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## YOUNG LEADER CHARACTER AND GENDER EQUALITY ISSUES IN MODERN UZBEK THEATRE

**Abstract:** reflection of being an actual trouble gender equality issues on the stage of Uzbek theatre, to solve it in the Uzbek performing arts creative -ideological and descriptive - expressive solution are analyzed in the article. The author expressed own views on the issues of gender equality and the results of the Uzbek Theatre in the years of independence. Moreover, researches is showed on the creation young female character, with the study of the dynamics of the theatre on the issue of gender equality, importance of the theme on the contribution to develop for Practice Uzbek Theatre.

**Key words:** Uzbek Theatre, young leader woman, gender equality, plays, acting performance.

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### Introduction

There are different opinions and believes with the gender equality, feminism and advancement of women in the world. The controversy over these is still ongoing. "The concept of gender equality may differ when it comes to political and economic problems of a country and aspects such as culture, traditions, history and mentality that play a decisive role in creating a society" [1, 79 p.]. In fact, in prompting overlook and ideas, Europe and Asia have their own distinct and conflicting sides. Just as the concept of democracy is interpreted differently in various places, regardless of how the world community thinks, gender equality is perceived by all people, referring to their own mentality, moral views.

In Central Asia in the recent past all common activities of the society were belonged to the male authority. Women couldn't express themselves openly in the life of society [2, 148 p.]. In Asian countries, these concepts are used in terms of their importance in the upbringing of the younger generation, in order to ensure that they are aware and active on all fronts. The concept of " Gender equality " is one of the problems

that are actively studied in the social and humanitarian branches of science of the world. This issue also manifests itself in the fields of art, including its role in theatrical art, its importance, the point of its impact on cultural development, research and analysis are significant. "The task of such research today is to find the best model of gender relationships in society and culture. [3, 5 p.].

Nowadays considering vital need problems are important as an unemployment related to women, finding their certain role in the society, being active in all domains of social life, 'gender equality' and problem of supporting leader women remain as an actual issue. Some scientists researching on this question think of another one reason of specific studying this problem is humanity is in the process of gender revolution"[4,4].. Furthermore, as 'gender equality', 'feminism', 'underground', 'gender culture' terms can be seen on coming to the world artistry and scientific research on these issues. This helps to determine main goals on eliminating existed problems with studying women how to entering this culture, and this of course, is essential in solving the

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problems that occur with young families, in the upbringing active women. It can be seen from the articles studied, the issue of gender and leader women in the field of artistry of scientific articles and dissertations was considered in the context of philology or in a general form. For instance, in the article by Catarina Sales de Oliveira 'An opportunity increasing laboratories: gender equality for catalyzing social change, work capacity and theatre issue' she came up with the project which was established in Portuguese in order to support unemployed, being necessary to be protected women. Gender equality improves a critical thinking skill, works as a cohesive theme focused on the world of work and employment to remove barriers to women's employment through a strategy based on theatrical practice. The specific tasks of the laboratory are as follows:

1. Forming aesthetic sensitivity, creative abilities in participants ;

2. Developing their skills corresponding to professional and public life and to increase their level of awareness of their dignity as professionals, citizens and women;

3. sharing this process with the public and thus ensuring gender equality" [5,56].

As this kind of projects help young women to find their major role in the society. However, project is anticipating simply as means for solving theatre gender equality problems. Which means, performances were not demonstrated professionally by actors. All in all, object of research is not theatre directly. The point of view of special theatrical studies the theme, the topic of young leader woman is difficult to see independent and complex research, which is considered parallel to the issue of gender. Especially, these days the reason of attention, approach to women is being changed, studying attitude is urgent towards this matter and its dynamic features.

### Methods

Comparative analytical statement classification was used in the study techniques such as observation. Works included in the article accordingly representing young leader women character were classified, they were analyzed on artistic pictorial-expressive solution. Based on historical foundations the theme was approached complexly and systematically.

### Results

At a time when many countries around the world are experiencing an "active process of changing gender role functions" [4, 4]., special attention is paid to the concept of "gender equality" in Uzbekistan, which is together with extensive research on this subject, is considered an important issue of social and political life. As a practical proof of this, the adoption of the laws of September 2, 2019 "on guarantees of equal rights and opportunities for women and men" and "on protection of women from harassment and

violence", the structure of the Senate of the Republic of Uzbekistan on issues of women and gender equality, the structure of the commission of the president of the Republic of Uzbekistan it is possible to cite such work as the development of an equality strategy project. Gender equality is the ownership of equal rights and freedoms, as well as responsibilities, in all spheres of social life of women and men. Women's activity in the affairs of society is equally important for the upbringing of a harmonious generation and social progress. In this regard, the concept of gender equality in modern processes is becoming more relevant and promoted for its application in all spheres. Great attention is being paid at the level of public policy so that women can take full advantage of their rights and opportunities.

After independence, there was a need to create in itself the image of a new modern hero. By the instructions of the government, this process began to rapidly spread and modern young heroes began to appear on the Uzbek stage one after another. In modern dramatic works, performances with the characteristics of "hero of the times", representing the desire of women to find their place began to be staged in the society, fighting against injustice, becoming an advanced cadre. They showed the attitude of young women to the events taking place in modern life, the struggle for their role in society and in the family.

### Discussions

Although the concept of "Gender equality" has been introduced into circulation in Uzbekistan as a separate term since recent years, such views have been penetrated from Europe to Asian countries, Uzbekistan in particular, from the beginning of the 20th century. To be more precise, this concept was manifested after the Russian invasion, by the wide involvement of women in all spheres.

Duties of ensuring the activity of women and girls in the socio-political life in the Uzbek theatre were of great importance and increased to the level of Public Policy in the 20th century. By that time, the theater began to promote socialist culture. "The socialistic revolution" was a form of National, Content "socialist" Soviet culture should have been come into existencen "[6, 52 p.]. All theatrical works were based on this new idea. For the Soviet government, theatre was a weapon of quick and easy integration of their ideas. And for the Jadids, the new theatre became the main means of enlightening the people, "opening their eyes".

1920 years of government action on the expulsion of women "freedom" by the government were reinforced. "Previously, explanatory work was carried out in each of the apartments, conversations were held on the involvement of women in studies, in the profession. In 1926, it was decided to accelerate the work of the Central Asian parties among women and to make it mandatory. This forced action was

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called "attack"[7, 60 p.].. They required to act the Uzbek woman more than their own will. "On March 8, 1927, for the first time on Registan Square in Samarkand gathered women from different regions of the country and agreed to throw burqas (*paranji*) into the fire. The propagandists of this movement knew perfectly well that women should not be made equal, educated, without getting rid of burqas. However, this quick action, without thinking about the consequences, ended with such tragic consequences as the violation of family relations of Uzbek women with their relatives, the destruction of their relatives.

From the last century to this day in the theatre it will be appropriate to conditionally consider the character of a young female hero and the performances that have raised his problems in four stages:

1920-1930 years;

till 1940-1960 year;

1960-1980 years;

The period after independence.

1920-1930 years, taking into account the direct influence of the theatre, works by playwrights that encouraged young women and girls to "open up", motivated to get freedom began to be created, like to throw burqas. In the works, the religious life with burqas was shown in the dark as the fate of young women who were crushed and humiliated in black paints, and the life after burqas was shown as a beautiful and happy life in connection with the party. Hamza came up this idea as one of the first. 17-year-old Mary "poisonous life or victims of love", 16-year-old Jamila at "Rich and servant", 17-year-old full-fledged "an example of burqas' secrets", 20-year-old Fatima at "punishment of slanderers" were exactly the first young female heroes of the Will, who did not return from any obstacles in the way of independence, freedom, anti-slave attitude to women. Hamza tradition was later continued by Gulom Zafari ("Khalima"), Kamil Yashin ("Gulsara", "Nurkhon"). These works mainly describe the oppression of young women and girls by their relatives on the issue of freedom, the defeat of physically, remaining in the grip of helplessness. In fact, they commit suicide on their own. This was a sharp protest to the unfair society that surrounded them. The first stage, which began with Hamza, was completed by Kamil Yashin with several stage productions with a strong impact.

In 1940-1980 years, the equal rights of women in labor relations with men and finding their place in society were reflected in the ideas of the progressive woman of the working class, collective young women's life, socio-moral thought, creativity in the works of Uygun "song of life", "Navbahor", "Parvona", Abdulla Kakhor 'Shokhi suzana'. 1960-1980 years in the images of young women staged works reflecting the great influence of personal relationships, internal experiences and small contexts associated with the side-surroundings on society were

created in the Uzbek theater. In particularly, the image of young women in the works of Maxim Karimov ("eighteen years old", "Diydor", "Notanish tanishginam", "Intilganga tole yor") can be recognized that the image of young women has risen to a new level, with a special emphasis on pure youth varieties and new views, rich inner emotional experiences. Since these years the young female heroes were given individual concessions.

In the period of independence, the issue of gender has gained an unusual appearance and structure. "Since the relationship between a man and a woman is the main theme of many works today, it is becoming the main theme as the ideal family, the ideal model of state restoration, built on the basis of mutual respect, trust" [9, 332]. In modern works, the character of a young progressive woman appeared on the stage as heroes of a new era. Bunda's main focus was on the heroic characteristics of young women and girls, and the issue of gender equality was reflected in this topic.

The issue of Gender equality was replaced by the character of a progressive young woman in the modern Uzbek theater. This issue was expressed in the following views:

The character of a modern young progressive woman. Q.Norkobil's "Quyoshni sen uyg'otasan", N.Abxonkhan's "Bahor shamoli". In such works as Madatova's "Jannati ayol", Rixsivoy Muhammadjonov's "Oydin", the heroic aspects of young women were expressed at the socio-political level.

The young Uzbek woman N.Abboskhan, who combines National features "Uzbek dance" and "garden" ("Jaydari kelin"). "Pahlavon toshi" by Kurbanova, qualities such as combativeness inherent in Uzbek women, bravery in overcoming trials, willpower were revealed through household themes.

In the foreign works performances reflecting the views and actions of young women on the issue of freedom. By the works of Ch. Aytmatov, such as "Sarvikomat dilbarim", "Jamila", the lyrics were reflected in a full musical form, through strong character lines.

Among the presented works, one of the most successful performances on Uzbek dramaturgy is the play "Quyoshni sen uyg'otasan". The work is about the fact that a woman who suffered severe blows of life, aspired seriously towards her goal, was a great entrepreneur, and also managed to save her family. In the game, issues of ensuring economic independence of women, organizing women's employment, increasing their activity in labor relations, combating discrimination against women's rights are raised. Young Shabnam who came to the village for leaving the city, relatives for her love, is in a difficult situation. Her husband went to work abroad, stayed there and did not want to return home, to his family no matter how much effort Shabnam made much effort. And Shabnam was not discouraged, she struggled to find

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her place in the society as an educated, leader woman. The happiness of her daughter-in-law, who did not part with one son-in-law, polite strived for the health and peace of her mother-in-law. They insulted her as a lonely woman, pushing her breasts, saying that no work could come. However, she never came back. She found her way with her goal. Establishing her own entrepreneurship proved to everyone that she was a progressive woman. As a result, she was formed as an active member of social life, an expert in her field, as an entrepreneur. Shabnam was also an approachable, forgiving woman. She forgave the deeds of her husband. she could provide a happy family for her child.

In the game, the issue of equality in education was also raised. While Shabnam doing honest labor, which the family was rocking, was tried to humiliate her shame and honor, they tried to limit her daughter from what they achieved in the sport. However, Justice found a decision. This work, was staged by Valijan Umarov, was taken to the stage at the Uzbek national Academic drama Theater and The Musical drama Theater of Andijan region named after Zahiriddin Muhammad Babur in the same stage. In decoration, long threads from top to bottom perform a variety of tasks (garden, vokhal landscape, weaving loom), manifests new finds of the artist in the illustrative solution. The performances were well welcomed. Shodiya Tokhtaeva, who played Shabnam role in the Uzbek national Academic drama Theater, was able to confidently perform her willpower, emotionality, and state of various resistance.

The play "Quyoshni sen uyg'otasan" staged by the Andijan regional musical drama theater named after Babur won the nomination "Seni kuylaymiz zamondosh" at the third Republican festival of theaters of Uzbekistan-"the best performances with the theme of entrepreneurship". However, in the regional variant, it is obvious that the actors make a gross mistake in the matter of language, not paying attention to the pronunciation in the accent. Such a shortcoming was noted by the Namangan regional musical drama theater named after Alisher Navoi "Bahor shamoli" (Rec. debutant: G'.Soliev), "Jannati ayol" of the musical theater of Kokand city named after Hamza (Reg. debutant: .It can also be seen in such stage works as) Abdullaev. However, both works justified the early experiences of young directors, in response to dramatic laws, and showed that the problem of personnel in the director was slowly solved.

It is no doubt that these works serve as an example for young people in strengthening the family institution. It is also important that these performances are brought up by the need for protection of women's rights, problems with literacy.

It is well known that human trafficking today is one of the painful challenges of the international arena. This issue has not by passed our country either.

Despite the extensive propaganda work carried out to combat the Global problem, there are many Uzbek citizens, especially young women, who suffer from human trafficking. On the issues of propaganda and propaganda in this regard, the theater also gave its answer. Play "Oydin" staged at the Uzbek national Academic drama Theater (Director: V. In Umarov)was a gross violation of the rights of young women and girls, and in relation to this, a sharp protest of the young female hero, that is, even at the level of refusal from the spouse, was expressed. She remains in a very difficult situation. That is, it turns out that the person - spouse, whom he saw in the open eyes, made him happy, is one of the criminals involved in human trafficking. At this same culmination point, chooses the path of justice and becomes a hero. She could not forgive her husband, who has been deceived by her lies for many years, how many simple and defenseless girls with him have ruined her life. This is when a person can hide a crime, hand it over to the necessary state bodies and provide for the punishment of the crime.

In all of the presented works, confident, self-confident, optimistic young female heroes with their own purpose will appear before the viewer.

Also, several performances, led by national characteristics, took place from the repertoire of the Republican theaters. In particular, Nurilla Abkhan 's works" Jaydar i kelin "("garden") and" Uzbek dance " reveal the role of a young Uzbek woman in the family, her life full of hard work, from the role of the bride in the service of the house until she becomes the mistress of the house, in a comedic spirit. In "Jaydari Kelin", the bride, who "can get the heart of the earth", with the help of her mother-in-law, overcome the problems that went to the breakup of her young family, which caused her rudeness, the gardener also saved her family together, is reflected in the funny scenes. Heel, wilder, a bit rude but approachable, hardworking Mekhri could prove to be a suitable woman for an educated man with her diligence, forbearance, listening to the recommendations of his mother-in-law. The play, staged in the musical drama theater named after Muqimiy, is considered one of the successful comedian works, which are loved and watched by now. The actress was able to fully reveal the character of the appeal Alimboeva 's love. Skillfully reflected the rudeness, indifference and dishonesty of his hero, slowly turning into tenderness and beauty.

"Uzbek dance" (director: T. Azizov), which is characterized by National Features, is significant, and the love of a Russian girl to her Uzbek boyfriend, through which she became a real Uzbek woman, the playwright expressed through impressive scenes. The reflection of the Russian girl in the image of the Uzbek bride was chosen as the right tool to reveal the complex life of the Uzbek woman, different from the women of other nationalities, the extreme demands on



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her, the full path to her life. The playwright filled the long and arduous path of Maria's transformation into Mary with various tests of resistance, bitterness of life and embodied the power of influence of the work. The main reason for the uniqueness of the performances and the appreciation of the audience is that they are built on the basis of a true Uzbek national spirit, universal values, pure human relations. In this case, the authors created convincing and vital characters of the mother-in-law-one of the usual rough Confessions of brides. In these plays, the main directions in the issue of gender equality are defined as: the survival of women's living conditions, the comprehensive support and development of the family institution, the elimination of all forms of discrimination against women's rights, the enhancement of the legal culture of women, such important tasks have found their artistic solution.

Also in the samples of foreign literature, the issue of freedom of young women is manifested in a special way. For Example, the works by Ch. Aytmatov such as "Sarvıqomat dilbarim", "Jamila", east tradition was devoted to breaking through such concepts as shame and supporting the independence of a woman in the choice of spiritual and emotional freedom, the interests of women and girls, the way of life. The story " sarvikomat dilbarim "was successfully staged at The Musical drama Theater named after Muqimi, the Syrdarya regional musical theater, the Turon state military theater, the Uzbek State drama Theater with the play" Jamila". Achievements such as acting performance in stage works, directing solution, decoration, reasonable use of music can be said. However, it is necessary to attach importance to the upbringing of the work to the audience of Uzbek Youth. The limit of the norms of Gender equality and national morality is determined by the origin of the mentality , although it is an example of Eastern literature, it is unlikely that these works will evoke misconceptions and rebellion in the minds of young people. The Uzbek upbringing is based on the fact that from time immemorial it was meant the position of a woman in ensuring the strength of the family, the continuity of the family, the preservation of it, the importance of parental consent to children as early as possible. This issue is especially important at a time when the number of divorces of Uzbek families is growing, ideas and ideas that lie on the Internet, struggle hard with "mass culture" etc. In this respect, it was appropriate to take into account such delicate issues of upbringing as these attitudes when taking the stage.

### Conclusion

In the works of Uzbek dramaturgy, which are presented, there are features that give a positive result in training young people at will, in life tests, in urging them to be strong in the coincidences of society, in the struggle. However, it is difficult to call all these works

useful in the performance of the role of the theater as an "eater".

In the Uzbek theatre of the new era, along with the idea of portraying the young hero woman, the method also changed its genre characteristics. The tragic mood until independence was replaced by a dramatic spirit. The circle of struggle also changed from the struggle with the political forces of society to simple personal conjunctions, counter-struggles with the surrounding world, the circle of the confluence was reduced. Generally, typical heroes exchanged with individual personalities. Thanks to this, the ideological and artistic value of the works of the period of independence is silenced when compared to the works created in the last century, and it did not repeated success in the sphere of the power of influence on the viewer. Among the created works there are works that have a strong place from the repertoire of the theater, are positively evaluated by the audience and specialists, of course. However, the fact that good works do not have perfect performance or recognized art-mature works for professional performance did not ensure the full success of the works. Also, in the period of independence, all the theatrical creators of the modern hero in the creation of the head on external means of expression, explaining through what features, in what way, such important aspects as the personal qualities of the hero remained unnoticed. As a result, the positive young female characters with the same pattern as the non-female images or the performance appeared on the stage. Also, issues of young women have not been fully covered in the theater industry. Gender equality problems that need to be brought to the scene are considerable. Many topical issues, such as the social protection of women in child care, female unemployment, female bravery, female crime, the upbringing of young girls, have not been fully revealed on the stage of the theatre . From a critical point of view, the analysis provided an important impetus for increasing the performance of the theatre in ensuring that young women find their place in society and participate in the development of the country. In solving these problems, it seems necessary to work on the following suggestions:

In order to overcome the above existing problems, the following suggestions can be put forward:

To announce nominations for "best works "in theatrical competitions, where the hero raised the tables of young women and gender equality. This in turn will improve the dramatization of the works of props on this topic;

Mastering the experience of creating performances dedicated to young female heroes, taking young heroes to the stage with a versatile character, having learned Foreign experiences;

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Working in partnership with women sans who have life experience in this regard when it is aimed to bring the issue of young women to the stage;

Dissemination of performances on “Gender equality” and “young progressive woman” to the general public, solution of organizational issues for them to be watched by the youth audience.

The theatre industry also has its place in the propaganda work aimed at raising public awareness of the issue of gender. Therefore, it is worthwhile to carry out research and changes in the field of theatre in this matter.

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