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STRENGTHENING COMMUNIST IDEOLOGY IN CENTRAL ASIA AND ITS ROLE IN ENDING THE STRUGGLE AGAINST SOVIET POWER (1925-1935)

УКРЕПЛЕНИЕ КОММУНИСТИЧЕСКОЙ ИДЕОЛОГИИ В СРЕДНЕЙ АЗИИ И ЕЕ РОЛЬ В ПРЕКРАЩЕНИИ БОРЬБЫ ПРОТИВ СОВЕТСКОЙ ВЛАСТИ (1925-1935 гг.)

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ABSTRACT

The peoples of Central Asia waged an armed struggle against the Bolshevik policy in 1918-1935. This article outlines the main factors that led to the continuation of the armed movement against Soviet rule in Central Asia in 1925-1935. It was also noted that the armed struggle against Soviet power under the influence of communist ideology was incorrectly assessed as a "BASMACHI MOVEMENT". The influence of theater and cinema on the strengthening of the communist ideology in Central Asia and the cessation of the armed movement against the Soviet regime is analyzed.

Key words: Central Asia, "basmachi movement", soviet power, communist ideology, theatre and film.

РЕЗЮМЕ

Народы Средней Азии вели вооруженную борьбу против большевистской политики в 1918-1935 гг. В данной статье очерчены основные факторы, которые привели к продолжению вооруженного движения против советской власти в Средней Азии в 1925-1935 гг. Также было отмечено, что вооруженная борьба против Советской власти под влиянием коммунистической идеологии была неправильно оценена как «БАСМАЧЕСКОЕ ДВИЖЕНИЕ». Проанализировано влияние театра и кино на укрепление коммунистической идеологии в Средней Азии и прекращение вооруженного движения против советской власти.

Ключевые слова: Средней Азии, «басмаческое движение», советская власть, коммунистическая идеология, театр и кино

1. INTRODUCTION

As a result of the policy of national-territorial delimitation in Central Asia, a new republic appeared on the political map of the world. These are the Uzbek SSR, the Turkmen SSR, the Kazakh SSR, the Tajik ASSR and the Kirghiz Autonomous Region. Later, the Tajik Autonomous Soviet Socialist Republic and the Kyrgyz Autonomous Oblast were also transformed into socialist republics within the Soviet Union. The article analyzes the role of theater and cinema in ending the struggle against Soviet power in Central Asia, which lasted from 1925 to 1935.

2. WHAT IS THE ESSENCE OF THE FIGHT AGAINST SOVIET POWER IN CENTRAL ASIA?

After the establishment of Soviet power in Turkestan, the struggle against the Bolshevik policy, which began in 1918, continued until 1935 [1]. The reasons for the ongoing struggle against Soviet power in the republics of Central Asia were:

1. Difficult economic situation in the republics of Central Asia;
2. Plundering of the population by the Red Army;
3. The Soviet authorities confiscation of property of the population;
4. Restriction of the political rights of the rich and landowners, clergy, former officials;
5. Conducting land and water reforms.
6. Limiting the influence of Islam and abolishing the institution of waqf.
7. Strengthening the grain monopoly;

8. Tax policy;
9. Collectivization of agriculture;
10. Mobilization of the local population for military service, etc [2].

However, the uprisings against Bolshevik policies in Soviet times, influenced by communist ideology and Soviet historiography, were mistakenly labeled as “BASMACHI MOVEMENT” [3].

3. PROPAGANDA COMPANY

The Communist Party, soviets, komsomol, trade union, koshchi union and Batrak committees played an important role in the formation and strengthening of soviet ideology in Central Asia. The Bolsheviks used every means through state and public organizations, to abolish the various regimes that existed in Central Asian society as relics of antiquity, and to assimilate their communist ideology. During the propaganda campaign, reading rooms "Red House" and "Krasnaya Yurt", "Red Tea House", a library, a club, mobile and permanent cinemas and radio stations were created, and their number and activity were strengthened [4; Djunushaliev, 236-238].

In particular, the propaganda campaign was aimed at strengthening Soviet legislation in Central Asia, strengthening the defense capability of the USSR, fighting the "Basmach movement", property categories and "superstitions" in society, developing the economy, expanding cooperatives and the liberation of women. Active propaganda work on these issues had a great impact on strengthening the communist ideology among the population in the political, socio-economic and cultural spheres. This, in turn, led to a negative attitude towards the participants in the struggle against Soviet power and the population supporting them.

4. THE SIGNIFICANT ROLE OF THEATRE AND FILM TO PROPAGANDIZE COMMUNISTIC IDEALOGY

Communist ideology covered all aspects of society. The idea was so ingrained among the population that people under the influence of ideology did not even spare their lives for the sake of a communist society. That is why, in the struggle against Soviet power, representatives of the peoples of Central Asia constantly participated in the ranks of the Red Army or provided them with information or other means. Of course, the first factor that brought the situation to this level was the communist idea. The influence of theater and cinema was enormous for the firm assimilation of the idea in the life of society. Because in the 20-30s of the twentieth century, in the art of theater and cinema, along with a diverse repertoire, special attention was paid to the development of performances and films that should serve ideology. To promote Soviet ideology, theaters were even organized on a mobile basis. Theaters performed their repertoire on club stages, in cultural buildings in cities and villages, as well as in open areas. In fact, these actions were aimed at stopping the struggle against Soviet power in Central Asia, primarily for political purposes, and not for cultural recreation of the population. The main themes of the theater's repertoire during this period were: completion of the “basmachi movement”, eradication of illiteracy, restoration of political rights of women and their participation in public life, increasing the role of industrialization and cooperation, land and water reform and collectivization. It should be noted that Tatar women - teachers, Komsomol members, party workers - played a special role in the "Khujum" ("Offensive") movement*. In particular, Tatar directors Gumer Devishev and Iskhak Ilyalov, who came to Tashkent, staged the play “Cotton Pests” (1930). Zainab Sadrieva** played a role in this performance for the first time [5].

In March 1925, “Uzbekgoskino” was founded, and in Tashkent, the first film studio in Central Asia, “Shark Yulduz”. The film studio has two main tasks. These were films about oriental exoticism and propaganda. In the field of propaganda, films were shot promoting the fight against “basmachi” and religion, the restoration of women's political rights and the removal of the veil. “The Minaret of Death” (1925), “Pakhta-Aral” (1925), “Sunny Happiness” (1926), “Jackals of Ravat” (1927), “The Last Bek” (1930) and other films among them. In particular, “The Jackals Ravat”, released on May 18, 1927, was one of the most popular and successful films [6; Karimova, 16-17]. The roles in it were played by Saib Khodjaev, Olim Khodjaev, Nabi Ganiev, Kamil Yarmatov and others***.

In the film "Jackals Ravat" events in the society were shown through the images of the dehkan Jalil and his beloved Karomat, kurbashi Akram Khan, the owner of Abdunabi. Through this film, the following will be promoted:

- ✓ large landowners, priests, opposition to Soviet power;

- ✓ landless peasants, farm laborers support the Bolsheviks and the Red Army;
- ✓ the attack of Kurboshi Akromkhan on the village of Ravot and the demand from the population to pay 100 sheep and 50 bags of rice;
- ✓ “basmach movement” support from abroad;
- ✓ help and support of women from the village council [7].

Of course, this film rightly condemns some of the vices of society. For example, polygamy, the domination of the rich over the peasantry, and a strong propaganda campaign for Bolshevik campaigns aimed at solving the political and social problems of that period. In this film, it was a propaganda tool for ending the armed movement, land reform, the Khujum movement and the elimination of illiteracy. Such films contributed to the strengthening of communist ideology, the transformation of consciousness and gratitude of people, which in turn led to defeat in the struggle against Soviet power.

In addition to Central Asia, film studios were set up in other national republics of the USSR, which also began producing their own films. Special attention was paid to the development of the film industry in order to promote the cultural revolution and strengthen Soviet construction. As a result of several discussions in Moscow on December 12, 1927, the joint-stock company “Vostochnoye Kino” was created [8].

The purpose of creating the joint-stock company "Vostochnoye Kino" is, firstly, to centralize film production in all republics; secondly, to promote the development of the film industry; and thirdly, the spread of communist ideology through the film industry, the spread of Soviet culture and the strengthening of Bolshevik power. To this end, at the meeting of the Art Council "Vostok-Kino" on June 18, 1928, a thematic plan of films about East and Central Asia for 1928-1929 was adopted. The theme plan consisted of three parts:

1. The national liberation movement of peoples against the Russian Empire, the revolutionary struggle of the colonial and semi-colonial peoples of the East against the colonialists, colonial policy of the imperialists, the role of the local bourgeoisie, the significance of the October Revolution in “national liberation”. The following themes were identified: a) The 1916 Uprising. in Central Asia. b) The uprising of the Bashkirs “Salavat”****; c) Shamil's struggle against the Russian imperialists****. d) The uprising in the Komi region. e) Struggle for Soviet Power of various peoples of the East. f) England in India. g) Afghanistan and England. h) Cantonese uprising. i) England's fight for oil and friend.

2. Life of the peoples of the East. His dark sides and the fight against them. Cultural and economic backwardness of the peoples of the East. The beginning of breaking up the old way of life and introducing socialist principles into it. This includes topics: a) The customs of Adat. b) Sharia. c) The power of bays, manaps, aksakals, patriarchs. d) Kalym. e) Abduction. f) Marriage of minors. g) Polygamy and powerlessness of women h) Mullahs, ishans, shamans, etc. i) Spiritual schools, as a breeding ground for religious intoxication. j) Diseases and witchcraft. k) Forms of economic exploitation by the fists of the poor and middle peasants. m) Brotherhood, shepherding and friend.

3. Cultural and economic development of the peoples of the Soviet East after the October Revolution and the building of socialism in the national republics and regions. New way of life. This includes topics: a) elimination of illiteracy, development of a network of schools and educational institutions in the national republics and regions. b) The struggle for public health and the measures of the soviet government in this regard. v) Revealing production forces in the national republics and regions and the growth of the national economy. d) Industrialization of the national outskirts. e) prospects for industrial development. j) Handicraft industry and cooperation in the National Republics and Regions. g) Issues of participation of national outskirts in the export of raw materials (reserves, hunting, reindeer husbandry, etc.) z) land management. i) Collectivization and intensification of agriculture. k) Land reclamation. l) Animal husbandry. m) transition from nomadic to settledness. n) transport construction in national outskirts [9].

The themes of these three parts are evident from the outline, which consists, firstly, in condemnation of the policies pursued by the Russian Empire, and in the widespread propaganda of British colonial policy towards India; secondly, to strike a blow at the Sharia law, which has a strong influence on the life of the peoples of the East, to restrict customs and rituals and undermine the status of the leaders of the tribes, wealthy and powerful, who have a great social influence in society; thirdly, the “reforms” of the Soviet regime were to receive wide publicity. The Bolsheviks carried out such well-thought-out plans that they could not implement the new communist ideology without hitting the factors that had a strong impact on the life of society.

Therefore, cinema has become the main means of promoting ideology. These events, in turn, greatly influenced the change in the consciousness and perception of the population. The formation of a new ideology in the minds of the population, in turn, served as the defeat of the struggle against Soviet power.

5. CONCLUSION

In conclusion, it should be noted that the influence of communist ideology played an important role in ending the struggle against Soviet power in Central Asia. Ideology covered all aspects of society. Central and local governments have made a great contribution to strengthening the ideology. As a result, the main goal was the widespread dissemination of the policy pursued by the Soviet government and the condemnation of various actions of the opposition against it. Claiming that the Soviet government by its policy provided the peoples with a wide range of opportunities and freedoms, criticizes the political, socio-economic and cultural processes of the Russian Empire.

For example, the Soviet government views the uprisings against the colonial policy of the Russian Empire as an aspiration for a national liberation movement. However, the uprisings against Bolshevik policies were of an ideological and political nature and were mistakenly assessed as “BASMACHI MOVEMENT”. In fact, the uprisings of the imperial and Soviet eras were also a popular movement against the policies of the existing government of the time. However, under the influence of communist ideology, the struggle against Soviet power in the Turkestan region and Central Asia in 1918-1935 entered world history through Soviet historiography under the name “basmachi movement”. In Central Asia, the 17-year struggle of predominantly Muslim peoples against Soviet power received a negative assessment in the minds of the population through scientific works, literature, press, theater, cinema, visual arts and other cultural and educational areas. The Soviet government was able to achieve great results as a result of its ideological propaganda work and was able to attract a significant part of the population to its side. The Bolsheviks liquidated the armed formations with the help of military-political, punitive, ideological and economic measures. As a result of these measures, the population that supported the armed formations was transferred to the side of Soviet power. As a result, the composition of the armed formations became thinner and gradually disintegrated, and the struggle was defeated.

6. COMMENTS

* Khujum ("Offensive") - a movement for the emancipation of women and the removal of the veil, symbolized the Soviet Union's attempt to bring the proletarian revolution to Muslim Central Asia. The Soviets focused on women and the family, seeking to create a new, "liberated" social order.

** Zainab Sadrieva (1914-1991) is a Tatar by nationality. The actress entered the history of Uzbek art with her roles in theater and cinema. Her most famous roles were in the films “Suyunchi” (1982, directed by Melis Abzalov) and “Grandmother General”.

*** The film stars director Kazimir Gertel, scriptwriter Valentina Sobberoi, cameraman Alexander Dorn, composer Victor Uspensky, artist B. Celli.

**** Salavat Yulaev is a Bashkir national hero, poet and storyteller, comrade of Yemelyan Pugachev, the leader of the peasant uprising of 1773-1775.

***** Imam Shamil is a national hero of the peoples of the North Caucasus.

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