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COVERAGE OF THEATER ACTIVITIES IN UZBEK NATIONAL PRESS DURING WORLD WAR II

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ABSTRACT

The services of the theater groups in the republic in the years of the Second World War in mobilizing the people to fight against fascism, providing cultural services to the population and thereby further increasing the productivity of labor are scientifically covered in this article based on the information in the Uzbek national newspapers published during the war.

KEYWORDS

World War II, theater groups, the Muqimi Theater, the Hamza Theater, the Opera and Ballet Theater, regional theater groups, wartime plays.

INTRODUCTION

The role of the theater groups in Uzbekistan was incomparable in the victory over fascism during the Second World War. They have made a great cultural contribution to increase the labor productivity of the people behind the front, and to raise the fighting spirit of the Uzbek fighters at the front. Funds collected as a result of this activity were transferred to strengthen the defense of the country. There is a lot of information on the pages of the press about the activities of theater groups during the war years and their tours around the country.

With the beginning of the war, the question of subordinating everything in the country to the interests of the front came to the fore in the Soviet Union. Theater teams had the task of strengthening people's feelings of hatred against the enemy, explaining the essence of fascism, and further raising the fighting spirit. In the early stages of the war, the organization of concerts dedicated to defense took the lead in fulfilling this task. In this regard, the musical drama and comedy theater named after Muqimi, the Uzbek academic drama theater named after Hamza (now the Uzbek national academic drama theater) and

the Uzbek Opera and Ballet Theater (now the Alisher Navoi State Academic Grand Theater) made great contributions. Information about the field given in wartime newspapers can be a proof of this

According to the information given in the July 30, 1941 issue of the Kyzil Uzbekistan newspaper, the repertoire of concerts dedicated to defense in Tashkent by the musical drama and comedy theater named after Muqimi included «Miltiq», «Warriors», «Ukraine», «the song about Stalin» and included choruses. Theater singers Lutfikhanim Sarimsaqova, Shahodatkhan Rahimova, Nazira Nizgamova, folk singers J. Ghiyosov, Kh. Akhmedov, Jorakhan Sultanov, Ma'murjon Uzokov performed solo songs. Okhunjon Huzurjanov, a comedian person, took part in the concerts with humorous stories such as «Question-Answer» and «Shirvan Old Woman» aimed at exposing fascism. Playwrights Lohutiy, Chustiy and Sabir Abdulla began to write new plays for the theater on the theme of defense.[1] After reviewing the announcements of the theaters on the pages of the newspaper the «Qizil Uzbekistan», , two-part concerts were given at the Muqimiy Theater on July 20, 21, 26, 27, 31, August 3, 7, 10, 14, 17. The play «Tahir and Zuhra» was shown in the theater on days when the concerts were not given.

In addition, the team of the Muqimi Theater divided into brigades and provided cultural services to workers and collective farmers throughout the Republic. As evidence, according to the information given in the “Bukhara Haqiqati” newspaper, the 125-member creative team of the Muqimi Theater organized a tour to Bukhara in October 1941.[2] In January 1942, the artist of the Muqimi theater, national singer, Jamalqori Ghiyosov, came to Namangan region. Together with local artists, he performed the plays «Qurban Umarov» and «Tahir and Zuhra» and played the leading part in them.[3]

The concert repertoire of the Khamza State Academic Drama Theater team includes battle tunes and songs, as well as poems of call to action by Hamid Olimjon, Amin Umari, Oybek published in the press.[1]

According to the information given in the newspaper the « Stalin haqiqati», on August 6, 1941, the creative team of the Hamza Theater started its tour dedicated to the defense of the Motherland in the city of Namangan by staging the play «The Gunman», and during the tour they also showed the works Shakespeare's «Otello», «Bahodir», «Vatan», «Kholiskhan», «The rich man and his servant» to the people.[4]

Talented artists of the Uzbek State Opera and Ballet Theater such as Halima Nasirova, Mukarrama Turgunbayeva, Qori Yaqubov, Karim Zokirov, Boborahim Mirzayev, Nazira Ahmedova, Roziya Karimova, Halima Rahimova gave concerts urging the people to fight against the enemy.[5] On August 24, 1941, the 18-member troupe of the Uzbek Opera and Ballet Theater, consisting of Karim Zakirov, Abdugadir Ismailov, Fatima Borukhova, Fakhriya Jamilov, and others, toured Urganch and gave a concert dedicated to the defense of the homeland [6], Another 40-person brigade of the theater, under the leadership of Halimakhanim Nosirova, Mukarrama Turgunbayeva, and Boborahim Mirzayev, organized a 2-part concert program in Namangan region on August 26, 1941.[7] Due to wartime conditions, concerts were performed in the evenings during non-working hours.

During the Second World War, regional theaters were also active. They have increased the number of employees and the number of plays devoted to the theme of defense.

With the beginning of the war, the creative team of the Namangan regional theater started putting on Bil

Beloserkovsky's «Frontiers» and presented it to the residents of the region on July 11, 1941.[8], the agitators read and broadcast the news of the Soviet information bureau, episodes of the battle in the theater.

The Namangan regional Department of Art organized an ensemble of songs and foot games dedicated to the defense of the country under the regional Music and Drama Theater. The ensemble, which started its tour on July 29, performed in collective farms throughout the Fergana Valley. The repertoire of the ensemble includes the post-show «For the Motherland» and other performances.[9] During the same cotton picking season, the 55-member team of the Namangan Theater began to perform the play «Qurban Umarov» on a 15-day tour in the autumn of 1941 in Kosonsoy, Yangikurgan and Uychi regions.[10] The Namangan Theater, together with the regional Russian Drama Theater, the Uzbek State Philharmonic and the ensemble of the city's music school, organized a gala concert in March-April 1942, and all the proceeds from the concert were donated to the aid fund for displaced children.[11]

Analyzing the information given in the press, it can be seen that the theater group of Namangan region took an active part in public constructions in the republic. During 1942, it rendered good cultural service in the construction of the Uchkurgan, Chust canals, Khaqqulabad channel in the region. They were also involved in the construction of the North Tashkent Channel. A creative team of 25 people from the theater was also mobilized for the construction of Farhod HPS, which began in 1943.[12]

During the war, there was a period of creative growth in theater groups in all regions of the republic. For example, according to M. Sattorov, director of the Bukhara region State Theater, he told the newspaper «Bukhara Haqiqati» that before the war, the United

State Musical Drama Theater of Bukhara staged 5 plays in one season, but with the beginning of the war, their number increased to 9. The concert department of the theater is also enriched with new repertoires on the theme of defense. Theater artists Nematova and Bobokhanov, head of the concert brigade, organized concerts dedicated to defense throughout the region. [13] By the end of 1941, Sabir Abdulla's work «Tahir and Zuhra» began to be staged independently in the Bukhara regional musical drama theater. [14]

In the years of the Second World War, theater groups provided cultural services to the collective farmers in the process of raising labor productivity in agricultural works and implementing state plans.

In 1943, the failure of the cotton cultivation plan in the Uzbek SSR led to the strengthening of the cotton policy throughout the republic in 1944. In this place, the responsibility of theater groups in the country increased. As a result of this, the theater groups took the collective farms of the regions and regions under their leadership, carried out propaganda work to fulfill the cotton cultivation plan in time in 1944, and gave concerts in brigades. For example, the Muqimi theater group took the collective farmers of Surkhandarya and Bukhara region under their fatherhood and vowed to help in every possible way to fulfill the cotton plan. [15] Playwright Kamil Yashin wrote the play «Mother» that expresses the struggle of the Uzbek people in the field of cotton. The propaganda group of the theater, led by Lutfikhanim Sarimsaqova, gave 104 concerts in the districts of Bukhara region during one and a half months. Another group led by Tokhtasin Jalilov served in Khorezm and Karakalpakstan ASSR. [16]

In February 1944, at a meeting attended by about 800 employees of the Uzbek Opera and Ballet Theater and the Sverdlov Russian Opera and Ballet Theater, the two theaters took over Tashkent, Andijan and Fergana

regions to help them get a high cotton harvest. [17] The 15-person team of the theater, led by Khalima Nosirova, consisting of Karim Zokirov, Nazira Akhmedova, Halima Rahimov, and others, came to Namangan region in September 1944 to provide artistic support in the promotion of cotton cultivation. [18]

In order to further develop the cotton industry, the rendering artistic services to agricultural workers was intensified in Samarkand region. as other groups, a total of 21 art brigades gave concerts to collective farmers in the fields.[19] The service of theaters in this regard is not limited to giving concerts or plays. During the war, they took an active part in such things as preparing wall newspapers, «war leaflets», holding political talks, and assisting in the accounting work of collective farms. In addition, newspapers were read to collective farmers.

The performances staged during the Second World War can be divided into two groups. The first is the works created in the years before the war, and the second is the works created during the war. The works of the first type include «The rich man and his servant», «Poisonous Life or Victims of Love», «Farhod and Shirin», «Tahir and Zuhra», «Bahodir» written about the life of border guards, «Vatan» by Medevani, «Kholis Khan» and other works. These works were thematically diverse and corresponded to the Soviet ideology or were reworked accordingly.

With the beginning of the war, writers began to write works based on a strict thematic plan, i.e. works dedicated to the defense of the homeland. Poet Tuygun's «Daughter of the Motherland», Sabir Abdulla and Chusti's «Brave Family», Yuriy Arbat and Nikolay Zvezdin's «Fight against enemy paratrooper saboteurs», Mikhail Yanovsky's «The First Day of the Attack» and other one- and two-act plays were written and submitted to theaters.[20]

“Qurban Umarov” written by Sabir Abdulla and Chustiy, «Revenge» by Shorakhim Tuygun, Amin Umari and others, «Davron Ota» (1942) by Uygun, Sabir Abdulla, Chustiy and Kamil Yashin, «Nurkhan» by Kamil Yashin, «Death to the Invaders» (1942), Hamid Olimjon's «Muqanna» (1943), Turob Tola and Ahmedov's «Vafa», Uygun and Izzat Sultan's «Alisher Navoiy» [21:526] were created during the war years. In 1944, as a result of the cotton theme coming to the fore, we see an increase in the number of plays dedicated to the development of the industry. During the first four months of 1944, Uzbek playwrights created a number of works dedicated to the selfless work of collective farmers in the cotton fields. For example, Kamil Yashin's «Mother», «Oftobkhan», Sabir Abdulla's «Sevaman», Uygun's «War and Peace» (dedicated to the zeal of old collective farmers in the fields), Tuygun's one-act drama «Brigada» his works were presented to theater groups.[22] Writers from Samarkand, Sharof Rashidov and Hakim Zohidov, wrote the play «Azamat» about selfless workers in collective farms.[23] In 1944, Uygun's comedy «Qaltis Hazil» was staged by Hamza Theater. This work also set itself the task of showing the struggle of the Uzbek people for cotton.[24]

During the war years, these works called upon the working people in all spheres of society to work more intensively and to show selflessness for the defense of the homeland.

During the war, one of the performances that increased the spirit of self-sacrifice and patriotism in the population was the play «Qurban Umarov». On September 3, 1941, the Mukimi Theater was the first to stage the play «Qurban Umarov» by the playwright. The play consists of 6 scenes in 4 acts and is dedicated to the brave warrior of the Uzbek people, Qurban Umarov.[25] The play «Qurban Umarov» was

considered valuable for its wealth of impressive scenes. Chairman of the Presidium of the Supreme Soviet of the Uzbek SSR, Yoldosh Okhunbobayov, awarded Ali Ashur Yusupov, a musician of Muqimi theater, for skillfully performing the play «Qurban Umarov» and gave the title of Honored Artist of Uzbekistan SSR on October 16, 1941, by the order of the Presidium of the Supreme Soviet of the USSR.[26] The play «Qurban Umarov» was included in the repertoires of all theater groups in the republic.

During the war years, the play «Tahir and Zuhra» was well received by the audience. It is said that the removal of the play «Tahir and Zuhra» from the repertoire at the meeting dedicated to the discussion of the repertoire of the Muqimi Theater in 1943 led to a decrease in the number of viewers.[27] This work, which is considered an ancient folk epic, was reworked by Sabir Abdullah in accordance with the Soviet ideology. In connection with the performance of the play at the Khorezm region theater, in an article published in the newspaper «Khorazm Haqiqati», the poet Egam Rahim wrote about the importance of the play during the war, “The love problem of Tahir and Zuhra was inextricably linked with the people’s revenge against the enemy”.[34:83]

This period is also significant for the writing of the historical drama «Muqanna». The historical drama «Muqanna» was staged for the first time in September 1943 at the Academic Drama Theater named after Hamza. Famous Uzbek actor Abror Khidoyatov played the role of Muqanna, the main character of the play, and Sora Eshontorayeva played the role of Guloyin.[28] It is known that the Soviet government pursued a policy against embodying the history of peoples, especially the Uzbek people. However, due to the war, this issue was postponed a little. It was said about the work in the article of «Qizil Uzbekistan» newspaper,

published on September 19, 1943, “The occasion of the staging of the drama «Muqanna» lead our patriotic nation to look at its glorious past, to embody the most wonderful qualities of the heroes of this past, that is, to make history serve the struggle in the Second World War.»[28]

During the war years, it can be seen that the weight of national stage works in theater repertoires increased significantly. It is probably for this reason that in 1944, the Art Affairs Committee of the USSR recommended the Republican Art Affairs Department to include dramatic and musical works on the theme of the Second World War, Russian classics and plays of Russian dramatists of the war period in the repertoire of theaters. He recommended to supplement the programs of organizations that give concerts with works of Russian and Western European composers. [29] After this decision, the Uzbek State Opera and Ballet Theater staged the opera «Carmen» by the French composer Georges Bizet. [30]

In the years of the Second World War, Uzbek theaters rose again in their stage of development. The number and variety of national stage productions increased. The Soviet government, which well understood the importance of theater in defeating the enemy, paved the way for their development to a certain extent. Analysis of newspapers published in the Uzbek language shows that these processes intensified, especially in 1944.

For example, on February 14, 1944, the Tashkent Institute of Theater Arts was established in order to train highly qualified directors, artists and theater experts for Uzbekistan, Tajikistan, Turkmenistan, Kazakhstan and Kyrgyzstan. [31]

The number of theaters began to increase. In January 1944, the Committee of Arts under the USSR Central

Committee decided to establish the Uygur musical drama and comedy theater in Andijan, the Uzbek musical drama and comedy theater and the Russian drama theater in Samarkand.[32]] Later, in August 1944, the committee decided to expand the network of theaters in Uzbekistan, the Uzbek Drama Theater of the Tashkent City Council, the Theater of Farhod Construction, the Russian Theater in Andijan, Namangan, Kokan in 1944-1945. , Samarkand, Bukhara, Tortkol and Andijan, it was decided to open a theater of young audiences. In addition, new educational institutions were established in the Republic - a ballet school, an artist school, a seven-year music school, studios at the Namangan, Samarkand and Karakalpak theaters, opera and choreography studios at the Tashkent Opera and Ballet Theater.[29] The establishment of theaters in the regional centers of the republic increased. In particular, theaters were established in Tomdi and Karakol regions of the region in 1944 by the decision of the executive committee of Bukhara region.[33]

CONCLUSION

Based on the results of the research on the activities of Uzbek theaters during the Second World War, the following conclusions can be reached:

- With the beginning of the war, there was a sharp change in the repertoires of theater groups. They have increased the number of works on the topic of defense;
- The theater groups were divided into brigades and organized tours both at the front and behind the front to increase combat and labor productivity;
- The theater groups donated the proceeds from the concerts they organized to the defense fund, providing for displaced children, as well as other areas;

– During the war, theaters of the region also took an active part in the field of rendering cultural services to working people. They organized tours to regions in the territory or neighboring regions. Regional theaters also took an active part in public constructions implemented in the republic;

– Throughout the war, the domestic activity of theaters was aimed at increasing labor productivity in all sectors of the national economy. In 1944, as a result of the strengthening of the cotton policy, the number of tours organized by theater groups to collective farms and state farms in the republic increased, and on the other hand, it also caused the theme of cotton to come to the fore in their repertoires;

– In the years of the Second World War, the number of employees in the theaters increased, and the productions of stage plays singing the battle and work, and the spirit of victory, were multiplied. As a result of this, performances such as «Qurban Umarov», «Death to the invaders», «Nurkhan», «Muqanna» appeared on the stage. At the same time, the works of Russian and European authors urging the people to fight against the enemy were staged and shown in theaters.

As a final conclusion, it should be said that during the war years, theaters in the republic made a worthy contribution to the great victory over fascism by selflessly working to increase the spirit of love for the country and hatred for the enemy.

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