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| Research Article

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Cinema of Uzbekistan During the Great Patriotic War: Ideas, Themes, Implementation

Safarova Zilola Safarovna
Karshi State Technical University, Uzbekistan, PhD in Historical Sciences, dotsent
zilolasafari0506@gmail.com

Annotation
The article highlights the activities of filmmakers 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 film magazines, combat film collections, short films and film concerts, full-length films created during the war years.

Keywords: World War II, World War II, fascism, evacuation, film industry, cinema figures, short films, documentaries, cinema, cameramen, film studios, directing, art, cast.

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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 indispensable contribution to the victory over fascism. The republic's rear efforts were the most important tasks - providing the army with food, raw materials and military equipment, as well as evacuating industrial facilities, scientific institutions, libraries, museums, educational institutions and the population from the western regions of the country.

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 in a difficult period. Many citizens of the republic, regardless of age and gender, began to defend their homeland, fighting on various fronts, showing courage and heroism. In this article, we will consider the key aspects of Uzbekistan's participation in the Great Patriotic War, emphasizing its strategic importance, the contribution of the people to the victory and the lasting impact of these events on modern Uzbek society.

The President of Uzbekistan noted that archival documents and materials that were previously classified and were not allowed for use are now open to visitors. Along with this, interaction with archival institutions, museums and foundations of the former Soviet republics and other foreign countries, historical scientists, specialists and the public has intensified. As Shavkat Mirziyoyev

noted: "As a result of the research carried out today, new important information has been obtained about the participation of our people in World War II and the heroism of our ancestors, its results are covered in the media, new books and albums." There is every reason to talk about the beginning of a new stage in the study of the history of Uzbekistan during World War II.

1. Methods:

The article uses such research methods as veracity, consistency, comparability, analysis-synthesis, statistics.

2. Main part:

Along with cultural and educational institutions, poets and writers, all representatives of the art sector, Uzbek cinema during the war years acted under the full control of party bodies. The main topic was the details of the battle and the life of working people inside the country. He "moved away from the attention of filmmakers describing the cultural heritage of the Uzbek people, historical events and people's lives." Films created during the war years at film studios can be divided into four groups: film magazines, combat films, short film concerts and full-length feature films. In 1941, the Tashkent Film Studio released 43 newsreels. The newsreels "Order of Uzbekistan," "We will win," "Front, we are with you" were widely shown. Film magazines reflected the work of workers in industry, construction, transport, agriculture, irrigation, workers in science and culture, art [1;p.3]. Since 1942, movie collections began to appear, including "8-movie collection," "In the ring of hatred," "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. The theme of patriotism became the main theme in the art of cinema and theater. [2;pp.7-8]. In general, the theme of patriotism has become the main one in the art of cinema and theater.

During the war years, Uzbek filmmakers created a cycle of short films - short films, short stories, essays, satirical scenes, as well as several special concert films for front-line fighters, such as Front Friends, Homesickness, Concert to the Front "and others. Many short and feature films narrated heroic deeds on the fronts of the war. 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, enriched with interesting plots. In addition to the film concert staged by Uzbek directors, a second film was shot, reflecting the nature and traditions of Uzbekistan specifically for soldiers fighting at the front. Komil Yermatov took part in the creation of the film, who during the war years came to the Tashkent film studio and took over the artistic direction, and the songs and dances were performed by artists of the Uzbek State Opera and Ballet Theater. The documentary studio systematically sent five copies of each magazine to the front. [3:2]. In general, assessing the peculiarities of the spiritual life of the republic during the difficult war, it should be noted that the works of art created during the war years were aimed at glorifying humanism in the life of the country's inhabitants.

During this period, a group of prominent figures of the country's cinematography worked at the Tashkent studio - Y. Protazanov, L.D. Lukov, E. Gabrilovich, I.E. Heifts, N.A. Zakhri and others. Together with famous Uzbek directors Yu. Agzamov, N. Ganiev, K. Yarmatov, S. Mukhammedov, they released 10 feature sound films that were included in the golden treasury of domestic cinema. Among them, the sympathy of the people was won by "Man at number 217" by M. Romm, "Sukhe - Bator" by A. Zarkhin, "Two Fighters" and filmed in Tashkent "Alexander Parkhomenko" by L. Lukov, "Nasriddin in Bukhara" and others. Uzbek filmmakers revealed the misanthropic ideology of fascism, vividly and inspired showed high humanism and patriotism, courage and heroism of soldiers and home front workers, their unbending will and faith in victory

over the enemy. At the Tashkent film studio, the eighth (1941) and eleventh (1942) issues of the "Combat Cinema Collection" were created. [4;p.141].

In addition, during the war years, together with Russian director Yakov Protazanov (Honored Art Worker of the Uzbek SSR, 1943), Mikhail Kranyansky, representative of Ukrainian cinema Daniil Delmutsky (Honored Art Worker of the Uzbek SSR, 1944) and the great figure of Uzbek cinema Nabi Ganiev films were shot "The Adventures of Nasriddin" (1946), "Tahir and Zuhra" (1945), "Alisher Navai" (1947). [5;p.93]. Despite the harsh everyday life of the war years, comedy films were shot in Uzbek cinema. Together with scriptwriters V. Solovyov and V. Viktovich, director Y. Protazanov. 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, the shooting of the film "Khoja Nasriddin Effendi" began, given that the historical buildings of Samarkand played a large role in the filming, which resembled the historical view of Bukhara. According to this, the shooting was carried out in Samarkand.

At the beginning of the war, short films "We Will Win" were shot at the Tashkent film studio. (M. Ismaily, E. Smirnova, K. Yromatov), "Fighting Friends" (script by Z. Markina and A. Katsovich, director N. Ganiev)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 direction, the roles were played by A. Ismatov, N. Eshmukammedov, L. Sarimsakov. Thus, the first film of the studio dedicated to the Second World War, was ready. The film did not use complex figurative and philosophical views, but used ideas that encourage courage and patriotism. After this film, N. Ganiev and N. Bryunchugun shot the film novel "Comrades in Arms," written by Z. Markina and A. Katsovich. It reflected the spirit of solidarity and brotherhood of Uzbeks and Ukrainians.

Work was underway to shoot films - concerts. Films concerts 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 shot by directors and screenwriters: N. Ganiev, S. Mukhammedov, Uygun, K. Yarmatov, Yu. Azamov, Z. Sobitov, such actors as A. Khidoyatov, Sh. Mullagonova, Sh. Burkhanov starred in them, A. Annakulieva, H. Nosirova, Tamara Khanum, K. Zokirov, L. Sarim-sakova, K. Yakubov, J. Sultonov, M. Uzakov, M. Turgunbaeva. [7;p.43].

During the war, many filmmakers from Moscow, Leningrad, Kyiv and Odessa moved to Tashkent. 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 Yu. Protazanov, M. Rom, G. Kozintsev, L.V. Trauberg, A. Zarkhi, L. Lukov, I. Geifits and others. Tashkent film studio made 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 of I. Shpanov and A. Mikhailovsky, under the director of V. Brown, the film "The Last Bullet," according to the script of L. S. Olovyov and director A. Magaret together with the Odessa film studio the film "Sailors". [8;p.7]

At one time, such image-making geniuses 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 as roles of various plans, Sulaimon Khuzhaev as a director and actor. They adopted the experience of Russian artists who lived in Uzbekistan and created the first works of the Star of the East trust. Uzbek cinema in the formation of truthful performing skills adopted the advanced principles of realism of the acting school of K. Stanislavsky and creatively developed 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 swallows of Uzbek cinema, this man became known among his

comrades as the Moroz scout. 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. With the release of such films as "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, drama in the early forties in Uzbek cinema, the foundations of the acting school were laid and the creative personnel of local cinema reached maturity. [9;p.16]. The rapid growth of Uzbek cinema, the complex and successful search for national directing are 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 been reflected in the fate of the performers.

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4. Conclusion:

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 to win at the fronts, cinematographers were looking for ways to quickly and effectively develop. Solving organizational issues in the short term has become an important task. One such challenge was the plan to produce short films. The evacuation of film studios from the central regions of the country to local studios located in small premises, but with technical conditions, created new conditions for the operation of local studios, which led to the effective production of short films using new technologies. The years of the Great Patriotic War are an integral part of the history of our people. During the war, despite political and economic difficulties, the development of Uzbek culture did not stop. On the contrary, he gave the people the confidence to "lift their spirits and win." The most important factor in raising a harmoniously developed generation, building a prosperous and happy society is the assessment of the processes that reflect the spiritual and cultural life that have become an integral part of World War II.

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