



Writers and Poets Evacuated to Uzbekistan (1941-1945)

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Annotation: This article is devoted to the activities of the creative intelligentsia of Uzbekistan during the Second World War. The article also deals with issues of literature and art, the joint work of Uzbek writers and poets with creators evacuated to Uzbekistan from the western territories of the former Union.

Key words: World War II, intelligentsia, art, literature, evacuation.

During the Great Patriotic War, literary figures were given very difficult and responsible tasks. During this period, Uzbek literature experienced severe trials, the creators made every effort to agitate and inspire the entire people and the army to fight against the enemy, and the writers in their works demonstrated hatred, urging the people to take up arms against the invaders. In difficult conditions, in the turbulent years of the war years, the literature of Uzbekistan showed adherence to its ancient traditions, demonstrating organizational skills, reliability and uniqueness in propaganda.

For the development and enrichment of literature, the presence during the war years of many famous writers and poets who were evacuated from the western territories of the union to the rear was of no small importance. The evacuation to Tashkent of hundreds of writers, scientists and artists opened wide opportunities for the development of literature and art in Uzbekistan. World-famous writers became closely acquainted with Uzbek literature and its history. About 200 representatives of fiction were evacuated to the city of Tashkent alone. Among them were A.N. Tolstoy, A. Akhmatova, Ya. Kolas, N. Pogodin, P. Skosirev, M. Pereshchenko and others [3].

In the works of Yakub Kolas "To Uzbekistan", V. Lugovsky "Uzbekistan", Drosh "The Black Blood of Ferghana", P. Skosirev "Farhad and Shirin", E. Madaras "Uzbek Ballad", O. Lisogorsky "Autumn of Samarkand", I. Albert "To Toshkent", I. Ehrenburg "Uzbeks", P. Pavlenko "Elatim Yusupov", V. Vasilevskaya "The hero who took the warehouse" tells about the labor feat in the rear and about the breadth of the soul of the Uzbek people, about the heroism of the warriors of Uzbekistan in battles on the fronts [4].

In October 1941, the evacuation of writers to Tashkent from Moscow and other cities began. Many famous people were evacuated to Tashkent - scientists, directors, actors, poets and writers. On the second day of the war, by decision of the CPSU (b) and the Council of People's Commissars of the USSR, an evacuation council was created. When it was dangerous to stay in Moscow, it was this council that decided to evacuate literary and cultural figures from the capital. The main part of the writers was sent to Tashkent - these are A.A. Akhmatova, K.I. Chukovsky, his daughter L.K. Chukovskaya, A.N. Tolstoy, F.G. Ranevskaya, N.Ya. Mandelstam, E.S. Bulgakov, N.F. Pogodin, M.I. Belkina, E.G. Babaev. The son of M.I. was also evacuated. Tsvetaeva - G.S. Efron, who left us a large number of diary entries about life in Tashkent. Alexander Alexandrovich Fadeev, writer and secretary of the USSR Writers' Union, had a personal directive from the evacuation commission to take out writers "having any literary value." The list of these writers was compiled by an employee of the Central Committee together with A.A. Fadeev. This list was quite wide - 120 people, and together with family members - about 200



people (given that over 200 active Moscow writers are at the fronts, at least 100 went to the rear on their own during the war and more than 700 writers' families were evacuated at the start of the war). All writers and their families, not only on this list, but with a significant excess ("271 people") were personally put on trains by A.A. Fadeev and "sent from Moscow during October 14 and 15 ...". To ensure the departure of all members and candidates of the Writers' Union with their families, as well as employees of the apparatus of the Union (employees of the board, Litfond, Publishing House, magazines, Litgazeta, foreign commission, club), the evacuation commission under the Council of People's Commissars of the USSR at the suggestion of A.A. Fadeev ordered the NKPS to provide the Union of Writers wagons for 1000 people ("the evacuation of any property and archives of the Union's board was refused"). [5].

A.A. Fadeev in a letter to the Central Committee of the Communist Party of the USSR noted: "on October 15 and 16 and on the night of October 15 to 16, about half of these people left in an organized and unorganized way. The remaining half (of which 186 members and candidates of the Union are on the list) of them left Moscow in the following days. During the evacuation there was a mess, it was expressed in panic and in difficulties with organizing the departure of writers to Tashkent. The memoirs and diaries described the panic that began in Moscow in mid-October 1941. At this time, military life is taking shape in the capital, the metro is closing, transport is crowded with people, all food is being bought up in stores. This panic state in the city also pushed people to evacuate to the rear. There was a mass evacuation of the government, academicians, theaters, writers and others. Georgy Sergeevich Efron-son M.I. Tsvetaeva at that time was 16 years old, but he already understood that he needed to be included in the train list to Tashkent. He wrote: "in Moscow, everything is too menacing, physical destruction threatens", "there will be shooting, soldiers, and not a soul, and bombing." G. Efron left not alone, but accompanied by a familiar poet-translator A.S. Kochetkov and his wife. Maria Iosifovna Belkina, a writer and wife of Anatoly Kuzmich Tarasenkov, a critic and bibliographer, wrote that for a long time she could not understand whether it was worth leaving Moscow and giving up everything. She was persuaded to leave until the Germans arrived and while there was an opportunity to evacuate.

The artist Tatyana Aleksandrovna Lugovskaya, the sister of the poet and translator Vladimir Aleksandrovich Lugovskoy, also could not decide whether to stay in Moscow or evacuate. At the beginning of the war, in September 1941, S.Ya. Marshak with the support of A.A. Fadeev, who at that time was the secretary of the USSR Writers' Union, helped A.A. Akhmatova and other writers to get out of the besieged Leningrad. For some time, A.A. Akhmatova lived in the Moscow apartment of S.Ya. Marshak on Chkalovskaya, then left for Kazan, and from there by train, in which S.Ya. Marshak was allocated two wagons for the evacuation of writers, left with L.K. Chukovskaya in Tashkent. In Kazan, at that time, excitement was growing about the approach of the Germans to Moscow. From there L.K. Chukovskaya decided to go to Tashkent with her children. At the end of October 1941, A.A. also went with her. Akhmatova, and also at the same time, the family of the writer Vs.V. Ivanova. K.I. Chukovsky was on the list of those writers who were to be evacuated from Moscow with the government [5].

Getting out of Moscow was not easy. He wrote that he had no opportunity to move to the Central Committee, since the area around the station was filled with people - "no less than 15 thousand people pressed into the station", where it was impossible even to get to your car. In the diary of K.I. Chukovsky thanked the writer Nikolai Evgenievich Wirth, without whose help he "would have been stuck in the crowd and would not have gone anywhere." At the station, because of the crowd, he could not find a car with things. But not. Virta, who was a reporter and traveling administrator of provincial theaters, "assertiveness, resourcefulness, slyness reach genius with him", put on the order and, having come to the head of the station, said that he was accompanying a member of the government, whose name he had no right to name, and demanded, to be let



through by the government. K.I. Chukovsky did not know that he was passed off as a “member of the government” and was surprised when they were let through everywhere. NOT. Virta also procured bread at the stations for "a mysterious member of the government, whom he allegedly accompanied." NOT. Virta in Tashkent became the manager of housing for emigrants. The writers gathered things in a hurry, took everything they needed. Some sold things and carried with them a sum of money. G.S. Efron wrote that he also took with him his favorite books, some light clothes and shoes. T.A. Lugovskaya recalled that the news about the evacuation appeared suddenly and the time to pack things with her was only two hours.

In October 1941, several trains with evacuees left for Tashkent. The station was filled with people with things, it was difficult to get to the cars. Many did not want to say goodbye to their apartments, rooms, things. Tashkent was unknown and the expectation of difficult living conditions. K.I. Chukovsky experienced fear on the road. He was especially frightened by the uncertainty of the fate of his children. Sons of K.I. Chukovsky - Nikolai Korneevich and Boris Korneevich - in the fall of 1941, volunteers went to the front, and there was no news from them. G.S. Efron called his departure from Moscow a risk, but he hoped to get help in the evacuation. Some believed that they would not register in Tashkent, but as a crossing point. There were many who wanted to evacuate, and since G.S. Efron was not a member of the Writers' Union, he was afraid that he would be the last to be evacuated. He also experienced the fear of being abandoned in Asia. Nobody knew what would happen in Tashkent. It was believed that it was absolutely impossible to get a job in this city because of the huge number of people who were evacuated there. Many thought that it was impossible to find a job there. M.I. Belkina expected barracks and domestic difficulties. But they went to Asia with the hope that it would be warm and not so hungry there [5].

In November 1941, the poetess Anna Akhmatova arrived in Uzbekistan. “It was in Tashkent that I first learned what scorching heat, tree shadow and the sound of water are. I also learned what human kindness is,” she would write in May 1944, when she could finally return home. Almost all the poems she wrote in Uzbekistan were about Leningrad, but the East still showed through all the hardships of the war. He subjugated, intruded into the essence of her poems, into her work. With close attention, Anna Akhmatova noted the signs of the East. She memorized the musical structure of the canal jets, inhaled the scent of roses, as if adjusting herself to the extraordinary height of the blue sky. Akhmatova knew how to look and see.

In a difficult time for everyone, the lonely poetess was helped not only by her neighbors, next to whom she settled in a quiet Uzbek courtyard, but also by unfamiliar people. They surrounded her with attention, supported her - some with a word, and some with a fragrant hot cake, a bunch of amber, fragrant grapes. Akhmatova remembered the generosity and kindness of the Uzbek people many years later, dedicated lines of her poems to her.

In those years, trains of children left without relatives and homeless, orphan trains, were brought to Uzbekistan. Uzbeks took children to their families, raised many of them. Interesting people grew up, real internationalists. In her memoirs, Anna Akhmatova noted: “In those tough years in Uzbekistan, one could meet people of almost all nationalities of our country. Russians and Belarusians, Moldovans and Ukrainians, Poles and Uzbeks, Lithuanians and Greeks, Kurds and Bulgarians worked together at the same factory or on the same film set. And how many orphans from the republics occupied by the Germans found their new parents in Central Asia! In Uzbekistan, for example, there are already large families, but they adopted Russian, Belarusian, Ukrainian, Moldavian, Polish, Greek orphans, gave shelter to refugees, shared with them the last piece of bread, sugar, the last bowl of pilaf or milk. I want to believe that no one will ever forget this ... ”



From the memoirs of Svetlana Somova (who often communicates with Akhmatova): “The bazaar lived its own life - camels smacked, some old man in a turban cut a red pomegranate, and red pomegranate juice dripped from his yellow fingers. A ragged boy with a razor leaned against Akhmatova, he wanted to cut his pocket. I grabbed his hand, whispered: “What are you? This is Leningrad, hungry. He chuckled. And then he came across us again. He got attached, it would be necessary to hand him over to the police. But he handed Akhmatova a ruddy pie in a dirty rag: "Eat." And disappeared. "Really eat?" she asked. “Of course, because he stole it for you ...” It seems that I will never forget this pie, an invaluable gift from a market thief [9].

Many evacuated writers got acquainted with Uzbek literature and many of them were translated into Russian. The works of such classics as Alisher Navai, Bedil, Ahmad Yassavi and others were translated. Russian writers also translated into Russian the works of Gafur Gulyam “I’m Coming from the East”, Zulfiya “Fidelity”, Sheikhzadeh “Saaz”, “The Heart Says ...”, Uigun “Your Poems”, A. Umari “Victory of Life”, Ismail Shair “Country combat”, “Lyric” by Babur, “Lyric and satire” by Mukumi. In close cooperation, the “Tashkent Almanac”, the almanacs “Death to Enemies!”, “For the Motherland!”, “We Will Win”, “Poets of Uzbekistan to the Front”, “Literary Tashkent” were created. They included works by A. Tolstoy, A. Akhmatova, Y. Kolas, N. Pogodin, K. Chukovsky and others. Uzbek and Russian writers dedicated the collection “Native Leningrad” to the heroic feat of Leningraders. [1] These collections include works by A. Tolstoy, A. Akhmatova, Y. Kolas, N. Pogodin, K. Chukovsky, Vl. Lugovsky, A. Prokofiev, O. Lisogorsky, S. Ashendorf, Lakhuti, I. Beher, Berigard Reich, E. Madaras, as well as works by Uzbek and Karakalpak writers.

A significant contribution to the study of the heritage of Uzbek classical literature, to the study and promotion of Uzbek folklore and the works of Uzbek writers was made by Russian scientists who came to Uzbekistan. So, V. Zhirmunsky studied Uzbek folk dastans, E.E. Bertels wrote a preface to the books “Leyli and Majnun”, “Babur’s Lyrics”, L. Penkovsky prepared a preface to the dastan “Farhad Ishirin”, K. Zelinsky a preface to the Russian editions of Zulfiya’s collection “Fidelity”, as well as the works of Gafur Gulyam and Hamid Alimjan. The three-volume work of M. Lermontov was published in Uzbek [8]. Tereshchenko created an anthology of Uzbek literature in Ukrainian and published the book "Wreath of Word and Glory". Russian scientists took part in the preparation and holding of anniversaries and scientific sessions dedicated to the work of M.Yu. Lermontov, Yakub Kolas, A.S. Pushkin, Alisher Navai, wrote scientific papers, made presentations.

Thanks to the tireless work of V. Lugovsky, S. Somov, K. Chukovsky, I. Utkin, P. Antokolsky, M. Sheverdin, V. Linko and other writers, about twenty collections of works of art by Uzbek writers in Russian were published during the war years. Among them are such collections as "Songs of Victory" (1941), "Poets of Uzbekistan", "Tashkent Almanac", "On the Attack", "Wars of Uzbekistan" (1942), "Call of the Motherland" (1943), "Time" (1944) .

The stay of the fraternal peoples in Uzbekistan contributed to the further development of Uzbek science, literature and art, deepening and internationalism, and the life of the Uzbek people, their heroic work, in turn, left an indelible impression in the hearts of cultural figures of the fraternal peoples. They widely promoted the rich literary and cultural heritage of the Uzbek people. The theme of Uzbekistan entered the work of these writers. On the basis of the work of Alisher Navoi “Farkhad and Shirin”, P. Skoserev created his large prose work of the same name, M. Tereshchenko wrote 15 sonnets about the life and work of the Uzbek classics and included them in the book “Tashkent Notebook”, Y. Arbat dedicated his work “Generous sun” to the Shamakhmudov family, who took in the upbringing of children whose parents died at the front. Yakub Kolas created the poems “Song of the Pilot”, “Uzbekistan”, A. Tolstoy wrote the essay “Selflessness” [6].



In 1942-1943, in Tashkent, such collections were published in Russian as “Women in the Patriotic War”, “Against Fascism” by M. Gorky, “Selected Poems” by Yakub Kolas, “To the West!” K.Simonova, “What we are defending” by A. Tolstoy, “Wind of Ukraine”, “Call of the Motherland”, “Combat stage”, “Stalingrad”, “To work, to battle”. The Tashkent branch of the publishing house "Soviet Writer" published more than thirty books and collections of Russian, fraternal republics, including Uzbek writers. Among them are “Selected poems” by A. Akhmatova, “Front” by Korneichuk, books by Khamid Alimdzhan, M. Shaikhzade, Uigun. The State Political Publishing House of Uzbekistan in 1942-1943 published 35 books by Russian and foreign writers, 20 books by Uzbek authors in Russian. In addition, 66 books by writers of the fraternal republics were published in Tashkent in the Uzbek language.

The war was a severe test for the whole people, for literature and art. “In this war,” A. Fadeev wrote in 1943, “millions of Soviet people reveal the strongest, noblest, heroic sides of their character, rise to their full human gigantic height in military affairs, in labor, in relation to the Motherland, to the nation, in thinking about the world, about humanity, in one’s feelings for the enemy, for comrades in the struggle, for the family, for the loved one” [7].

Under the pretext of "cooperation" between the peoples, a single concept of "Soviet literature" was formed, which in turn led to the loss of the specifics of Uzbek literature. As a result, works are created that are far from the mentality of the Uzbek people, in particular, ballads, stories, and the tendency of inconsistency in content and form is increasing [2]. A characteristic feature of the Uzbek literature of the war period was that during this period, poems were created on the basis of motives of conscription, march, military motives, in which political lyricism prevailed. Poetry prevailed over prose. But despite this, the evacuation of hundreds of writers, scientists and artists to Tashkent in the early years of the war opened the way for the development of literature and art. World-famous writers got acquainted with Uzbek literature and its history. Thanks to the work side by side with Uzbek writers, Uzbek literature has risen to a new qualitative level.

In the days of severe trials, figures of literature and art of our republic made a tangible contribution to the nationwide struggle against the hated enemy. All their work was subordinated to a single goal: service to the front and rear. Essays, poems and articles created to strengthen the unity of the front and rear have not lost their power of influence, despite the fact that seventy-five years have passed. Works written during the Second World War, filled with such feelings as patriotism, humanism, friendship, meekness, good nature, strengthen our love for literature and its representatives of that period.

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