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CULTURE OF UZBEKISTAN DURING THE SECOND WORLD WAR

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Abstract: Given article is devoted work of creative intelligency and the creative organizations of Uzbekistan in days of the Second World War. In article the author study the archival facts and will define a role and places of creative intellegency and the creative organizations of Uzbekistan in days of the Second World War.

Keywords: World War II, evacuation, intelligentsia, art, literature, cinema, concert brigades, creativity.

Introduction

The Second World War left one of the most dramatic traces in the history of mankind in the 20th century. Today, the preservation of peace, the strengthening of interstate relations is an urgent issue of international importance, which is in a central place all over the world. It should be noted that the huge contribution of Uzbekistan to the victory over fascism, the kindness and mercy of our people to the population evacuated to the republic during this period, have demonstrated to the whole world the qualities of true humanism and tolerance. During the Second World War, despite all the difficulties, the people of Uzbekistan did a great job in various areas of public life and achieved noteworthy successes in the socio-economic and cultural spheres. "We should more deeply study the difficult life path of our compatriots who made a worthy contribution to the Great Victory, their courage and heroism, conduct new scientific research on this topic, create bright works of art, films, performances. Young people should realize, thanks to whom for almost 75 years we have been living in peace and tranquility, not knowing what war is "[1]. Based on this, a thorough study of the history of this period is of great importance. Disclosure of the state and problems of the culture of Uzbekistan during the Second World War

determines the need in the field of historical science.

The contribution of the Uzbek and other peoples of Uzbekistan to the victory over fascism, of course, is not limited only to feats of arms at the front. In addition to the fact that Uzbekistan gave thousands and thousands of glorious fighters and commanders, it was also a solid rear, where, along with the Urals, Kazakhstan and Siberia, victory was forged. Not only on the front lines, but also in the rear, the inhabitants of Uzbekistan have proved their courage, courage, patriotism, willpower, hard work, good nature and generosity. And most importantly, the desire for independence. In the days of difficult trials, literary and artistic figures of Uzbekistan made a tangible contribution to the national struggle against the hated enemy. All their creativity was subordinated to a single goal: victory over the enemy. In strengthening the morale of the people, instilling in it such valuable qualities as courage, fortitude, love for the homeland, an extremely important role belongs to workers of literature and art. Every writer and playwright, artist and composer, director and actor felt his responsibility to the people, perfectly understanding the huge inspiring role of literature and art in the harsh and heroic years of the Great Patriotic War. From the first days of the war, writers and poets, artists and painters, and musical figures were

active assistants in the upbringing of a high moral, political and fighting spirit of the home front workers and warriors of the front. The war situation and the intense struggle of the entire people against the Nazi invaders made special demands on art. Art institutions of Uzbekistan in the shortest possible time reorganized their activities in accordance with the requirements of wartime. The Department of Arts under the Council of People's Commissars of the Uzbek SSR and the Union of Writers of the Republic were asked to outline the themes of stories, poems, songs, one-act plays, reflecting the heroic struggle at the front and the patriotic enthusiasm of the workers in the rear; decisively reorganize the work of all theaters so that they make maximum use of military themes in their repertoire.

Main part

Workers of literature and art of Uzbekistan and those evacuated to the republic from different cities of the country worked hand in hand to accomplish the tasks set by the war. During the war, more than 30 creative groups, musical educational institutions and 17 theaters were evacuated to Uzbekistan [2]. From the evacuees, such artists as I.N. Bersenev, M.I. Babanova, V.A. Ziskin, A.P. Jurassic, E.P. Ponomarenko, M.M. Krushelnitsky, A.M. Serdyuk, V.N. Chistyakov was awarded the title of People's Artist of the Uzbek SSR, and 17 were awarded the honorary title of Honored Artist of the Uzbek SSR. It should be noted that the Leningrad State Variety and Miniature Theater, the Ukrainian Song and Dance Ensemble, and the Belarusian State Jazz Orchestra conducted fruitful creative activities in Tashkent.

The workers of art and literature were faced with a responsible and noble task: preparing the latest military-patriotic repertoire, organizing concert brigades, deploying

patronage work in military units, hospitals, people's construction sites, collective and state farms. In light of these important tasks, all theaters and cultural institutions were rapidly reorganizing their activities. At most theaters and cinemas, propaganda collectives were created, before the start of the performances and films, the agitators told the audience about the course of hostilities on the fronts of the Great Patriotic War. The foyers of the theaters were colorfully decorated with posters, showcases, photographs telling about the situation at the fronts, about the heroic military and labor achievements of the people. The repertoire of theaters was changing, new plays and concert programs were urgently prepared for staging, masters of art reading spoke to the public with stories about the military affairs of the Army of the Defenders.

Writers, composers and directors of the republic literally within a few days created 30 new one-act and two-act plays, wrote 47 songs on defense and patriotic themes. Writers Chusti, Sabir Abdulla, K. Yashen, Amir Umari, Tuigun, M. Yankovsky, Y. Arbat took an active part in this work; composers T. Sadykov, A. Kozlovssky, M. Ashrafi, M. Burkhanov, Y. Rajabiy, G. Mushel and others.

One of the first plays devoted to defense topics and written in the period from June 22 to July 15, 1941, was "The Brave Family" (Sabir Abdullah and Chusti); "Fighters" (Y. Arbat and N. Zvezdin); The First Day (M. Yankovsky); "Victory is ours" (U. Ismailov and Smirnova); "Daughter of the Motherland" (Tuigun) [3]. On the stages of the Academic Theater. Khamza, the theater of opera and ballet. A. Navoi, Russian Drama Theater named after M. Gorky, the theater named after Mukumi staged performances that find a lively response from the audience. In general, from July 1941 to 1944, the theaters of Uzbekistan carried out 203

new performances, gave 18,568 performances and concerts, served 6687,303 spectators [4].

Composers and poets prepared and published a collection of new songs, which was sent to all regions of Uzbekistan. The work carried out allowed all theatrical collectives to prepare special concert programs in the first days and successfully deploy a large patronage work at enterprises and in rural areas.

In theaters, concert brigades were organized to serve the Red Army units, hospitals and recruiting centers. In the Fergana region alone, in the first months of the war, 35 large concerts were held, which were attended by 12,200 people. In the autumn harvesting campaign of 1941, the brigades of the regional Fergana theater gave about 100 concerts in collective farm clubs, red teahouses and regional centers [5]. During the tour from June to September 1941, the Tashkent regional collective farm and state farm theater gave 242 performances, which were attended by 179 thousand spectators [6].

The Khamza Uzbek Drama Theater spent two months on tour in the Red Army. The collective of the Uzbek Opera and Ballet Theater was divided into three groups, which regularly performed in all regions of the republic. By November 1941, opera artists gave 1,500 patronage concerts at recruiting centers, in military units and hospitals [7]. During the war years, a new form of cultural service for spectators - the theatrical "Zhivaya Gazeta" - was very popular.

In close cooperation with writers, playwrights and composers, the theaters began to create plays dedicated to the heroism and resilience of Soviet people at the fronts, the manifestation of patriotism and friendship of peoples, and the unity of the rear and the front. One of such performances was the musical drama "Davron Ota", staged on the stage of the Uzbek State Opera and Ballet Theater in

November 1941. Libretto was written by K. Yashin, S. Abdulla and Chusti, music - T. Sadykov and A. Kozlovsky. At the beginning of 1942, the theater staged two more new musical dramas: Sherali (H. Gulyam, B. Khalilov, music by M. Ashrafi and S. Vasilenko) and The Sword of Uzbekistan (N. Pogodin, H. Alimdzhan, Uigun and S. Abdullah, the music for the drama was written by composers T. Sadykov, M. Burkhanov, S. Vainberg, T. Jalilov, N. Khasanov, A. Klumov). These works praise the bravery and courage of the sons of the Uzbek people on the fronts of the Great Patriotic War, the heroic deeds of Uzbek soldiers in the battles near Moscow.

The staff of the Uzbek Drama Theater. Khamzy staged such performances as "Flight of the Eagle" by I. Sultanov, "Death to the Occupants" by K. Yashin, "Honor" by G. Mdivani and others. The work of the collective of the Mukumi Theater of Musical Drama and Comedy was very fruitful. One of the first in the republic to stage the theater on its stage is the drama of S. Abdulla and Chusti "Kurban Umarov", which tells the heroism of the faithful son of the Uzbek people, who fell in battle with the Nazi invaders. The theater showed the viewer the drama "Revenge" by Tuigun and A. Umari, praising the great friendship of the peoples who came out to defend their beloved Motherland.

In the harsh war years, new theatrical collectives were created, significant work was carried out to train creative personnel. So, at the beginning of the war, the Tashkent Regional Theater of Musical Drama and Comedy was opened in Yangiyul, the collective of which carried out a large and fruitful artistic and educational work. The theater attracted to creative work many talented singers and musicians from among collective farmers, workers and intellectuals, many of whom won wide recognition from the audience. In just two

months in 1942, the theater showed 37 performances in Tashkent, which were watched by 31,400 spectators [8].

In collaboration with the collectives of art workers of Uzbekistan, the evacuated theatrical collectives served the population of cities and regions of the republic and carried out massive patronage work in military units, hospitals and new buildings. Military patronage during the war resulted in a vivid manifestation of the high patriotic and international duty of all art workers. Suffice it to recall that in 1942 alone, 14 creative brigades went to the front from Uzbekistan, which included representatives of the multinational Soviet art.

In difficult conditions, concerts of the brigades of the Uzbek State Philharmonic Society headed by the People's Artist of the Uzbek SSR Mukhiddin Kara-Yakubov were held at the forefront of the Western Front, a brigade led by Gavkhar Rakhimova performed on the North-Western and Kalinin Fronts. Concerts of teams headed by People's Artist of the USSR Halima Nasyrova and People's Artists of the Republic Tukhtasyn Jalilov and Tamara Khanum [9] were held with great success.

During the Great Patriotic War, Tamara Khanum gave concerts the entire front, 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. Heads of state, prominent politicians, artists, public figures considered it an honor to see Tamara Khanum's performance and to meet her personally. Composer Isaak Dunaevsky wrote: "You invite me to sunny Uzbekistan. Thank you! But any country, any place where you and your wonderful art are located, will be sunny!" [10].

All creative and in general life plans of Rozia Karimova, one of the most wonderful, most famous dancers, were interrupted by the war. Echelons with evacuees and wounded

began to arrive in Tashkent. Many artists thought that their work in art was over and were ready to do any other work that the Motherland needed at that moment. But it turned out that in the harsh war years, art has a strong emotional and ideological impact on an audience in dire need of bright, joyful impressions. Tamara Khanum has already left for the front with her ensemble. During this period, a special team of artists was created under the leadership of Gavkhar Rakhimova. And during the Great Patriotic War, Rozia Karimova, as part of artists from Uzbekistan, performed with concerts in hospitals and in front of the soldiers of the Red Army, first in hospitals in Tashkent, Urgench, Bukhara, and then on the fronts, including on the North-Western Front ... The stage site 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, aroused enthusiasm and had extraordinary success. The time of war gave a new impetus to the development of art and, in particular, the art of dance, prompting new forms of their embodiment.

For the artistic group, which included Rozia Karimova, in concerts at the front, the main program song was the song "Forward", written by the composer Pulatjon Rakhimov to the verses of Rozia's spouse, Nasrullo Okhundi. In 1943, as part of a group of Uzbek masters, she took part 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.

During the war, the trade union of art workers also intensified its work. Chef concerts in military units, front-line concert brigades, concerts in hospitals, visiting performances - this is not a complete list of events held by the union of art workers. The money for the

performances went to the defense fund. A large mass cultural work of the trade union of art workers was deployed in clubs and palaces of culture, which were under the jurisdiction of the trade unions.

Literature plays an exceptionally great role in the ideological, political, military and patriotic education of the working people, in the mobilization of all the forces of the people to defeat the enemy. The writers of Uzbekistan directed all their efforts and creative energy to create works worthy of our people. Many Uzbek poets, writers and playwrights went to the front to defend their homeland with arms in hand. Among them are Kh. Said, S. Dzhura, I. Rakhim, Sh. Rashidov, N. Safarov, Z. Fatkhullin, N. Mukhammedov, K. Islamov and many others [11]. Such prominent writers and poets of Uzbekistan as Hamid Alimjan, Gafur Gulyam, Mirtemir, Zulfiya, Hamid Gulyam, Turab Tula, Mirmukhsin, M. Shiverdin, V. Lipko, A. Kakhkhar, S. Somova and many others worked fruitfully. Writers and poets wrote about their native land, its history with excitement and soulfulness, glorified the glorious feats of Uzbek warriors and home front workers, glorified the greatest unity of the country's peoples in the global battle with the fascist enemy. The ideas of national courage and age-old patriotism began to dominate in the works. During the war years, interest in classical literature and folklore increased in Uzbek literature. To raise the spirit and shape the character of the people, literary figures skillfully used Uzbek folklore, saturated with the ideas of patriotism, humanism, friendship and heroism. For example, Sobir Abdulla wrote the work "Alpamysh and Aybarchin". The Institute of Philology, Literature and History in 1941 published the collection "The Defeat of the Enemy", "The Field of the Brave" from the cycle of the epic "Gurugly", in 1942 the collections "Gurugly", "The Brave", "The Brave

Tulak", collections that absorbed samples from folklore "Songs of love for the Motherland" and "Songs" [12]. A. Kakhkhar's stories "The Golden Star" and Oybek's novel "Navoi" written during the war years were of great importance, while during this period few prose works were created in Uzbek literature. But later Aibek was accused of idealizing the past and the image of Alisher Navoi. Even in the monograph by T.N. Koriniozov, published after Stalin's death in 1955, it is argued that "the author idealized the feudal past, modernizing the image of the great Navoi; in the novel there are many outdated foundations, there are elements of national narrow-mindedness" [13]. In the works created during this period, such qualities of our people as patriotism, humanism and tolerance were glorified. Despite the hardships of wartime, the government, although on a smaller scale, continued to repress the creative intelligentsia. During the war years in Uzbekistan, 18652 people were repressed (1937-1953), most of whom were the creative intelligentsia, which included both school teachers and teachers of higher educational institutions [14].

Many times Uzbek writers went to the front. In just 9 months (June 1941 to February 1942), 27 performances of writers and poets were held in the combat zone, 145 in military units, and so on. [fifteen]. Front-line trips inspired the masters of words to create patriotic works dedicated to the feats of arms of the Uzbek people. The poems of H. Alimjan, Aibek, G. Gulyam, whose poetic talent developed with unusual force during the war, were especially popular among the fighters.

In the development and enrichment of Uzbek literature, the stay of many famous Russian, Ukrainian, Belarusian, Moldavian and other writers evacuated to the rear during the war years in the republic was of considerable importance. At that time, there were about 200 prominent representatives of the country's

fiction in Tashkent, who worked in close relationship with Uzbek poets and writers [16]. Among them were A. Akhmatova, A.N. Tolstoy, B. Lavrenev, N. Virta, V. Gusev, Ya. Kolas, I. Utkin, L. Kvitko, N. Pogodin, K. Chukovsky, L. Kvitko and many others.

In November 1941, Anna Akhmatova arrived in Tashkent for evacuation, and this saved her from death. While in Tashkent, she wrote poems:

I haven't been here for seven hundred years, but nothing has changed

Everything is also pouring God's grace from indisputable heights.

The great poetess Anna Akhmatova claimed that no one would dare tell her that she was here in a foreign land.

During the war years, the activities of cinematographers of Uzbekistan were also subordinated to the interests of defending the Motherland, who in the shortest possible time rebuilt the creative and production processes of making films. At the very beginning of the war, a number of short and feature-documentary films were created, mobilizing the people for military and labor exploits. In mid-July 1941, the Tashkent newsreel studio released the Ordinal Uzbekistan newsreel (No. 26), which vividly and convincingly showed the patriotic upsurge of the Uzbek people, who vowed to work tirelessly for the defense of the Motherland, without sparing their forces, until the final defeat of fascism [17].

Filmmakers K. Yarmatov, N. Ganiev, Yu. Agzamov, S. Mukhammedov and others worked fruitfully and intensely during the war years. During the war, Uzbek cinematography rendered great industrial assistance to the Odessa film studio evacuated to Tashkent and film crews from Kiev, Moscow, Leningrad in creating a number of feature films: "Alexander Porkhomenko" (script by Vs. Ivanov, directed by LD Lukov) - a historical and revolutionary

film about the legendary divisional commander, "His name is Sukhe-Bator" (directed by I.E. Kheifits, and A.G. Zarkhi, with the participation of the Uzbek actor B. Khaidarov); "Man No. 217" (directed by M. Romm) [18].

Work in the Tashkent film studio of such prominent masters of cinema as Ya.A. Protazanov, M.I. Romm, G.M. Kozintsev, L.Z. Traugber, A.G. Zarkhi, I.E. Kheifits and others, contributed to the professional growth of Uzbek filmmakers, further development of the creative activity of Uzbek directors. As a result of the creative community of Uzbek cinematographers and masters of cinema of the RSFSR and Ukraine, a number of films were shot, which gained great fame in the country.

From the first days of the war, all detachments of the creative intelligentsia of Uzbekistan directed their efforts to create highly ideological works of art filled with patriotic pathos. They raised morale, aroused a surge of patriotic feelings, anger and hatred for the enemy, strengthened hope and faith in victory.

Strengthening and expanding the creative ties of workers of literature and art of Uzbekistan with leading masters contributed to the mutual enrichment and further development of culture, despite all the difficulties of wartime. Thus, Uzbekistan made a worthy contribution to the victory over the worst enemy of humanity - fascism. The sons and daughters of the Uzbek and other peoples of the republic heroically fought the enemy on the fronts of the Second World War, participated in the partisan movement. Millions of women, teenagers, retired workers, and others worked selflessly in the rear, producing ammunition, weapons, and uniforms for the fighting army. The creative intelligentsia - writers, poets, composers, artists, actors, singers, musicians and scientists worked tirelessly and created to raise the spirit of the entire people. Post-war generations living under a clear, peaceful sky honor our grandfathers,

fathers, and mothers with gratitude, who saved the world civilization from the "brown plague".

Conclusion

Now, when Uzbekistan is following the path of independent development and the formation of a democratic state, it is very important to preserve and strengthen the positive that contains the experience of the past, and above all, the high spirituality that was inherent in the generation that experienced all the hardships and hardships of war.

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