



THE POLICY OF REPRESSION IMPLEMENTED BY THE SOVIET GOVERNMENT IN THE 40-50s OF THE XX CENTURY AND ITS NEGATIVE CONSEQUENCES (in the example of Namangan region)

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ABSTRACT

This article describes the policy of repression pursued by the Soviet government in the 1940s and 1950s and its negative consequences on the example of Namangan region.

KEY WORDS: *the communist regime, ideology as an inhuman idea, repression, zullisonayn, qozikalon, "genious", nationalism, national limitation.*

INTRODUCTION

During the years after World War II, the idealists of the communist regime drew their attention on inculcating their ideological beliefs in the minds of ordinary people. Any belief or idea that did not suit to the norms of Soviet society was eliminated.

The first President of the Republic of Uzbekistan, I.A. Karimov, described the ideological position of the Soviet system as: "...The dictatorial regime, dominated by inhumane ideas, used all its ideological power, the mass media, and the entire education system to poison the minds of the people on a large scale. They rudely insulted people's national and religious feelings and distorted the historical truth. Not knowing one's own mother tongue, national traditions, culture, and history became a personal tragedy for many people..." [1, p.371]

MATERIALS AND METHODS

In the late 1940s and early 1950s, the dictatorial regime launched a wide-ranging attack on the "ideological field" and exerted its impact on, as written in "CPSU history", differently-minded creative and scientific intellectuals, "against the reluctance to critically evaluate the remnants of bourgeois views and attitudes, the retreat from Marxism-Leninism in science, literature and art". At those times VCP(b) CC had issued a number of decrees on the issues of art and literature in which many representatives of the country's creative

intellegensia were discredited for their distance from the principles of partisanship in artistic creation, for promoting "ideologylessness" and for "their attempt to separate literature and art from politics". Uzbekistan was not left out of this catastrophic process. In the process of implementing the directives of the Central Committee of the VCP (b) under the guise of combating "nationalism" in the late 40s - early 50s of the twentieth century, the dictatorial regime and its ideological institutions intensified the attack on the cultural heritage of the Uzbek people, committed atrocities against a number of representatives of the artistic and scientific intellectuals. [2, p.507]

The Soviet state developed guidelines that were strictly enforced in the territories under its control, as well as in the socialist countries established in Europe after World War II (Moscow, 06. 1947; Decree NK (003) 47).

On June 25, 1949, the problem of Uzbek writers was discussed in the bureau of the Central Committee of UzCP(b). The special consideration of this issue led to the discrediting of a number of well-known artistic intellectuals of the republic. It was stated that some Uzbek writers have "elements of nationalism, patriotism, widespread idealization of the feudal past, and slavery in the face of old feudal culture" in the decision on the matter under discussion by the Bureau of Central Committee.

The defamation of national artistic intellectuals, which began in the bureau of the Central Committee of UzCP, continued in creative organizations and in the press. In August 1951, the VI



Plenum of the Writers' Union of Uzbekistan was held. The report of the chairman of the plenum revealed ideological shortcomings in the work of some writers and poets. It was noted that "Serious ideological distortions in the spirit of bourgeois nationalism were especially characteristic of Turob Tola's work", "Sabir Abdulla's play *Alpomish*, which idealizes the feudal past, was harmful", the article written by I. Sultan about the first version of Oybek's novel "Breezes from the Golden Valley" consisted only of praise. The speeches made by the plenum participants were in such "revealing" spirit which included "gross ideological errors", deficiencies in the works of R. Bobojon, G. Gulyam, Zulfiya, Askad Mukhtor and a number of other writers and poets. [3]

The culmination of a large-scale political campaign to discredit Uzbek writers, poets and scholars was the 10th Plenum of the UzCP (b) on February 21-22, 1952.

The persecution of Uzbek scientific and artistic intellectuals in the late 1940s and early 1950s was a true manifestation of the arbitrariness and violence of that dictatorial regime. This system was the worst expression of Stalinism in its last years, its last mass repression of dissidents. National intelligentsia emerged as the representatives of "differently-minded people" in the republic who represent the interests of their people and fight relentlessly for the preservation of the spiritual heritage of the Uzbek people, its language, culture, centuries-old customs and traditions. Many of the patriotic representatives were compensated for their beliefs with their freedom, happiness, and even their lives during the years of dictatorial rule.

The late 1940s and early 1950s were the next stage of mass repression against the people by the dictatorial regime under Stalinism. These repressions affected 3,778,234 people in the USSR from 1930 to 1953, who were accused by law enforcement agencies of being "counter-revolutionaries" and "enemies of the nation," of whom 786,098 were shot.

The Uzbek writer Said Ahmad said: "...To subdue people, it was necessary to keep them in panic. Repression became handy in that case... As I lay in jail, I slowly began to understand" [4, p.174]

The bloody broom of the dictatorial regime was swept across Uzbekistan at that time. "In order to imagine the atrocities of 1937-1953, it is enough to remember that about 100,000 people were persecuted and 13,000 were shot in Uzbekistan". [5]

Among the victims of Stalinism were leaders at various levels, literary and scientific figures, teachers and journalists, workers and peasants, representatives of various classes and nationalities. In the century many Namangan artists such as Is'haq Khan Ibrat, Muhammadsharif Sofizoda, Usmon Nasir, Rafiq Mumin were subjected to repression in the 30s of the XX, many of the nation's

genuine talents became the victims of the next "cutting" policy of the Soviet government in the 40-50s of the XX century.

RESULTS AND DISCUSSIONS

Several poets and writers were unjustly condemned at the 10th Plenum of the Central Committee of UzCP (b) held on February 21-22, 1952. Among them was Nabikhan Khodjayev (Chusti) (1904-1983) in discredit. They expelled him from the Writers' Union on charges of ideologylessness as if he was glorifying the black eyebrows of her love, instead of praising the policy of the Communist Party. That is to say he was accused of writing baseless poems, of giving his son a "circumcision feast" that was considered to be a thing of the past, and of baseless and unsubstantiated allegations. In fact, the main idea of the poet's works was to form a pure sense of humanity, to lead people to knowledge and the truth of life.

Among the well-known poet of words, Sabir Abdulla, Khabibi, Charkhiy in the Uzbek ghazal poetry, the poet Chustiy lived in harmony with creativity throughout his conscious life, delighting the admirers of aruz and ghazals with his poems.

Nabikhan Khodjayev, Chusti, was born the family of weavers in Chust on February 20, 1904. His father, Nurillakhodja Valued literature and poetry most and wrote ghazals under pen-name Turobi. It was this craftsman, scholar, and poet father who taught weaving to his son, introduced creative literature, encouraged him to create, and gave feedback to his first exercises.

Nabikhan studied in short courses in Kokand. In the 1920s and 1930s, he held senior positions in rural administrations, collective farms, and the press unions.

From 1930s Chusti became known for his poems among people. His poems would frequently be published in the press. He actively involved in all irrigational constructions in the country from the late 30s. The pseudonym of the poet could often be heard in the songs played during the construction of the Great People's Hashar (voluntarily work with public) - the Great Fergana Canal. Chusti's name became more and more deeply ingrained in the hearts of the people. The poet himself used to always be with people. He helped the builders and gave them joy with his poems and songs in the construction of the Big Fergana, Tashkent canals, Kattakurgan, Kosonsoy reservoirs, Farkhod HPP.

Chusti mastered the classical poetry of the East. Therefore, he was invited to Tashkent to participate in the preparation of the great Uzbek poet, Alisher Navoi's anniversary in 1939. He actively took part in learning and publishing Navoi's works. He worked as a literary assistant and director of the Uzbek Musical Drama Theater named after Muqimi in Tashkent for several years.



During the war, which was invaded by the Nazi invaders, Chusti fought against the hated enemy with his pen and poetic voice, inspired people to heroism. In the post-war years, he worked as a researcher at the Institute of Language and Literature of the Academy of Sciences of Uzbekistan.

Chusti is a ghazal writer who continued the best traditions of our classical poetry and was distinguished by his resonant poetic voice. The poet, who possessed a great life and literary skills, successfully wrote in this genre, which had been going on for many years. According to Muhammad Fuzuli:

“The one which shows the power of the poet is ghazal

The one which raises the fame of the poet is ghazal”

Chusti was the poet who could render his feelings in ghazals and became famous for them. A noted literary scholar, Sharif Yusupov, expressed his true and sincere opinions about the poet’s talent. [6, p.229]

“The mother nature gifted him a strong delicate voice. Each work of this poet, who read his poems with great skill, was instantly translated from language to language, sung by composers, and performed with delight by the most astonishing singers”.

The elegy “the world of the speechless” has a special place among the author’s works. This large-scale wondrous work is distinguished by its efficacy and richness in philosophical thoughts. Anyone who reads or hears it will think, take another look at the past life, try to get rid of the flaws in his life, to correct the next step, if he can grasp the essence of the lines and draw the right conclusion. The work is full of wisdom and knowledge.

Chusti was a bilingual poet who also wrote a lot of poems in Tajik and translated many ghazals from Persian-Tajik.

The main occupation of Chusti, who died August 13, 1983, was literature until the end of his life. His scientific and literary heritage includes “Zafarnoma” (1939), “The old woman who entered Jannah alive” (1939), “Kiyiknoma” (1940) novels, “the Saber” (1943), “the Tulip Field” (1945), “the Passion of Life” (1951), “the Flower Season” (1969), “Ghazallar” (1978) collection of poems. He wrote plays “Karbon Umarov” and “Kochkor Turdiyev” with the co-operation of Sobir Abdulla and Komil Yashin during the war, was active in the process of compiling a dictionary of Navoi’s works. Chusti was a bilingual talent who was able to create masterpieces in both Uzbek and Tajik. He translated the works of Sadriiddin Ayni, Mirzo Tursunzoda, Sa’di, Jafar Iftihor, and Husrav Dehlavi from Persian-tajik into Uzbek. [7]

Another persecuted intellectual was Abdulhamid Mahdum Devona (1877-1953) from Chust.

In one of his poems, a favourite poet of most, Erkin Vohidov wrote with grief: “*Nekibdur Boburu Furqat Vatan hajrida ofg’onlar, Men ersam, voh, ne g’urbat-kim Vatanda bevatan bo’ldim*”. These fiery verses resonate in hearts as if they embraced the fate of our compatriot Abdulhamid Mahdum Abdurasul oğlu, whose poems were written under the pseudonym Devona.

A 12-page book in Arabic script revealed the first information about the owner of a huge creation that was lost in the storm of Soviet oppression. Here is the text on the very first page:

“We (*We*) was used instead of “*I*” in order not show immodesty in old Uzbek” wrote a number of adored poems as a remembrance of our dearest and the most respected person and presented them to brother Temirkhan. Every time they recite the Qur’an and dedicate it to their souls, they will be rewarded heavenly. From your brother Abdulmajid”.

The poet Abdulhamid Mahdum – Devona – was born in tepakurgan village of Chust district in 1877. First, he studied at an old school in the village and then Qozi Kalon mosque in Dozan makhalla. He received education in madrasahs in Kokand from the age of 12. One of them was Mir Arab Madrasah in blessed Bukhara where he studied for 10 years where he obtained the degree of hatmkarand worked as a judge in Chust afterwards.

After the revolution, the poet Devona became a foreigner, a patriot in his own homeland, suffered ever possible difficulty in the world. He was arrested like Sufizoda in 1930s... In the end of his life he lived in Jarariq makhalla, Oktabr region of Tashkent for a while. Abdulhamid Mahdum, a prominent scholar, was sent by the Muslim Religious Board of Uzbekistan in 1946 to work as an imam at the Sheikh Zayniddin Mosque in the Kokcha district, and in 1949 as a head teacher at the Mir Arab Madrasa in Bukhara. Those black shadows persecuted him again, thus arrested the poet once more in 1952. After a year in August, the poet died in Almalyk prison. [8]

Our generation inherited more than a thousand bytes of poetic legacy from Abdulhamid Mahdum [9, p.25]. His eldest son, Abdulmajid Mahdum, was the People’s Artist of Tajikistan. His second son, Karimjon, died in World War II in 1941. His third son, Abdulhamidov Temirkhan, worked as a tailor in Chust for more than fifty years.

Sometimes ordinary citizens were also repressed with trivial reasons. The case of Boymirza Mirzayev is a vivid example of this. In 1953, during Stalin’s funeral, all the loudspeakers in the country reported on the farewell moments with the “genius”. At that moment, everyone had to stand up for the last time to say goodbye to Stalin. At the same



time, Boymirza Mirzayev, the principal of School No. 22 in Namangan, joined the crowd despite his illness. However, he could not stand up and sat on a tree. For this action, he was convicted of contempt of court and sentenced to six years in prison. [10, p.165]

CONCLUSION

In conclusion, in the late 1940s and early 1950s, a new phase of political repression began in Soviet society. Literary and artistic figures, intellectuals and artists were subjected to this repression. During this period, those who adhered to national traditions and religious values were severely criticized and accused of backwardness. During this period, many Namangan residents, such as Nabikhan Khodjaev Chustiy and Abdulhamid Mahdum Devona, faced a new wave of repression.

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