

Cultural relations of the Uzbek SSR with African countries

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Abstract: The victory of the USSR in the World War increased its international status as the first socialist state and opened up new opportunities for establishing comprehensive relations between states. The scale of the USSR's international cultural relations led to the gaining of independence and the emergence of Asian and African countries on the world stage in the early 1960s.

Keywords: World War, USSR, "Soviet person," "Soviet culture," and "USSR - our common home", "Friendship and Cultural Relations of the Soviet Society with Foreign Countries.

Introduction: It is known from history that the issues of establishing and developing international cultural relations depend on socio-political stability, ensuring peace and security in peaceful countries.

It would not be a mistake to say that an important factor that allowed such an increase in attention to the foundations of humanism in artistic and scientific creativity was the weakening of the ideological pressures of the totalitarian regime in the early period of the war. As a result, despite ideological restrictions, cultural workers worked selflessly inside the country. In particular, looking at the chronicle of cultural life on a republican scale, it can be said that the science, culture, and art of Uzbekistan were subordinated to the interests of preserving the totalitarian regime.

Following the end of World War II, transformational processes occurred on the geopolitical map, and a new system emerged in the politics of international relations. In this process, the Soviet Union developed tools to establish its own coordinates in the new system and regulate external relations.

Cultural ties continued to develop from 1945 to 1991. This period encompasses the time from the end of World War II until the emergence of independent states. The typical pattern observed in the series of cultural exchanges between the Soviet state and other countries after the war reveals that the main ideological aim was to promote Soviet ideology in other

countries of the world through these cultural connections.

METHODS

Therefore, a strategy for implementing the following measures in this area has been developed:

- to provide national republics with more opportunities to establish cultural ties with foreign countries in order to prevent the beginning of the process of national self-awareness;
- A strategy to increase the involvement of national republics in promoting the idea of being nationally-oriented in form while socialist in content within foreign cultural relations, and in propagating the essence of the concept of "non-capitalist path of development" in the transition to socialism;
- A tactic for effectively utilizing cultural ties among peoples to create a culture imbued with state ideology and to instill concepts such as "Soviet person," "Soviet culture," and "USSR - our common home" into the consciousness of the peoples of national republics.

This programmatic approach was implemented through practical measures in two ways:

The first was aimed at imparting a unified socialist character to the national cultures of the republics that were part of the former Soviet Union, while the second was directed at promoting this "Sovietized" culture in foreign countries that had directly chosen the path of

socialist development and were not opposed to Soviet government policies.

The essence of such cultural cooperation began to find its practical expression in the promotion of world culture, without exception, in cultural relations with foreign countries.

The main goal of each cultural meeting was to promote the ideological, political, and socio-economic goals of the Soviet state through culture and art.

RESULTS AND DISCUSSION

The peculiar "advantages" of such a path for the ruling party were the ease and positive result of absorbing these ideas through theaters, music, singing art, cultural and educational events, which are considered the spiritual foundation of every nation.

In February 1958, a All-Union conference was held by the Soviet Society for the Establishment of Cultural and Friendly Relations with Foreign Countries, at which a decision was made to establish the Soviet Society for Friendship and Cultural Relations with Foreign Countries (SSOD).

The conference agreed to establish a House of Friendly Ties with Foreign Countries in Moscow for this union. It was determined that this institution would serve as a supporting organization for the activities of the Soviet Friendship Society. Initially, the Union voluntarily established friendly and cultural ties in the field of science and culture with individual organizations, institutions, institutes, and committees of the states. Each member of the organization had its own task and was able to contribute to the development of international relations with countries of a certain nature.

The program of the meeting organized by the Union of Composers of the USSR and the Ministry of Culture of the USSR was announced at a press conference in Moscow. The symposium will be attended by leaders of the UNESCO International Music Council and guests from 25 countries. In addition to the scientific component, the symposium program includes traditional music concerts and musical evenings featuring works by contemporary composers that reflect the unique national characteristics of Eastern cultures.

In the period following World War II, the art of dance was refined and significantly improved within the system of cultural exchange. Notably, in the postwar years, several substantial changes in the fine arts sector influenced the gradual development of Uzbek dance art, giving it content and essence that aligned with the demands of the era. Consequently, changes in social life, including those in the artistic sphere, were

implemented under the banner of Soviet art, which was brought to the forefront in the country.

Uzbek dance art began to be widely promoted in the system of international cultural relations in the second half of the 20th century, more precisely, in the 1950s.

In the period from the post-war years until the 1970s, Uzbek art and culture were characterized by the predominance of a spirit and ideology aimed at fostering the development of interethnic relations.

From 1945 to 1991, the dance direction of art developed and evolved in close connection with the socio-political, cultural, and spiritual life of the republic. Additionally, this field also actively participated in international relations.

According to the All-Union Conference of the Soviet Society for Friendship and Cultural Relations of the Central Committee of the CPSU with Foreign Countries: "Friendship and Cultural Relations of the Soviet Society with Foreign Countries are aimed at strengthening friendship, trust, and mutual understanding in cultural relations with the peoples of the USSR, understanding each other through acquaintance with the history, economy, culture, science, and way of life of the peoples of the world, establishing ties between large public groups, and exchanging experience in the creative activities of peoples."

The victory of the USSR in the World War increased its international status as the first socialist state and opened up new opportunities for establishing comprehensive relations between states.

During this period, the Soviet Union's policy of establishing cultural ties with foreign countries was implemented in the following areas:

- cultural ties with capitalist countries;
- cultural relations with socialist countries;
- the activity of cultural relations with countries on the path of socialist development.

Cultural ties, carried out within the framework of these directions, have acquired different significance in terms of their essence and political views.

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