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THE CULTURE OF THE UZBEK SSR IN THE SECOND HALF OF THE 20TH CENTURY AND ITS ALIGNMENT WITH SOVIET IDEOLOGY

Keywords: Uzbekistan SSR, Soviet ideology, cultural integration, socialist realism, ideological influence, national culture, Soviet propaganda, post-war period, cultural transformation, artistic censorship.

Annotation: In the second half of the 20th century, the culture of the Uzbekistan SSR underwent significant transformations under the influence of Soviet ideology. The Soviet government pursued a policy of integrating national cultures into a unified socialist framework, prioritizing ideological conformity over traditional and historical heritage. Cultural policies enforced through party directives led to the promotion of socialist realism, censorship of national artistic expressions, and the suppression of works deemed ideologically harmful. The adaptation of Uzbek literature, theater, and other artistic forms to Soviet propaganda reflected the broader efforts to align the republic's cultural landscape with the political and ideological goals of the USSR.

The early post-war years marked a significant period of challenge in the cultural development of the Uzbek people. During this time, ideological pressure from the Communist Party reached its peak. Efforts were undertaken to establish a singular "Soviet culture" that did not align with the national traditions of the various ethnic groups within the USSR. This policy had a profoundly negative impact on national cultures, as traditional artistic and cultural expressions were subjected to strict ideological filtering. Only those aspects that aligned with the interests of the central Soviet authorities were preserved, while historical heritage and elements promoting national identity were systematically suppressed. Cultural treasures reflecting self-awareness and national uniqueness were labeled as "bourgeois tendencies," "idealization of the past," "pan-Turkism," or "pan-Islamism" and were subsequently persecuted as deviations from Soviet ideological principles. As a result, Uzbek literature, arts, and culture experienced a complex and contradictory period of transformation in the post-war years.

During World War II, Soviet theaters primarily staged plays that depicted war themes, adhering to the slogan "Everything for the Front!" However, in the post-war period, as Stalin's ideological system solidified, all forms of art were required to serve the political agenda of the Soviet state. On August 26, 1946, the Central Committee of the Communist Party issued a decree titled "On the Repertoire of Dramatic Theaters and Measures for Its Improvement." According to this directive, Soviet plays were to dominate theatrical productions, and creative activities were subjected to strict ideological control. This decree led to significant changes in theater arts, resulting in the denunciation of operas, ballets, and musical dramas based on legendary folklore themes such as "Farhod and Shirin," "Layli and Majnun," "Tohir and Zuhra," "Alpomish," and "Gulandam." These works were deemed ideologically harmful and were severely criticized.

As a result, theaters in the republic increasingly staged plays that promoted the Soviet way of life and its so-called advantages. In response to this ideological call, new plays emerged, such as

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"Song of Life" and "Navbahor" by Uygun, "Love" and "Happiness" by Tuygun, and "Eastern Dawn" by Nazir Safarov. Furthermore, national dramas were replaced with productions of classic Russian and Soviet literature, including "The Philistines" by Maxim Gorky, "The Thunderstorm" by Alexander Ostrovsky, and "The Government Inspector" by Nikolai Gogol. These changes reflected the broader process of Soviet cultural standardization and the systematic alignment of Uzbek cultural institutions with Soviet ideological imperatives[1].

During the war years, the Muqimi Musical Drama Theater staged dozens of productions, including "Tohir and Zuhra," "Ravshan and Zulkhumor," "Oshiq Gharib and Shokhsanam," "Farhod and Shirin," "Alpomish," and "Navoi in Astrabad." However, shortly after the war ended, Uzbekistan experienced another wave of large-scale ideological repression. This period of persecution primarily targeted cultural and intellectual figures, as the Soviet authorities sought to restrict public access to national heritage and spiritual values. Many scholars, artists, and cultural figures faced unfounded accusations as part of broader efforts to suppress expressions of national identity. These repressions were ideologically justified through a series of resolutions issued by the Central Committee of the All-Union Communist Party (Bolsheviks), including the 1946 decrees on the journals "Zvezda" and "Leningrad," the resolution on the repertoire of dramatic theaters, the decision concerning the film "The Great Life," and the 1948 ruling on Vano Muradeli's opera "The Great Friendship." These ideological directives served as the foundation for systematic cultural censorship, reinforcing Soviet control over artistic expression in Uzbekistan and further integrating its cultural institutions into the broader framework of socialist realism[2]. Based on these materials, the large-circulation illustrated magazines Shark Yulduzi and Star of the East were created.

And, of course, he will not make decisions and work as a coruler of the head of a high-quality Hajjarish. At the same time, he was known for helping residents of different countries and regions, as well as feudal lords, representatives of different cultures, bourgeoisie, religious ideologues and religious figures. The Stalinist People's Party and the Council of Modern Karatash called for active cooperation[3]. The resolutions of the Uzbek NGO Vostok Yulduzi and Zvezda Vostoka are to blame for the editorial journals as a national symbol.

Naizhada, the party organist, and sometimes ezuvchilar, the poets Ijodi Ishidan, Zhiddi ijoavi, Hatolar topadigan, lived for thousands of years in an idealized feudal style, and Eski feudal lived in the idealized style of the old culture of kullarcha tiz Chukishda ayblaydigan. Jumladan, Oybek, Abdullah Kakhkhor, M.Boboev.Rashidov, Mirtemir, M. He was one of the most revered and revered imams and companions of the Prophet Muhammad (peace and blessings of Allah be upon him). Oybekning Amir Timur and Boburga bagishlangan told the story of tugallanmai.

The 20th chapter of the Book of Isaiah tells how he was killed in the Battle of Badr. Shu bilan birga's "Farkhod va Shirin", "Lily va Majnun", "Tahir va Zuhra", "Gulandom" and the fabulous folklore boshka are plots based on opera, ballet and drama musicals. Shuningdek, kupgina are the organizers of concerts and theaters "eski of archaic music and mungli the status of the model" by ayblandi chatganlikda. The Party of Kyrgyzstan "Uzbekistanning musicals the art of life" orkada Kolmokda, the Uzbek people's communist spirit education has served goals and objectives for a long time[4].

At the same time, according to the provisions of Sharia, the Islamic Sharia cannot be changed until it is changed. Among them are the works of "millatchilik", the ideas of "olib kirganlikda" by ayblandi. He was elected Chairman of the People's Assembly and the Government Council for People's Affairs in honor of Yeritib Bergan Yezuvchi and poet Utmishni Ideallashtirishda Ablanib, as well as "Millatchilar" Degan Markalar and Sri Lanka. On June 25, 1949, the Central Bureau of the Central Committee of the Communist Party of Uzbekistan discussed the issues of Uzbekistan. Abdullah Kahhorning criticized Kushchinor Chiraklari. "uvchi Mirkarim Osim esa" politician

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Zhikhatdan ishonchizlik, a nationalist who mistakenly thinks he got rid of the idiot kishi " adjective is a compliment[5].

Mustabid tuzum erkin fikrlaidigan disgraced Uzbek zelilarin, and with him koralasha bilangina cheklanib kovmadi, They cannot move or move. In general, the propaganda of the 21st century ended the 40th and 50th anniversaries, and Stalin personally participated in another public tour. 1930 Yildiz 1953 yilgacha 3778234 kamakka olindi and they declared the people the enemy." Shulardan 786098 kishi otib tashlandi[6]. 1937 Yildiz 1953 yilgacha Uzbekistan NKVD " took into account " 100 thousand villages of Olindi and Turli, 15 thousand ESA otib tashland[7].

While Uzbekistan also practiced oshirilayetgan katagan and kuma kamalarga, Uzbekistan was led by Onsha paytdag. Yusupov keyinchalik esa N.The surrounding turmadilar are landlocked, aksincha uzlaring does not agree with bildirdilar's opinions. Zhumladan Usmon Yusupov ushbu masala yuzasidaNstalin sought out bildirgan edi. "People's commissars (NKVD) have very limited powers and comply with the law. Berylgan olishlarga of a similar mass kamoka is asoslanmagan darajada kyolatlarda or koroleva. Ichky ishlar people's commissars, uning zoning and even kum Kamakka Olish announced a competition. Bu Isa Arli darajada asslanmai kamakka olish uchun keng yul ochdi" [8]. In 1955-1957, he worked in Uzbekistan on translations of N.A.Mukhitdinov's works into Uzbek. After Stalin's death, mass repressions began in the USSR. About 40 thousand people died in road accidents in Uzbekistan[9].

The Council for the indigenous seizure of politicians Hamda katagonlariga Karamasdan Uzbek adiblari, the head of state Uzbek ijodin Tukhtamadi. At the same time, as with other political parties, the Turmush Council also expressed its strong influence on the Communist Party. On this day, he went on Hajj to make a pilgrimage to Mecca.

On March 4, 1948, the USSR Minister adopted a resolution on the "State Subsidy Theater for mapping and regulating the financial situation of the measures taken." This decree establishes state theaters for the development of funds in excess of the Ancha kamaidi amount. Finances as a result of theatrical productions[10]. This may be proof that I do not know. If in 1940 there were 45 theaters in Uzbekistan, by 1950 their number had increased to 20 [11].

At the same time, other translations appeared in Uzbek literature. In Urshak-zade's poetry, as in tinchi-zade's poetry, the theme of love, love, love and sadism prevails. Among the poems of ainiksa Gafur are "guldasta", Masud shaikhzoda "Tashkent", "Chorak Assir devoni", mirtemir "Kaldiragoch", Zulfiya "Yuragimga yakyn" [11].

At the same time as Uzbek adiblar was killed in battle, Urushdan keingi also performed the knighthood ceremony. According to him, he was one of the first to take part in the fighting, but was unable to succeed in doing so, and he was one of the first to take part in the fighting, and he was one of the few who took part in the fighting.

Natija of the user Oybekning "koraimas B", Shuxratning "yillar Shinelli", Raximning And "love of the Year", Said Axmadning "Ufk" nasr finishing in asrlari yaratildi office. [12] Oybek uzining. in 1945, in Yaratilgan's novel "Navoi", bilan Uzbek adabietida is a Tarikha novel of the boshlab berdi genre. The main theme of Urushdan Suong's dramatic works was the labor world during the period of Kupgin and kozhokorlarning. This verse says that people living in Madinah do not have access to a plot of land and do not have access to a plot of land. Uygunning "Navbahor" (1948), Abdullah Kahhorning "The King of Suzana", shular jumlasiga kiradi[13].

Uzbek cinema began to take shape in the 20s of the 20th century, when films dedicated to the history of Uzbek cinema began to appear in Uzbekistan. The first Uzbek animated film released after the war was the film " Togir and Zurab"[14]. Directed by Nabi Ganiev, photographer Olingan, this film glorified not only the republic, but also the Union, as well as Chet Ellard. [15] Nabi Ganievning starred in the TV series "Nasriddinning Adventures" in 1946 and gained less fame.

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In 1947, the film "Alisher Navoi“ won the Komil Ermatov State Prize. In 1950, Uzbekistan organized the 25th Bagishlab International Film Festival in Uzbekistan in honor of the birinchi anniversary March, and the 12th Tashkent International Film Festival in honor of the filming of the studio's films “Alisher Navoi”, “Tahir va Zuhra”, “Ferghana kyzy”, “Azamat”, “Farkhod Chiraklary”, “Turt Darwazali Shahr”, Kabi art and feature films[16]. Also, in honor of the twenty-fifth anniversary of the Uzbek SSR in 1949, the chronicle film “Soviet Uzbekistan” was shot[17].

In the post-war years, the portrait genre developed in San'ati.Abdullayev was killed. Portraits of Lutfulla Abdullayev's contemporaries are kept in the library. His portraits of People's Artists of the USSR “Abror Kidoyatov (Othello Kidoyatov)Sora Eshonturayeva, dongdor Pakhtakor, meknat Kakramoni Nazarli Niyazov, Ulugbek adibi Oybek, academician Kori Niyazov, film director Komil Ermatov and many others are devoted to the inner experiences and personality of the artist.the riverbed is slightly branched, the riverbed is slightly branched.

In 1949, the Council of Ministers of Uzbekistan adopted a resolution” on the creation of the Union of Artists of Uzbekistan". Artists in the expressionist genre tended to strive for a realistic depiction of Soviet reality, while artists in the communist spirit tended to expressionism[18].

He was engaged in fine art during the period of yutuklar kulga kiritilganiga Karamai, and also produced a series of liquid ijodi, which also had disadvantages. Zhumladan: a number of works by Kuruk Buk-kekchilik, executed by tantanavorlik, the mascot of portrait painter yuzakichilik kabilar shular jumlasig kiradi. Despite the fact that in nature landscape lyrical landscape landscape visual art was strongly reinforced by Olgan, in general, he was initially committed to a relatively genre, but also an important genre. At the same time, Uzbek artist Urushdan Keying showed interest in the work of a laborious, patriotic, and social activist. In this case, this is Edi's requirement. However, it is necessary that, bearing in mind the direct leadership of the party, the government's policy-making council, achieve high-quality results[19].

In conclusion, the post-war reconstruction years were an extremely complex, challenging, and testing period in the social and cultural life of Uzbekistan. During this time, the social structure of the population was reorganized in accordance with the demands of the peacetime era. The severe consequences of the war were gradually mitigated, and through relentless labor, certain achievements were made in the national economy, leading to noticeable improvements in the standard of living. However, the economy of the republic remained unilaterally developed, subordinated to the strategic objectives of the central government. The interests of the Soviet center were placed above those of Uzbekistan and its people, pushing the republic’s socio-economic development and national priorities to a secondary position.

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