



SOCIO-CULTURAL LIFE OF UZBEKISTAN IN THE POST-WORLD WAR II

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Abstract:

This article analyzes the changes in the cultural life of Uzbekistan in the postwar years of reconstruction, the mistakes and shortcomings, the pressure of the center's great state policy on the cultural life of the republic.

Keywords: Culture, literature, art, theater, nationality, center, values, "pan-tourism", "pan-Islamism", repression.

INTRODUCTION

The first post-war period also went down in history as a period of great testing in the cultural life of the Uzbek people, especially when the party's ideological attacks were in full swing. During this period, efforts to create a single "Soviet culture" that contradicted the culture of all national republics had a negative impact on the culture of all the peoples of the USSR.

The national cultures were molded in a special mold and the parts that corresponded to the interests of the center were preserved. On the contrary, cultural masterpieces that embodied historical heritage, identity, and other similar national characteristics were persecuted as obsolete, bourgeois, idealizing the past, "pan-tourism," and "pan-Islamism" as a departure from Soviet culture in general. For this reason, in the post-war years, Uzbek literature, art and culture experienced a complex and controversial period of testing.

MATERIALS AND METHODS

During the war years, Soviet theaters reflected the theme of the war and everything under the motto for the front, in the postwar years, during the formation of Stalin's ideological regime, any art form was actively involved in promoting the policy of the Soviet state. On August 26, 1946, the Central Committee of the Communist Party adopted a resolution "On the repertoire of dramatic theaters and measures to improve them." Soviet plays were to take the stage first. With this decision, significant changes took place in the creative life of theaters. As a result, "harmful" work, such as the creation and promotion of opera, ballet and musical dramas based on "Farhod and Shirin", "Layli and Majnun", "Tahir and Zuhra", "Alpomish", "Gulandom" and other legendary folklore plots, was strongly condemned. As a result, the republic's theaters began to stage plays "promoting the Soviet way of life and its" advantages ". During this period, Uygun's poems such as "Song of Life", "Navbahor", Tuygun's "Love", "Happiness", Nazir

Safarov's "Oriental Morning" responded to this call. In addition, instead of national dramas, plays by M. Gorky "Meshchanlar", AN Ostrovsky "Thunder", NV Gogol "Inspector" were staged [3].

During the war, the Muqimi Musical Drama Theater staged dozens of musical dramas, such as "Tahir and Zuhra", "Ravshan and Zulhumor", "Oshiq Garib and Shohsanam", "Farhod and Shirin", "Alpomish", "Navoi in Astrabad". However, shortly after the end of the war, another wave of terror erupted across Uzbekistan. Many scientists and cultural figures have also been unjustly accused, as the repressions of these years have been mainly aimed at restricting the people's right to cultural and spiritual heritage. For these repressions the decisions of the Central Committee of the CPSU (b) on the magazines "Zvezda" and "Leningrad" (1946), "On the repertoire of drama theaters", "Big Life", "On the Great Friendship Opera" (1948). served as an ideological basis [4].

Based on these decisions, the editors of Sharq Yulduzi and Zvezda Vostoka magazines were also severely accused of national restrictions. Naturally, all of these decisions and instructions were taken for execution as a guiding document. As it was noted in the press of that time, these documents were to serve the most ruthless measures to uproot nationalism and localism, to praise the feudal past, to serve bourgeois culture, to uproot religious fanaticism. Scholars in all fields were required to modernize the intelligentsia, to study and popularize the Soviet reality, and to unite the entire population around the Stalin-led party and the Soviet state. During the development of these decisions in Uzbekistan, the editors of Sharq Yulduzi and Zvezda Vostoka magazines were also accused of national restrictions. As a result, the party authorities found some writers, who found serious ideological errors in the creative work of poets, to accuse them of maliciously idealizing the feudal past in national constraints and kneeling in front of the old feudal culture. In particular, Oybek, Abdulla Qahhor, M. Boboev, U. Rashidov, Mirtemir, M. Shaykhzoda and



other poets and writers were persecuted. Oybek's epics dedicated to Amir Temur and Bobur remained unfinished. Even after the writer's death, the communist ideology did not allow these epics to be published in the last volume of a 20-volume collection of perfect works. At the same time, opera, ballet and musical dramas based on "Farhod and Shirin", "Layli and Majnun", "Tahir and Zuhra", "Gulandom" and other legendary folklore plots were banned. Many concert organizations and theaters have also been accused of distributing "old archaic music and mournful songs." At party meetings, it was criticized that "the musical art of Uzbekistan lags behind life, and does not fully serve the goals and objectives of educating the Uzbek people in the communist spirit." The party bodies of the republic, relying on the instructions of the center, began to attack the creative intelligentsia, whose worldview and creativity do not correspond to the party's ideology. They were accused of "bringing" nationalist ideas into their works. Writers and poets who covered medieval folklore and pre-Soviet history were accused of idealizing the past and labeled "nationalists." On June 25, 1949, the work of Uzbek writers was discussed in the bureau of the Central Committee of the Communist Party of Uzbekistan. The decision of the meeting strongly criticized Abdullah Qahhor's work "Koshchinor lights". The writer Mirkarim Osim was described as "a person who is not free from political distrust, nationalism and misconceptions." The dictatorship was not limited to discrediting and denouncing free-thinking Uzbek intellectuals. Many of them were persecuted, imprisoned, or exiled. In general, in the late 1940s and early 1950s, the next phase of mass repression of the Stalinist cult took place. As a result of these repressions, 3,778,234 people were imprisoned in the USSR from 1930 to 1953, and they were declared enemies of the people. Of these, 786,098 were shot. From 1937 to 1953, 100,000 people were arrested and imprisoned by the NKVD "trio" in Uzbekistan, and 15,000 of them were shot [9]. The repressions and imprisonments that took place in Uzbekistan during this period were also supported by the leaders of Uzbekistan at that time. Yusupov and N. Muhitdinov did not remain indifferent, but expressed their protest. In particular, Usmon Yusupov wrote a letter to Stalin on this issue and expressed the following views. "People's Commissars of Internal Affairs (NKVD) have serious shortcomings and violations," he said. Mass arrests were forced, and in many cases, they were not sufficiently substantiated. A competition was announced at the People's Commissariat of Internal Affairs, its district offices, for even the most arrests. This paved the way for unjustified arrests." [10] Especially NA Muhitdinov, who led Uzbekistan in

1955-1957, made a great contribution to the rehabilitation of the victims of repressions. After Stalin's death, the process of justifying those who had been unjustly persecuted began. During this period, about 40,000 Uzbeks were acquitted.

Despite the violent policies and repressions of the Soviet regime, Uzbek writers and artists did not stop their work. However, in the works of many of them, such qualities as the influence of the ideology of the Communist Party, the glorification of the Soviet way of life were also reflected. Nevertheless, works imbued with an artistically mature strong creative spirit were also created.

The USSR Council of Ministers adopted a resolution "On measures to reduce state subsidies to theaters and improve their financial situation" on March 4, 1948. According to this decision, the amount of funds allocated for the development of state theaters has decreased significantly. Due to financial difficulties, theaters were closed [12]. This can also be seen from the following evidence. If in 1940 there were 45 theaters in Uzbekistan, in 1950 their number decreased to 20 [13]. During this period, there were significant changes in Uzbek literature. In post-war Uzbek poetry, a number of collections of poetry have been created praising the creative work carried out in peace, glorifying the friendship of peoples, as well as singing pure human feelings such as love, fidelity and devotion. Gafur Gulam's "Guldasta", Maqsud Shaykhzoda's "Tashkentnoma", "Chorak asr devoni", Mirtemir's "Qaldirgoch", Zulfiya's "Yuraginga yaxin kishilar" were especially popular among students [14].

CONCLUSION

In the first years after the war, Uzbek writers were also very successful. However, while the repressive policies of the Stalin era had a serious negative impact on the work of the creative people, the requirements of the post-war period of peaceful construction also imposed on artists the responsibility to create on new themes.

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