

Activities of Cinema Masters in Uzbekistan during the Great Patriotic War

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Abstract: The article highlights the activities of the masters of cinematography who reflected the cultural heritage of the Uzbek people, historical processes and the life path of historical figures. Also, the article analyzes the creation of newsreels, military film collections, short film concerts and feature films created during the war.

Keywords: World War II, Great Patriotic War, art, cinema, evacuation, short film, concert film, filming, directing, acting, films.



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1. Introduction:

The Great Patriotic War, which broke out in 1941, left a deep mark on the history of all the peoples of the world who participated in this large-scale conflict. Uzbekistan, which at that time was part of the former Soviet Union, played a significant role in military events, providing significant support to the front and making an irreplaceable contribution to the victory over fascism. The rear efforts of the republic fell on the most important tasks - providing the army with food, raw materials and military equipment, as well as the evacuation of industrial facilities, scientific institutions, libraries, museums, educational institutions and the population from the western regions of the country to Uzbekistan.

During the war, Uzbekistan became an important center where efforts were concentrated to mobilize labor resources, which made it possible not only to support the front, but also to develop the economy during a difficult period. Many citizens of the republic, regardless of age and gender, stood up to defend their common homeland, fighting on various fronts, showing courage and heroism. In this article we will consider key aspects of the activities of the film industry of Uzbekistan during the Great Patriotic War, emphasizing its strategic and spiritual significance.

The President of Uzbekistan announced that previously secret archival documents and materials, the use of which was prohibited, are now open to researchers. At the same time, cooperation with archival institutions, museums and foundations, as well as with historians, specialists and the public of the republics of the former Union and other foreign countries, intensified. As Shavkat

Mirziyoyev noted: “As a result of the research, new important information has been obtained today about the participation of our people in the Second World War and the heroism of our ancestors, and their results are covered in the media, new books and albums.” There is every reason to say that a new stage has begun in the study of the history of Uzbekistan during the Second World War.

2. Methods:

The research methods used in this article were validity, systematicity, comparative analysis, analysis-synthesis and statistics.

3. Core part:

The people of Uzbekistan, like the peoples of other republics, did not remain aloof from the terrible disasters and sorrows of the war. Therefore, the Uzbek people fulfilled their patriotic duty with dignity. The people of Uzbekistan actively participated in the fight against fascism. With the outbreak of the war, as throughout the Soviet Union, rallies and meetings were also organized by party organizations in Uzbekistan, political work and mass events began to develop widely. These tasks were mainly performed by radio, cinema, clubs, red corners, museums, libraries and public education workers.

During the war, Uzbek cinema was also under complete control of the party. The main topic was the details of the war and the reflection of the life of workers in the rear. The depiction of cultural heritage, historical events and the lives of individuals of the Uzbek people has escaped the attention of cinematographers. The patriotic theme has become a leading one in fiction and documentary filmmaking.

From the first days of the war, writers and poets, actors and artists, musical artists became active assistants in nurturing high moral, political and fighting spirit of home front workers and soldiers at the front. Literary and artistic figures played an extremely important role in strengthening the moral spirit of the people, in instilling in them such valuable qualities as courage, perseverance, and love for the homeland. Every writer and playwright, artist and composer, director and performer felt his responsibility to the people, fully understanding the enormous inspiring role of literature and art in the harsh and heroic years of the Great Patriotic War.

The military situation and the intense struggle of the entire people against the Nazi invaders made special demands on art. The activities of art institutions in Uzbekistan quickly restructured their work in accordance with wartime requirements. Artists of Uzbekistan and those evacuated to the republic from the western regions of the country worked hand in hand to fulfill the tasks put forward by the war.

Film workers faced a responsible and rewarding task. Films made at film studios during the war can be divided into four groups: film magazines, collections of war films, short film concerts and full-length feature films. In 1941, the Tashkent Film Studio published 43 film magazines. The film magazines “The Art of Ordered Uzbekistan”, “We Will Win”, “Front, We Are with You”, which reflected the work of workers in industry, construction, transport, agriculture, public irrigation construction, as well as the activities of workers in art, science and culture, were widely shown [1:17]. Since 1942, film collections began to be published, including “8-film collection”, “In the Ring of Hate”, “Dear Shores”. The “8-film collection” includes two stories, “Belgrade Night” and “Three Tankers.” The directors of these short stories are L. Lukov and N. Sadkovich [2:78]. The theme of patriotism has become the main theme in the art of cinema and theater.

During the war years, Uzbek filmmakers created a series of short films - film novellas, film stories, essays, satirical sketches, as well as several special films - concerts for front soldiers, such as “Front Friends”, “Longing for the Motherland”, “Concert to the Front” and others . Many short and feature films depicted heroic deeds on the war fronts.

Among the works of Uzbek cinema created during the Second World War, film concerts played an important role. They were assigned to the front and consisted mainly of dances and songs. To interest and entertain the fighters, they were enriched with interesting stories. In addition to the film concert staged by Uzbek directors, a second film was shot reflecting the nature and traditions of Uzbekistan especially for soldiers fighting at the front. Komil Yarmatov took part in the creation of the film, who came to the Tashkent film studio during the war years and took over the artistic direction, and the songs and dances were performed by artists of the Uzbek State Opera and Ballet Theater [5:2]. The documentary studio systematically sent five copies of each magazine to the front..

During this period, a group of outstanding figures in the country's cinematography worked at the Tashkent studio - Y. Protazanov, L.D. Lukov, E. Gabrilovich, I.E. Kheifits, N.A. Zachry and others. Together with famous Uzbek directors Yu. Agzamov, N. Ganiev, K. Yarmatov, S. Muhammedov, they produced 10 feature sound films, which were included in the golden treasury of national cinema. Among them, the sympathy of the people was won by "Man Number 217" by M. Romm, "Sukhbaatar" by A. Zarkhin, "Two Fighters" and "Alexander Parkhomenko" filmed in Tashkent by L. Lukov, "Nasriddin in Bukhara" and others [4:144].

Uzbek filmmakers revealed the misanthropic ideology of fascism, vividly and inspiredly showed high humanism and patriotism, courage and heroism of soldiers and home front workers, their unbending will and faith in victory over the enemy. The eighth (1941) and eleventh (1942) editions of the "Combat Film Collection" were created at the Tashkent film studio [6:141].

In addition, during the war years, jointly by Russian directors Yakov Protazanov (Honored Worker of Art of the Uzbek SSR, 1943), Mikhail Kranyansky, representative of Ukrainian cinema Daniil Delmutsy (Honored Worker of Art of the Uzbek SSR, 1944) and the great figure of Uzbek cinema Nabi Ganiev films "The Adventures of Nasriddin" (1946), "Tahir and Zuhra" (1945), "Alisher Navai" (1947) [3]. Despite the harsh everyday life of the war and post-war years, comedy films were shot in Uzbek cinema. Together with screenwriters V. Solovyov and V. Viktovich, director Y. Protazanov. They shot the film "Nasriddin in Bukhara". This film, rich in Uzbek humor, won the love of the people and took its rightful place on the world screen. On June 22, 1942, filming of the film "Khoja Nasriddin Effendi" began, given that the historical buildings of Samarkand played a large role in filming, which resembled the historical view of Bukhara [9]. Therefore, filming was carried out in Samarkand.

In difficult times, when there was a fierce war with the enemy on the fronts and all the forces of the people in the rear were mobilized for victory at the fronts, filmmakers were looking for ways to quickly and effectively develop. Resolving organizational issues in the short term has become an important task. One of these tasks was a plan to produce short films. The evacuation of film studios from the central regions of a large country to local studios, located in small premises, but with technical conditions, created new conditions for the work of local studios, which led to the effective production of short films using new technologies.

At the beginning of the war, short films "We Will Win" (M. Ismailiy, E. Smirnova, K. Yarmatov), "Fighting Friends" (script by Z. Markina and A. Katsovich, director N. Ganiev) were shot at the Tashkent Film Studio. To be more precise, the writer M. Ismaili took part in writing the literary script for the film "We Will Win," K. Yarmatov and Nabi Ganiev worked on the directing, the roles were played by A. Ismatov, N. Eshmuhammedov, L. Sarimsakova. Thus, the studio's first film dedicated to World War II was ready. The film did not use complex figurative and philosophical views, but used ideas that encourage courage and patriotism. After this film, Nabi Ganiev and N. Brunchugun shot the film novel "Battle Comrades", the screenwriters of which were Z. Markina and A. Katsovich. It reflected the spirit of solidarity and brotherhood of Uzbeks and Ukrainians.

Work was underway to film concerts. Concert films were created - "Concert to the Front" (1941), "Friends at the Front" (1942), "Gift of the Motherland" (1943), "Concert of the Five Republics" (1944). Film concerts were filmed by directors and screenwriters: N. Ganiev, S. Muhammedov, Uygun, K. Yarmatov, Yu. Azamov, Z. Sobitov, they starred such actors as A. Khidoyatov, Sh. Mullazhonova, Sh. Burkhanov, A. Annakulieva, H. Nosirova, Tamara Khanum, K. Zokirov, L. Sarimsakova, K. Yakubov, Zh. Sultonov, M. Uzakov, M. Turgunbaeva [7:43].

During the war, many filmmakers from Moscow, Leningrad, Kyiv and Odessa moved to Tashkent. The Odessa film studio was also transferred to Tashkent. During the war, about 200 film workers were evacuated to Uzbekistan. Among the masters of cinematography who came to the Tashkent film studio were Y. Protazanov, M. Romm, G. Kozintsev, L. V. Trauberg, A. Zarkhi, L. Lukov, I. Geifits and others [8:7]. The Tashkent film studio has produced a number of films in collaboration with other film studios. For example, together with the Kyiv Film Studio, according to the script of G. Maryamov and S. Nagorny and under the direction of director L. Lukov, the film "Mother" was shot, with the Odessa Film Studio, according to the script by I. Shpanov and A. Mikhailovsky, under the direction of V. Brown, the film "The Last bullet", based on the script by L. Solovyov and director A. Magaret, together with the Odessa Film Studio, the film "Sailors".

At one time, such geniuses of creating images entered the creative field as Malik Kayumov as an actor and cameraman, Nabi Ganiev as a director, Ergash Khamroev as a screenwriter and actor, Yuldash Azamov as a performer and director, Rakhim Pirmukhammedov in various roles, Sulaimon Khuzhaev as a director and actor. They adopted the experience of Russian artists who lived in Uzbekistan and created the first works "Star of the East". In the formation of truthful performing skills, Uzbek cinema adopted the advanced principles of realism of the acting school of K. Stanislavsky and creatively developed it in national conditions.

It should be noted that the work of the fathers of Uzbek cinema was continued by their students and followers. For example, Ergash Khamroev - who went to the front from the first days of the war, he was one of the first signs of Uzbek cinema, this man became known among his comrades as the intelligence officer "Moroz". After him, director Ali Khamroev and cameraman Davlat Khamroev, who continued their father's profession, also contributed to the formation and development of Uzbek cinema.

Another of these directors was Malik Kayumov, who filmed on the battlefield, even returning to his homeland for a short time and directed the film "Native Land" (1944). Also in his filmography there are such films as "A Mighty Stream" (1940), "On High Ground" (1940), "Great Power" (1940), "Blossom the Earth" (1941) and others. Malik Kayumov, like many representatives of his profession, served as a front-line operator during the war years. He was wounded twice and returned home disabled. However, Malik Kayumovich did not abandon the art of cinematography. Throughout his life, he made more than 400 documentaries, many of which received the highest ratings and awards in the field of cinematography. Malik Kayumov died in 2010 at the age of about 100 years. The cameraman was buried in his homeland in Uzbekistan.

With the release of such films as "The Oath", "Azamat", "Tahir and Zuhra", "Navai", "The Adventures of Nasriddin", "Daughter of Fergana" and with the arrival of new actors in Uzbek cinema, as a result of the first major achievements of national directing, dramaturgy in the early forties in Uzbek cinema, the foundations of an acting school were laid and the creative personnel of local cinema reached maturity. The rapid growth of Uzbek cinema, the complex and successful search for national directing is characterized by the fact that Uzbek cinema figures took live lessons from major masters who worked in Tashkent during the war. The formation and development of Uzbek film drama has always been associated with the name of local film actors. Successes and defeats in this area have always affected the fate of the performers.

During the most difficult years of the war, a number of resolutions were adopted to raise the ideological and artistic level of cinema and strengthen its material and technical base. In this regard, although some work was done, nevertheless, the lack of specialists and shortcomings in film equipment indicate that the work being carried out has not been fully thought through and that there are no specific conclusions about them. During the war years in Uzbekistan, in addition to achievements and successes in the field of cinema, there were also significant shortcomings. For example, work on some films was delayed, production costs were much higher than normal, a lot of low-quality footage was shot, and the training of national personnel was carried out inappropriately. During the war, cinema became a propaganda weapon for the Communist Party. In this regard, George Miller wrote: “Cinema was a means of mass propaganda and played a significant role in the history of the USSR, as well as in shaping the image of the Soviet Union at home and abroad.” The main factor in artistic and scientific development was the subsequent weakening of the ideological pressure of the dictatorial regime in the early days of the war.

In works of a humanistic orientation, both in Uzbekistan and throughout the country, less and less space has been given to glorification of leaders, idle talk, and officialdom. This alerted the ideological censors. At the top of the government, with the onset of a turning point in the course of the war, the mood began to increasingly manifest itself that on the ideological front there was an “underestimation and weakening” of ideological and political work among the masses. As a result, a rigid ideological process began to be established again, based on dogmatic ideas about the role of culture, primarily artistic, which, with the victorious end of the war and the transition to peaceful life with an increasing tendency, began to put pressure on all aspects of the spiritual sphere of society.

Stalin personally closely followed the latest in journalistic and fiction literature and watched films. Since 1944, his faithful ally A.A. Zhdanov focused on processing the country’s artistic intelligentsia. Beria also began to show increased attention to literature and art. Locally, leading ideological workers sought to sensitively grasp the opinion of the “top people” and actively implement their instructions.

4. Conclusion:

The years of World War II are an integral part of the history of the cultural life of our people. Despite the political and economic difficulties during the war, the development of Uzbek culture did not stop. On the contrary, it raised the spirit of the people and instilled confidence in victory over the enemy. Assessment and coverage of processes reflecting spiritual and cultural life, which was an integral part of the years of World War II, based on the ideas of national unity of independent Uzbekistan, is an important factor in raising a harmoniously developed generation and building a prosperous, happy society.

At the new stage of development of Uzbekistan, special attention is paid to the restoration of the rich historical heritage of our people, the development of high moral values, national specificity and centuries-old traditions, as well as the enrichment of national cinema and theatrical art. An important emphasis is on training young talents and realizing their potential. Currently, the leadership of our country is taking important measures to better satisfy the cultural and aesthetic needs of the population, develop cinema, theater and other forms of art, as well as provide comprehensive support to creative teams in creating works that reflect the bright pages of the history of our people and modernity.

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