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FACTORS OF THE DEVELOPMENT OF ART IN UZBEKISTAN DURING WORLD WAR II

Abstract: This article talks about the passion for the arts of the Uzbek people during World War II, and the selfless work of art workers during the difficult years. In addition, the creative works of leading Uzbek artists are covered.

Key words: education, art, culture, war, theater, performance, Soviet union, concert, team, musician, creative, spectators, wartime, genres, artistic, composers.

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Introduction

Art as one of the main means of education, in a particular historical period, encourages people to be inspired by the beauty of life, to hate the evil forces, and to form a certain worldview. During the war, the arts, such as singing, theater, fine arts, cinema, circus, have evolved differently. Also, the activities of art workers were focused on the short-term needs of the wartime.

The urgent tasks arising from the sudden war have created genres of art that can respond to rapidly evolving events.

Theater art is one of the most popular forms of culture affecting the general public. During the war, there were 51 theater teams operating in Uzbekistan, 16 of which were evacuated from the western regions of the former Soviet Union¹. At that time in Uzbekistan the Academic Drama Theater named after Khamza, Mukimi Musical Drama Theater. Navoi Opera and Ballet Theater, M.Gorky Russian Drama Theater and other theater groups operated. From July 1941 to 1944, Uzbek theaters released 203 new

dramatic productions, performed 1,668 performances and concerts and served 6,667,303 viewers.

On November 28, 1941, in the propaganda and propaganda department of the Central Committee of the Communist Party of Uzbekistan, a meeting was held on the military search and reconstruction of art work with the participation of art workers - theater directors, directors, artists, composers and others. The head of the art department A. Valiev made a speech and commented on repertoire of national theaters. In his report, he noted that none of the pre-war theaters had defensive plays in the repertoire². It was also noted that the artistic performance of most regional theaters is very low³.

During World War II, the Hamza Academic Drama Theater team was productive. He performed about 100 plays. Among them are "Front", "German invaders", "Girl from Ukraine", "Flight of the Eagle", "Mukanna", "Jaloliddin Manguberdi", "Girl without Separation". This drama was the first play of the theater's war drama "Prof. Mammock" by the German playwright F. Wolfe (autumn 1941). During the period

¹ MDA of the RUz. Fund R-2087, list 1, case 100, pages 8-9.

MDA of the Republic of Uzbekistan, Fund 2087, list 1, page 63, page 228.

² Red Uzbekistan, 1941. November 30.

³ Red Uzbekistan, 1941. November 30.

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from 1941 to 1944, 16 new plays were played and more than 1,100 performances were performed in this theater. About 440,000 people attended the performances. On March 18, 1945, the "Red Uzbekistan" newspaper reported about the drama "Mukanna" by the Hamza Theater: was of great importance. 'Mukanna' is also unique in that it became the first original drama on the Uzbek scene to date⁴.

Abror Hidoyatov, Shukur Burkhonov, Sora Eshonturayeva, Nabi Rakhimov, M. Kh. Kariyeva, H. Latipov has created such actors. Such artists have penetrated deeply into the hearts of the people with their images and roles.

During the war, a series of patriotic plays were also staged at the Mukimi Uzbek Musical Drama and Comedy Theater. In August 1941 the theater team staged a musical drama "Kurban Umarov" telling the story of an Uzbek warrior. Theater artist Tursunoy Jafarova and orchestra musician Ali Ashur Yusupov were awarded the title "Honored Artist of the Uzbek SSR"⁵.

Theatrical teams have tried to incorporate more historical, folk-genre plays into the theater's annual plans. For example, on December 16, 1942, the Soviet repertoire of the Theater of Musical Drama discussed the 1943 repertoire. The artistic director of the theater, Tuhtasin Jalilov, said that next year the repertoire of Hamid Alimjan will include a performance of Mukanna, staging of Sobir Abdulla's "Tohir and Zuhra" and "Alpomish". Speaking at the meeting, VI Schneiderman said that the recent removal of the Tohir and Zuhra performance from the theatrical repertoire caused a decline in the number of spectators. The meeting discussed the shortcomings in the work of the theater team and measures to address them, such as resolving such issues as strengthening the theater management, appointing a director, replenishing the creative team⁶.

The first performance of the Uzbek State Opera and Ballet Theater on the theme of war was the musical drama "Davron ota". This work was performed by Komil Yashin, Sobir Abdulla and Chustiy libretto, T. Sodiqov and A. Kozlovsky⁷.

In January 1942, the theater was visited by N. Pogodin, H. Olimjon, Uyghun and S. Abdulla librettosi and A. Sadykov, M. Burkhonov, S. Weinberg, T. Jalilov, N. Hasanov and A. The drama "Sword of Uzbekistan" was performed by Klumov. It tells about the creation of the Uzbek national division

and the courage of Uzbek fighters in the battles in Moscow⁸.

Historical themes were also given to theatrical scenes during the war years. For example, in November 1942, he performed at the Uzbek State Opera and Ballet Theater. Gerus and A. Kozlovsky libretto and A. The premiere of the opera "Ulugbek" with Kozlovsky's music took place. In December 1944, this theater team Oybek libretto and O.O. Chishko staged an opera "Mahmud Tarobi" with music. 10 new productions were shown on this theater stage during the war. The performances were performed 670 times and were watched by 150,000 spectators.

In 1942, the Russian State Opera and Ballet Theater performed a historical play called "Suvorov." The image of Suvorov was created by artist R.R.Trifonov. He was awarded the title "Honored Artist of the Uzbek Soviet Socialist Republic" for this image⁹. The years of war have focused on the establishment of many Russian theater groups in Uzbekistan. For example, in May 1942, the Russian Operetta Theater was separated from the Russian State Opera and Ballet Theater¹⁰. In 1943 the Russian State Drama Theater was established on the basis of the Samarkand regional theater. In November 1943, the State Theater of Young Audiences was restored¹¹. The M.Gorky State Russian Drama Theater team performed 32 new productions during the war. F Professor Wolf's "Wolf" by K. Wolf. Simonov's "The Russian People," Leonov's "The Invasion," Slenyan's "Crash," by Yu. Chenurin's works, such as "Stalingrad", are among them¹².

Despite the war years, theaters in Uzbekistan's provinces have continued their creative work. For example, theater in Ferghana region presented 9 dramas and 9 musical dramas during the war;¹³. A special attention was paid to the display of works by Russian and Western European classics in regional theater performances. During this period, the Bukhara Uzbek Drama Theater hosted a concert. Gogol's "Revision" comedy, Namangan Music Drama and Comedy Theater by Gulak-Artimowski's "Backstory of the Dunes" piano by Andizhan Theater Shakespeare's Romeo and Juliet. During the war years, new theater groups were also established in the provinces. In 1944-1945, Uzbek Drama Theater, Farhod Construction Theater, Russian Theater in

⁴ Red Uzbekistan, 1945. March 18.

⁵ MDA of the Republic of Uzbekistan, Fund 2087, list 1, page 63, page 228. Red Uzbekistan, 1944. August 12.

⁶MDA of RUz, Savings 2438, list 1, works 2, pages 7-8.

⁷ Korsakova A. Uzbek Opera and Ballet Theater. Ocherki's History. -T.: 1961. -S. 194-200.

⁸The same place

⁹MDA of the Republic of Uzbekistan, foundation 2087, list 1, case 87, page 98

¹⁰ MDA of the Republic of Uzbekistan, Fund 2087, list 1, 85, page 76

¹¹ MDA of the Republic of Uzbekistan, Fund 2087, list 1, page 103, page 51

¹² State Russian dramatic theater im. M. Gorkogo 20 years -T.: 1955. -S. 8.

¹³ Uvarova G. Uzbek Dramatic Theater. Essays on Essays. -M.: 1959. -S. 174.

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Andijan, Namangan, Kokand, Samarkand, Bukhara, Turtkul and Andijan Theater opened¹⁴.

The Kashkadarya Regional Musical and Comedy Theater moved from third to second category. The theater has a total of 168 people and 67 of them are creative¹⁵. In the summer of 1941, the Bukhara regional administration and Karshi city administration issued an order for theatrical artists to serve in the pioneer camps and collective farms under the new plan¹⁶. Accordingly, in July 1941, the Karshi RKKPP (b) and the State Music Drama Theater were instructed to re-release the play "Chegarachi", which was removed from the repertoire. Despite the difficulties, the theater team managed to present the play within 7-8 days. The theater team earned 400,000 sums in 1943-1944 because of its various performances. This theater only staged 5 works in 1943¹⁷. Evacuated theater teams were also deployed in the regions of Uzbekistan. For example, in Termez the creative team of the Horkov Operetta Theater operated¹⁸.

In August 1944, the Committee on the Arts at the Soviet Union of People's Commissars adopted a resolution to further develop art in Uzbekistan. It was noted that the Republican Art Administration should include more Russian plays in theater rehearsals. There were also "recommendations" to enrich concert programs with works by Russian and Western European composers¹⁹.

During this period, more than 30 creative teams, music schools and 17 theaters were evacuated to Uzbekistan²⁰. From evacuated artists, I.N. Bersenev, M.I. Babanova, V.A. Ziskin, A.P. Yursky, E.P. Ponomarenko, M.M. Krushelnitsky, A.M. Serdyuk, V.N. Chistyakova was conferred the title of People's Artist of the Uzbek SSR and 17 people honored artist of Uzbekistan.

The Leningrad State Theater of Variety and Miniatures, the Ukrainian State Ensemble of Singing and Dance and the Belarusian State Jazz Orchestra performed in Tashkent and performed to the audience.

The issue of literary criticism in the theater industry has been overlooked. For example, press releases often featured positive reviews of opera and other musicals, but did not dwell on their shortcomings. For example, about opera

compositions. Muzalevsky wrote an article and tried to analyze the positive side of the plays²¹. A.F. V. Belyaev, who commented on Kozlovsky's opera "Ulugbek", did the same, counts the achievements of the work, and does not dwell on its shortcomings²².

War years in the development of Uzbek musical culture. Jalilov, K. Jabborov, S. Kalonov, Yu. Rajabi, F. Sadykov, A. Umrzakov, M. Harratov and others did a great job. At this time, young composers graduated from college and began their creative career. Graduates of the Tashkent Conservatory Akbarov, D. Zokirov, Pak Endin, I. M. Khamraev, graduates of Uzbek Opera Studio, Moscow Conservatory Burkhonov, T. Sadykov, M. Ashrafi, a graduate of the Leningrad Conservatory. The Levnews are among them.

On June 22, 1941, on the day of the war, the first graduates of the Tashkent Conservatory's Composition Faculty Akbarov, B. Gienko, V. Meyen, I. Diplomas will be awarded to the treasurer²³. Throughout the war Boris Gienko worked in the military amateur circles. As a member of the cultural-enlightenment brigade set up in August 1941, he taught songs and marches to the soldiers of the Turkestan District. He then went on to work in an art ensemble of the Turkestan Military District and go to Germany. He wrote a number of marches and songs. For example, his song "Cavalierskaya" became a battle march of one of the regiments in Uzbekistan²⁴.

In all, during the first six months of the war, about 100 march and defense songs were created in Uzbekistan²⁵. In late 1942, about 400 defense and patriotic songs were composed²⁶.

"The military songs of the Uzbek composers, though mostly devoted to a single theme, were very different in style and tone²⁷. Thus, V. Uspensky's "Uzbekistan", ed. Kozlovsky's "Pesnya o Tymoshenko" and "Spravedlivoye", G. Mushel's "Matter of Pismo", by M. Steyberg's songs "Rodnaya Moscow" and "got got Uzbekistan" were created. The music created by the Uzbek composers was also developed according to the requirements of popular song traditions. For example, M. The song "Warriors" by Burkhanov is one of those songs. Uzbek theater groups and artists also participated in the military parade. The work of creative teams was also carried

¹⁴ Red Uzbekistan, 1944. August 12.

The Republic of Uzbekistan, Savings 2087, list 1, 100 cases, page 45

¹⁵ Kashkadarya Province Archives, Fund 133, Box 4, Issue 1, pp. 122-123.

¹⁶ Kashkadarya Province State Archives, Fund 11, List 1, Works 30, Page 21

¹⁷ Kashkadarya Province State Archives, Fund 11, List 1, Works 30, page 13.

¹⁸ In Theaters of Uzbekistan, 1985. No. 10.

¹⁹ Red Uzbekistan, 1944. August 12.

²⁰ The Republic of Uzbekistan, Savings 2087, list 1, 100 cases, page 45

²¹ Truth of the East, 1943. August 10.

²² True East, 1942. November 26.

²³ The History of Uzbek Music, -M.: Music, 1979. -S. 90-91.

²⁴ History of Uzbek soviet music. T.I. (1917-1945). -T.: 1972. -P. 269.

²⁵ Savings of the Republic of Uzbekistan, Fund 2731, list 1, case 37, pages 10-11.

²⁶ Savings of the Republic of Uzbekistan, Fund 2731, list 1, case 37, page 10.

²⁷ History of Uzbek soviet music. T.I. (1917-1945). -T 1979. -C. 94.

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out in a paternalistic way. The process was organized in four directions: single service to city institutions and industrial enterprises, kolkhozes and sovkhoses, regular communication with military units, and direct concerts. On August 18 and November 14, 1942, the Government of Uzbekistan issued an order to the Department of Art to form and send four teams of artists to provide artistic service to the army²⁸. During the war, 30 concert groups of Uzbek artists were formed, giving more than 5,000 concerts in the army. They performed in extreme conditions. Decade of Uzbek Literature and Art in Moscow in December 1941²⁹.

During the war Uzbek philharmonic society was one of the main centers of musical activity of the republic. Organizational measures for military follow-up of the philharmonic society were made, the staff was revised, and branches were opened in Samarkand, Andijan and Ferghana. The philharmonic performers were mainly focused on the performance of Russian and Western European composers³⁰. T. Jalilov. He worked as the artistic director of the front brigade. From the artists of Uzbekistan Rahimova, B. Mirzaev, R. Karimova, R. Baglanova, F. Sadykov, S. Gabrielants were the most active participants in the front brigades.

Halima Nasirova was one of the most productive artists of the war. He played the lead role in cast performances. Nodira starred in 1941's *The Great Channel*, *Love in Davron* Father, *Edda*, a Jewish girl in the musical "Sherali", and *Star* in "Sword of Uzbekistan." During the war Tamara Khanum was also productive. On January 1, 1942, an article in the newspaper "Red Uzbekistan" about Tamara Khanum entitled "My New Year's Gifts." The article quotes Tamara Khanum as follows: "Since the beginning of the Patriotic War, I have written new songs on defense. These include songs like "The Hero of the Heroes", "Forward to the Struggle", "The Will of the Mother" (in Uzbek), "Mahbub Stalin" (in Tajik). I prepared a dance on the subject "Border". The master-puppet master, Olim, helped me with this difficult dance. Since the beginning of the Patriotic War, my ensemble has performed 59 times in military units"³¹. Tamara Khanum performed in about 20 languages.

On December 8, 1942, an article entitled "On the Front" was published in the Red Uzbekistan newspaper about artistic brigades. The article was written by Gavhar Rakhimova, the head of one of the front brigades, saying: "... at the request of the warriors, our 12-man team of artists departed in the

end of August this year among the active army fighters. The Brigade has been given a very important and responsible mission, and the brigade has performed 76 times in the front lines, from 8 September to 17 November, in various units of the army and brave guerrilla units³². The team included such artists as Boborahim Mirzaev, Rahima Ermatova, Roziya Karimova and Isahar Akilov.

Much attention was also paid to the creation of works in the symphonic genre of music. G.Ashel tried to study Uzbek folk songs and create symphonic works. His initial efforts in this regard have not received much attention. The second symphony was dedicated to the 500th anniversary of Alisher Navoi. This work was performed for the first time in the summer of 1942 in the Decade of the Central Asian republics in Frunze³³. Symphonic works can be divided into three main categories: the courage of war participants, the national heritage, and socio-domestic issues. Heroic M.O. Stepperberg's "Vperyodor", M. Ashrafi's First and Second Symphony, G.A. Mushel's third symphony was created. In honor of the 500th anniversary of Alisher Navoi Uspensky's "The Lyrical Poem Pamyati Navoi" was also developed³⁴.

Mukhtar Ashrafi was one of the first Uzbek composers to produce music in the genre of music. His "Heroic Symphony" was written on the basis of Uzbek folk songs and received the State Prize in 1943. This symphony consists of three parts, the first depicts a peaceful life disturbed by the Nazi invaders, the second represents a triumph of the people, with triumphant triumphs, and the music of the third triumph³⁵.

The first Uzbek romances Burkhonov, S. Created by Yudakov. M. Burkhonov in his Uyghur speech "Ishqida", p. Yudakov H. There were romances like "Habibi tu manam" for Yusufi's words. S. Yudakov AS to the poem of AS Pushkin, "What a song, what a man,"³⁶ He has also worked on such romances as "Solovit", "No Zephyr", "Ya zdes, Inezilya"³⁷.

Music schools evacuated to Uzbekistan, along with the creation of musical compositions on various topics, have contributed to the training of music personnel³⁸. The Leningrad Conservatory, for example, is a PA Under the direction of Serebryakov, he worked in Tashkent and trained 153 composers and musicians in 1942-1943. B. from evacuated musicians. Arapov, S. Vasilenko, V. Voloshinov, L. Revutsky, Yu. Tyulin, M.. Steinbergs contributed to

²⁸ Savings of the Republic of Uzbekistan, Fund, 89-list, 114-page

²⁹ Book of memory. The Republic of Uzbekistan. -T.: Publishing House of Commons, 1995. -B. 39.

³⁰ Savings of the Republic of Uzbekistan, Fund, 1-list, 86-case, 174-list, 91-case.

³¹ Red Uzbekistan 1942. January 1.

³² Red Uzbekistan 1942. December 8.

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the training of young musicians³⁹. Professors from the Leningrad Conservatory Brick, A. Merovich, N. Perelman, P. Serebryakov, V. Sher, Symphony Orchestra Conductor Professor I Musin and many others have participated in a number of concerts in Uzbekistan.

During the war years, research in musicology was also continued. On August 23, 1943 the Government of Uzbekistan adopted a resolution "On the establishment of the Scientific Research Institute of Art criticism of the UzSSR"⁴⁰. In the Music Department of the newly established Institute Uspensky, E. Romanovskaya, I. Akbarov, V. Belyaev, T. Vizgo, M. Kovbas, and M. Akhmedova worked. Also in the theater department Verkhatsky, V. Choral, A.E. Levitini, A. Khojaev, I.G. The gardens worked. In the activity of the Institute was the leader in the field of music. Since 1943, sources on the history of Uzbek music have begun to gather. In 1943, by the decision of the Government of Uzbekistan, an experimental laboratory for the revival of folk musical instruments was established in Tashkent. The head of the laboratory was V. A. Uspensky was appointed. Since 1944 the laboratory was opened by A.I.

Directed by Petrosants. The people's master Usmon Zaripov was invited to the laboratory.

Thus, the study of the history of art in Uzbekistan during the war has allowed us to draw the following conclusions: Artists in music, theater, cinema, and fine arts have created works in accordance with national and traditional requirements. The party organizations have developed an activity to promote the activities of these cultural centers, the content of their repertoire and the propaganda activities of the theater. y control was carried out. The theater teams were required to play more works by Russian and Western European writers on defense, heroism and patriotism. During the war many creative teams and artists were evacuated to Uzbekistan. This allowed to enrich Uzbek national art with new traditions, to raise them to a new level, to exchange experiences. Many evacuated masters of art have lived and worked in Uzbekistan, working on various areas of art and exploring classical artists, and have published works on the history of Uzbek art. During the war, Uzbek music culture has been enriched with new aspects and new genres have entered.

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