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THE STUDY OF SONGS OF THE PERIOD OF THE GREAT PATRIOTIC WAR BY TURKISH RESEARCHERS AS A FACTOR IN THE FORMATION OF CITIZENS' MOTIVATION TO FIGHT THE INVADERS

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The article deals with the study of songs from the period of the Great Patriotic War (1941-1945) by Turkish researchers as a factor in the formation of motivation of citizens to fight the Nazi invaders. One of the main values of folklore – songs - greatly influences the morale in harsh military conditions. The Soviet government was well aware of the influence of folk songs not only on soldiers, but also on all Soviet citizens, for whom the war became a difficult exam for survival and left an indelible mark in their memory. Within the framework of the historical and genetic research method, the emergence and development of the popularity of songs of the war years are analyzed. On the basis of chronological and ideographic methods, the songs of the war years, their authors, and the peculiarities of their influence on the morale of the Soviet population are considered. The military song repertoire reflected frontline events and everyday experiences. Especially popular during the Great Patriotic War among soldiers and partisans were such songs as "Under the green broom", "There in the distance, across the river", "Young Red Army soldier", "Don't worry, seagulls, over the sea", "Through the valleys and along the hills". And some of the songs date back to the time of the Civil War. Some songs were written to the tune of earlier songs or poems, such as, for example, the song about the feat of Alexander Matrosov "The Valdai dark Forest was Noisy" to the tune of K. Ryleev's poem "The Death of Ermak". Difficult wartime gave Soviet citizens such songs as "Holy War", "Beloved City", "Katyusha", "Blue Handkerchief", "Dugout", "Dark Night" and many others. The tragedies that happened during the Nazi occupation are also the source of writing some folk songs, for example, about the feat of Rostov resident Vitya Cherevichkin. Another type of songwriting specific to the period of the Great Patriotic War, the Turkish author considers the songs of Soviet women who were captured, and in his research, he relies on the works of Soviet researcher L.N. Pushkarev. In his work, Turkish author Hanife Sarac comes to the conclusion that frontline folklore is an indispensable guide through the hardships of war. And indeed, the songs of the war years were an effective weapon in the fight against the enemy in the Patriotic War, they became the quintessence of the war, were in the thick of military events.

Key words: songs, the Great Patriotic War, culture, folklore, fighting spirit, Soviet society, foreign studies.

[М.И. Жбанникова, К.А.Миленькая Изучение песен периода Великой Отечественной войны турецкими исследователями как фактор формирования мотивации граждан для борьбы с захватчиками]

Рассматриваются вопросы изучения песен периода Великой Отечественной войны (1941-1945) турецкими исследователями как фактор формирования мотивации граждан для борьбы с немецко-фашистскими захватчиками. В рамках историко-генетического метода исследования анализируются появление и развитие популярности песен военных лет. На основе хронологического и идеографического методов рассматриваются песни военных лет, их авторы, особенности их влияния на морально-боевой дух советского населения. Особенно популярными в годы Великой Отечественной войны среди солдат и партизан были «Под ракитой зеленой», «Там вдали, за рекой», «Красноармеец молодой», «Не вейтесь, чайки, над морем», «По долинам и по взгорьям». А некоторые песни относятся еще ко времени Гражданской войны. Некоторые песни были написаны на мотив более ранних песен или стихов. Непростое военное время подарило советским гражданам такие песни, как «Священная война», «Любимый город», «Катюша», «Синий платочек», «Землянка», «Темная ночь» и многие другие. Трагедии, случившиеся во время немецко-фашистской оккупации, также являются источником написания некоторых народных песен, например, о подвиге ростовчанина Вити Черевичкина. Еще одним специфическим для периода Великой Отечественной войны видом песенного творчества турецкий автор считает песни советских женщин, попавших в плен, и в своем исследовании он опира-

ется на труды советского исследователя Л.Н. Пушкарева. В своей работе турецкий автор Ханифе Сарач приходит к выводам, что фронтовой фольклор - незаменимый проводник сквозь тяготы войны. И действительно, песни военных лет являлись действенным оружием в борьбе с врагом в Отечественной войне, они стали квинтэссенцией войны, находились в самой гуще военных событий.

Ключевые слова: песни, Великая Отечественная война, культура, фольклор, боевой дух, советское общество, зарубежные исследования.

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Introduction

Great Patriotic War 1941-1945 in the USSR is a topic that attracts the attention of researchers around the world, and Turkish scientists also did not ignore this truly difficult period in the history of Russia [8]. In the Republic of Turkey, along with the study of other aspects of this large and complex topic, another important element comes to the fore: the formation of the fighting spirit of the Soviet soldier, based on love for the Motherland. A number of Turkish researchers set themselves the task of studying the moral motivation of the Soviet soldier during the Great Patriotic War of 1941-1945. and factors influencing its combat power, including Hanife Sarach, a teacher at Karadeniz Technical University [13].

As noted, the morale in harsh military conditions is influenced by one of the main values of folklore - songs, including folk songs. Folk songs tell both about the Second World War and earlier heroic stories of the people, which each soldier can identify with himself. This is the strength and support of the soldier in the conditions of the front. The Soviet authorities were well aware of the influence of folk songs not only on the soldiers, but on all Soviet citizens, for whom the war became a difficult test for survival and left an indelible mark on their memory.

Undoubtedly, war is a terrible human drama that greatly influences the history of mankind due to its transformative and destructive power, reflected in literature, painting, photography, cinema, music, etc., it is fixed in the memory of society in many artistic ways. The main slogan of the Great Patriotic War of 1941-1945. "Everything for the front, everything for victory!" reflected the understanding that colossal efforts are needed to withstand the Nazi invaders.

Research methods

The work uses chronological and ideographic methods, which involve the description of events, phenomena and personalities on the topic under consideration through the prism of temporal changes. Within the framework of the historical-genetic method of research, the emergence and development of the popularity of songs of the war years are analyzed. Linguistic analysis was used as an additional analysis.

Results and discussion

People who were exposed to physical, social and spiritual hardships by the war resorted to various means to stay alive, made every effort to satisfy their spiritual needs, manifesting them through art. For example, in the first days of the war, the song that shows the general attitude of the population towards the war is the most popular: "Get up, huge country, get up for a mortal battle!". These words belonging to Vasily Lebedev-Kumach are one of the most important tools that strengthened the will to fight. Although

the author of this song is known, it has become a truly popular anthem for the defense of the Fatherland. Folk songs, except during times of intense fighting (and sometimes even during these moments), were a source of strength and support for the morale of soldiers and civilians at every stage of the war, both at the front and in the rear. This shows the need for popular and in such necessary at this moment folk-patriotic songs. This conclusion is made by the Turkish author, having studied Soviet historiography on this topic. For example, the monograph by V.E. Gusev "Russian folklore of the Great Patriotic War", 1964, which is the first generalizing scientific study devoted to all genres of Russian folklore of the Great Patriotic War. The monograph characterizes the ideological and artistic originality and the main patterns of development of Russian folklore during the years of the struggle of the Soviet people against the fascist invaders, and also reveals the significance of Russian folklore of those years in the ideological and aesthetic education of the masses. The study is based on both published materials and archival sources [3]. "Folk songs, which are a friend and guide of a soldier, came with us to the front, to bunkhouses, to the trenches. A folk song is a soulful choral voice in the mouths of soldiers" [3]. Folklorist Viktor Gusev expresses his attitude to folk songs with the following words: "Secular pines, white snow, not a soul is visible. It seems that everything here is dead, but the sounds of the song reach us as if from underground. It is in dugouts that Russian people sing, soldiers of the Red Army, defending their native country from the enemy. Enemy mines burst loudly over the woods; our long-range mines hit hard. And then the song falls silent, then again it is heard over the frozen fir trees" [3].

The military song repertoire reflected front-line events and everyday experiences. Particularly popular during the Great Patriotic War among soldiers and partisans were "Under the green willow", "There in the distance, beyond the river", "Young Red Army soldier", "Do not wave, seagulls, over the sea", "Along the valleys and along the hills". And some songs date back to the time of the Civil War [3].

The Soviet government was aware of the healing power of folk songs in such a difficult period, especially when it was necessary to re-profile the Aprelevka Record Plant in wartime conditions (the plant where "Holy War" was recorded in the first days of the war began to produce air bombs), but folk songs filled the gap.

Poet Anatoly Sofronov and composer Sigismund Katz wrote a heroic song for the Bryansk soldiers, which was first performed in November 1942 [12], and is currently the anthem of the Bryansk region [4]:

Шумел сурово Брянский лес [The Bryansk forest sternly was rustling],
 Спускались синие туманы [Blue mists were descending],
 И сосны слышали окрест [And the pines heard around],
 Как шли... [How they were walking ...]
 Как шли тропюю партизаны [How the partisans were walking along the path] [6].

Concert groups, artists of the musical theater and the philharmonic society contributed to the cause of the Victory during the war years, striving for songs about the war to reach all corners of the country. But, as Hanife Sarach notes, the people also created works that came from the heart and soul, and they were not inferior in strength to eminent authors, but the enemy did not leave unpunished the spread of folk culture [14].

A young teacher, Shura Baranova from Vyazma, transferred the texts of Soviet songs to paper at night and hung these leaflets on the walls of the city. She was hunted down by the Nazi invaders and shot on February 17, 1943 [11].

A large number of composed songs written by Soviet poets and composers during the war were inspired by the folk songs of the Don Cossacks. These folk songs not only

provide information about a specific event at the front, but also show how it is perceived from an emotional and psychological point of view.

Most of the songs are about those who died in battle. For example, a song about the battle of Major General Lev Mikhailovich Dovator, written in the first year after his death: "Song about Dovator":

Зачем вы нахмурились, темные ночи [Why do you frown, dark nights?],
 Так низко березы склонились на снег [Birch trees leaned so low on the snow],
 Погиб наш Доватор, орлиные очи [Our Dovator died, eagle eyes]
 Погасли нежданно, закрылись навек. [Extinguished unexpectedly, closed forever]

[7]

Or a song about the feat of Alexander Matrosov "Valdai dark forest was noisy":

Шумел валдайский темный бор [Valdai dark forest was noisy],
 Метель кружилась над полями [The blizzard swirled over the fields],
 И ветрам злым наперекор [The regiment went forward into a battle]
 Парил орел за облаками [against the evil winds].
 Шел полк вперед в горячий бой [The regiment went forward into a battle],
 Шел по снегам глухой Ловати [walked on the snows of the river Lovat],
 И у Чернушки под горой [And at Chernushka under the mountain]
 То было дело на закате [It was at sunset].
 Там впереди два дота в ряд [There are two pillboxes in a row ahead],
 Смерть затаив в пустых глазницах [hiding death in empty eye sockets],
 В лесу безмолвные стоят, — [Standing in the forest silently]
 Обходит их и зверь и птица [and the beast and the bird don't come closely].
 Матросов ринулся вперед, [Matrosov rushed forward]
 На вражий стан пошел с отвагой, [and went to the enemy camp with courage]
 За русский доблестный народ [For the Russian valiant people]
 Он сделал два последних шага... [He took the last two steps]
 «Прощай, родная сторона, ["Farewell, dear Fatherland]
 Тебя любил я всею силой», — [I loved you the most]
 Сказал и скрылся в валунах. [He said that and disappeared into the boulders]
 Метель героя поглотила. [The blizzard swallowed the hero]
 Шумел валдайский темный бор, [Valdai dark forest was noisy]
 Угрюмой тьмою принакрытый. [Covered with gloomy darkness]
 Ревела буря в дебрях гор, [The storm roared in the wilds of the mountains]
 Да плакал ветер под раkitой. [And the wind wept under the willow] [7]

What is interesting is that the author of the song of the guard, Sergeant Vasily Zolotov, Matrosov's comrade-in-arms, wrote it based on the folk song "The storm roared, the rain was noisy", which in turn was written on the words of the famous poem by Kon-draty Ryleev "Death of Yermak" [10].

Considering the typology of military songs, the Turkish author Hanife Saraç comes to the conclusion that over time, songs dedicated to historical figures become independent of those people and convey some kind of generalized image. The immeasurable heroism shown in the war is the theme of folk songs dedicated to unsung heroes. "In an open field, a field under a willow" is a good example of a song about a nameless man who died in a heroic battle with the enemy [5].

As the Turkish author repeatedly notes, many of the military songs are based on the texts of old folk songs and songs written about the military events of previous eras. This is

a very thematically diverse layer in folk art, based on the rethinking of existing song structures. For example, the song “We will boldly go into battle” was popular during the Civil War in Russia and the First World War, they sang it during the Great Patriotic War, and, noteworthy, both in the ranks of the Red Army and among the Vlasovites, among both I had my own version of this song. The Turkish author comes to the conclusion that, despite some changes in the words of this song, its spirit and energy remains unchanged.

The adaptation of new words to the melodies of folk songs is one of the folklore traditions that developed during the Great Patriotic War. According to the author, the creation of new texts based on the melodies of popular folk songs is another method of creating folk songs. As an example, the Turkish author cites the song "Tanks rumbled on the field", which is a remake of a song about the death of a miner.

The difficult wartime gave Soviet citizens such songs as "Beloved City", "Katyusha", "Blue Handkerchief", "Dugout", "Dark Night", for which hundreds of different versions and alterations were made, which testifies to the people's love for them. As the author of the article emphasizes, about three hundred alterations to the folk song "Katyusha" were found. The second most frequently remade song, in his opinion, can be considered "The Blue Handkerchief". This waltz song gained incredible fame.

The tragedies that happened during the Nazi occupation are also the source of some folk songs. The Turkish author learned about the feat of Rostovite Vitya Cherevichkin from a song while collecting material for an article. The following words are written about Vitya, who has become one of the symbols of war:

Жил в Ростове Витя Черевичкин, [Vitya Cherevichkin lived in Rostov]
 В школе он отлично успевал [He did well in school]
 И в свободный час всегда обычно [And in his leisure time as always usually]
 Голубей любимых выпускал [He released his favorite doves] [2].

The Turkish author considers the songs of Soviet women who were captured to be another type of songwriting specific to the period of the Great Patriotic War, and in his study, he relies on the works of Lev Nikitovich Pushkarev, a Soviet historian, specialist in folklore, a participant in the Great Patriotic War [9].

One of the songs written by a captive named Marina Dovzhenko was sung to the tune “The sea spreads wide”:

Раскинулись рельсы стальные, [Steel rails stretched out]
 По ним эшелоны стучат. [Echelons are knocking on them]
 Они с-под Полтавы уносят [They carry away from Poltava]
 В Германию наших девчат [our girls to Germany] [9].

Another song, known from the notebook of Natalka Khvoshch, was performed to the same motive and contained the following words:

Раскинулся лагерь широко, [There is a big camp]
 В нем тысячи пленных живут, [Thousands of prisoners live in it]
 Их бьют, истязают жестоко, [They are beaten, tortured cruelly]
 Они голодают и мрут [They are starving and dying] [1].

Conclusion

In his work, the Turkish author Hanife Saraç comes to the conclusion that front-line folklore is an indispensable guide through the hardships of war. Indeed, the songs of the war years were an effective weapon in the fight against the enemy in the Patriotic War,

they became the quintessence of the war, were in the thick of military events. While guns and bullets were needed to survive physically, folk songs raised the morale, enthusiasm and courage that soldiers and civilians needed, they saved the soul of the people. Folk songs played an important role in ensuring the unity of the people, and this can be seen even after more than 80 years since the start of the war, by the fact that the population of the country still knows most of the songs and reflexively picks up the words, singing along to these great works of wartime.

Turkish researchers also note the contribution of folklorists to the collection and preservation of the rich folklore of the Great Patriotic War.

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