalism" for allegedly contract with literary figures such as Chulpan, Sanjar Siddiq, Abdullah Qadiri, A'zam Ayub, Usmon Nosir, and Jasur (Akhmad, S., 2022, pp. 468–469; Akhmad, S., 2002, October 18, p. 4) to translate plays from Russian and world dramaturgy for performances at the drama theater.

Life became harsh for the family of a declared "enemy of the people". Shavkat and Botir reluctantly attended school, enduring constant taunts that cooled their interest in studies.

The relentless bullying eventually crossed a line. Life continued to move forward, but then war broke out.

With mobilization everywhere, men were sent to the front. Ma'suma bid farewell to her eldest son Shavkat and her younger son Botir, hoping they would no longer be labeled as children of an "enemy of the people". Despite their young age, they were eager to fight the fascists but didn't dare tell their mother, knowing she would be left alone. Once Ma'suma expressed her decision, the boys immediately went to the commissariat to volunteer for the front.

Ma'suma now worried not only for her husband but also for her sons. Struggling to live alone in their empty house, she moved into the theater building. Her supportive colleagues, understanding her plight as a wife and mother, elected her chairwoman of the union committee. A responsible leader, she organized daily hot meals for the troupe and secured land for growing potatoes to support the theater's needs.

As Recounted by Leading Actor and Hero of Uzbekistan, Zikir Mukhammadjonov Ma'suma Qarieva, faced with wartime challenges, managed to obtain two sacks of American egg powder – an invaluable commodity at the time – and traded them for meat. The meat, in turn, she exchanged for livestock, distributing cows and calves to the large families of her theater colleagues. When she herself received a cow and a calf, she gave them to a stagehand, the sole breadwinner for a large family (Mukhammadjonov, Z., 2018, p. 190–191).

In 1943, Mannon Uyghur cast Ma'suma Qarieva in the lead role of his play "Mother". The character she portrayed earned a significant place in the golden treasury of Uzbek theater art, symbolizing dual themes: a mother whose son is ready to serve his nation and sacrifice his life for freedom, and a symbolic embodiment of the homeland itself" (Musaeva, D., 1996, p. 41).

Her eldest son, Shavkat, after training at the Frunze Infantry Military School, initially served in the 89 th Reserve Rifle Regiment of the 32nd Reserve Rifle Division (CAMD RF. Col. 77558, In. 496341, F. 11). By 1943, he was a platoon commander in the pontoon company of the 51 st Independent Motorized Pontoon Bridge Battalion of the 31 st Army on the Western Front. Documents highlight that

his "platoon ranked first in the company" and that "Lieutenant Qariev excelled in executing a critical combat mission for the Army's Military Council to build a track road. The task was carried out under extremely harsh climatic conditions. Continuous rains made the road unsuitable for transporting timber by vehicle. Lieutenant Qariev's platoon was tasked with carrying the timber manually from the preparation site to the construction site. Despite working non-stop for several days without rest, he organized his subordinates efficiently, ensuring the mission was completed on time".

The battalion commander recommended him for the Medal for Military Merit. However, in recognition of his outstanding performance, the 31 st Army Command awarded him the Order of the Red Banner by Army Order No. 0147 on September 26, 1943 (CAMD RF. Col. 33, In. 686044, F. 427).

Ma'suma's younger son, Botir Qariev, was a mortar platoon commander in the 1031st Rifle Regiment of the 280 th Rifle Konotop-Korosten Red Banner Order of Suvorov Division in 1944. He demonstrated courage and skill in managing his platoon during the battle for the city of Rozvadov, Poland, where under his leadership, significant enemy personnel and equipment were destroyed.

His award citation noted that Lieutenant Qariev was "energetic, resourceful, and brave, quickly orienting himself in combat situations and making sound decisions. In defensive operations, he focused heavily on preparing his unit for future battles against the fascist invaders".

In August 1944, Lieutenant B. Qariev was wounded in action, and in November 1944, he was awarded the Order of the Red Star (CAMD RF. Col. 33, In. 690306, F. 655).

The war finally ended, and a year had passed. Many soldiers returned home, but Ma'suma received no news of her sons. She fell seriously ill with tuberculosis. Respected and lovingly referred to as "Mother" and "Sister" for her selfless care during the war, Ma'suma clung to hope that her sons would soon return.

Determined to find answers, Ma'suma had gone to Moscow. There, she learned the devastating truth: her husband, Bosit Qariev, had been executed on October 4, 1938. Her elder son, Lieutenant Shavkat Qariev, had died in action on February 8, 1944, during battles in the Vitebsk region of Belarus. Her younger son, Guard Lieutenant Botir Qariev, was killed on May 1, 1945, in the German village of Gottow.

In April 1946, the last glimmer of hope faded. The grief of a mother's broken heart proved unbearable.

Zikir Mukhammadjonov recalls the sorrowful events following Ma'suma Qarieva's death:

"Unfortunately, we soon received news of her death. Upon learning this, the theater director, Sobir Azizov, departed for Moscow. His extended stay there caused concern. It was later revealed that her body was not permitted on a plane, and transporting it by train was impractical. Ultimately, it was decided to cremate her remains. Thus, the wonderful mother and great Uzbek actress became ashes, brought back to her homeland in a small urn. The mourning ceremony was dedicated to the deaths of all four members of the Qariev family" (Mukhammadjonov, Z., 2018, p. 191).

Her urn was buried at Chigatai Cemetery in Tashkent. Shavkat Qariev: Initially buried one kilometer south of the village of Novorotye, Liozna District, Vitebsk Region, Belarus, on the edge of a forest, marked as the first grave on the left (CAMD RF. Col. 31799, In. 707765, F. 1). Botir Qariev: Initially buried on the eastern outskirts of Gottow, Germany (CAMD RF, Col. 33, In. 11458, F. 764), later reinterred at the Soviet Army Soldiers' Cemetery named after M. I. Kutuzov on 2 nd Polish Army Street in Bolesławiec, Lower Silesian Voivodeship, Poland.

On December 14, 1946, by Order No. 02735 of the Main Personnel Directorate of the Armed Forces of the USSR, Lieutenant Shavkat Qariev was officially removed from the list of armed forces officers. The order did not include names of next of kin, only noting that relatives lived in Tashkent, with the officer's home address provided (CAMD RF. Col. 33, In. 563783, F. 44). It seems that even the military had learned of Ma'suma-aya's passing.

In 1957, Bosit Qariev, who had studied with the Jadids and contributed to the spread of their enlightening ideas through theater and education, was acquitted.

As the years passed, the Qariev family's story resurfaced in public memory thanks to an unexpected event.

In January 2019, Belarusian Armed Forces veteran Dmitry Peresada discovered an Order of the Red Banner among the belongings of his late wife's parents. Knowing none of them had received such an honor, he contacted the military commissariat in Grodno to determine its rightful owner. The commissariat promptly requested information from the Central Archive of the Ministry of Defense of the Russian Federation, citing the Order number – 90259.

A few months later, they received a response: the Order of the Red Banner belonged to Shavkat Qariev from Uzbekistan.

This discovery marked the beginning of efforts to gather information about the hero. Despite delays caused by the pandemic, the process concluded on March 18, 2021, when the Grodno military commissariat presented the Order of the Red Banner to Doniyor Obidov, Acting Chargé d'Affaires of Uzbekistan in Belarus.

The long-lost order of the brave soldier was returned to Uzbekistan and entrusted to the State Museum of Glory at the Victory Park Memorial Complex. It became part of a dedicated exhibit highlighting the tragedy of World War II and the heroism of the Uzbek people.

Conclusion

The opening of the "Victory Park" in the capital of Uzbekistan, Tashkent, has become a significant event in the socio-cultural and civic life of the Uzbek people. This park was established to commemorate the memory of the outstanding sons and daughters of the Motherland who gave their lives for the sake of freedom and the prosperity of world.

Undoubtedly, such initiatives, which hold a direct and reverent connection to historical memory, pave the way for further research and the discovery of new data regarding the heroism of the people. This plays an invaluable role in educating future generations of Uzbeks to become true patriots of their great homeland.

Against the backdrop of specific times and historical events unfolds the complex story of a well-known family in our republic – in this case, the Qarievs – whose history has been studied based on archival sources, concrete facts, and oral history materials.

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