



## THE LIFE AND WORK OF WRITERS AND POETS EVACUATED TO UZBEKISTAN (1941-1945)

Safarova Zilola Safarovna

Karshinsky Engineering – economic institute, Uzbekistan Doctor of  
Philosophy (PhD) in Historical Sciences, Associate Professor.  
<https://doi.org/10.5281/zenodo.7490998>

**Аннотация:** Данная статья посвящается деятельности творческой интеллигенции Узбекистана в годы Второй мировой войны. В статье также рассмотрены вопросы литературы и искусства, совместное творчество узбекских писателей и поэтов с творцами, эвакуированными в Узбекистан из западных территорий бывшего Союза.

**Ключевые слова:** Вторая мировая война, интеллигенция, искусство, литература, эвакуация.

**Abstract:** This article is devoted to the activities of the creative intelligentsia of Uzbekistan during the Second World War. The article also examines the 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 Soviet Union.

**Keywords:** World War II, intelligentsia, art, literature, evacuation.

During the Great Patriotic War, very difficult and responsible tasks were set for literary figures. During this period, Uzbek literature experienced severe trials, the creators made all their efforts to agitate and inspire the entire people and army to fight against the enemy, and the writers in their works demonstrated hatred for the fascists, calling on the people to take up arms against the invaders. In difficult conditions, during the turbulent years of the war years, the literature of Uzbekistan showed commitment to its ancient traditions, showing organizational skills, reliability and uniqueness in propaganda.

For the development and enrichment of literature, the stay of many famous writers and poets evacuated from the western territories of the Union to the rear during the war years was of considerable importance. The evacuation to Tashkent of hundreds of writers, scientists and artists has opened up wide opportunities for the development of literature and art in Uzbekistan. World-famous writers have become closely acquainted with Uzbek literature and its history. About 200 representatives of fiction were evacuated to Tashkent city alone. Among them were A.N. Tolstoy, A. Akhmatova, Ya. Kolas, N. Pogodin, P. Skosirev, M. Pereshchenko and others [4].

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 Tashkent", 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 soldiers of Uzbekistan in battles on the fronts [5].

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 the decision of the CPSU (b) and the SNK of the

USSR, an evacuation council was established. 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 were sent to Tashkent - A. A. Akhmatova, K.I. Chukovsky, his daughter L.K. Chukovskaya, A.N. Tolstoy, F.G. Ranevskaya, N.Ya. Mandelstam, E.S. Bulgakova, N.F. Pogodin, M.I. Belkina, E.G. Babayev. Also evacuated was M.I. Tsvetaeva's son, G.S. Efron, who left us a large number of diary entries about life in Tashkent.

Alexander Alexandrovich Fadeev, writer and secretary of the Joint Venture of the USSR, 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 (considering that more than 200 active Moscow writers are at the front, at least 100 left on their own to the rear during the war and 700-plus writers' families were evacuated at the beginning of the war). All the writers and their families, not only according to 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..." .

In order to ensure the departure of all members and candidates of the Writers' Union with their families, as well as employees of the Union's apparatus (employees of the board, Literary Fund, Publishing house, magazines, "Litgazeta", foreign commission, club), the evacuation commission under the USSR Council of People's Commissars, at the suggestion of A.A. Fadeev, obliged the NKPS to provide the Writers' Union with wagons for 1000 people ("in evacuation of any property and archives of the Board of the Union was refused"). [6] A.A. Fadeev, in a letter to the Central Committee of the CP of the USSR, noted: "for October 15 and 16 and on the night of the 15th to the 16th, about half of these people left in an organized and unorganized way. The remaining half (of them, according to the list of 186 members and candidates of the Union) of them left Moscow in the following days. There was a mess during the evacuation, it was expressed in panic and 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 developing in the capital, the metro is closing, transport is crowded with people, all food is being bought in stores. This panic state in the city also pushed people to evacuate to the rear. There was a mass evacuation of the government, academics, theaters, writers and others. Georgy Sergeyevich Efron, the son of M.I. Tsvetaeva, was 16 years old at that time, but he already understood that it was necessary to join the list of the echelon to Tashkent. He wrote: "in Moscow, everything is too threatening, physical destruction threatens," "there will be shooting, soldiers, and not a soul, and bombing." Efron did not leave alone, but accompanied by a friend of the poet-translator A.S. Kochetkov and his wife. Maria Iosifovna Belkina, a writer and the 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 came and while there is an opportunity to evacuate. The artist Tatiana Alexandrovna Lugovskaya, the sister of the poet and translator, Vladimir Alexandrovich Lugovsky, 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 Joint Venture of the USSR, helped A.A. Akhmatova and other writers to get out of besieged Leningrad. For some time, A.A. Akhmatova lived in S.Ya. Marshak's Moscow apartment on

Chkalovskaya, then left for Kazan, and from there, in which S.Ya. Marshak was allocated two cars for the evacuation of writers, she left with L.K. Chukovskaya for 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. Akhmatova went with her, and also at the same time, the family of the writer Vs.V. Ivanov left there. K.I. Chukovsky was on the list of those writers who should evacuate with the government from Moscow. [6] Getting out of Moscow was not easy. He wrote that he had no way to move to the Central Committee, since the area around the station was filled with people - "at least 15 thousand people were pushing at the station," where it was impossible even to get to his car. In his diary, 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 train station, because of the crowd, he could not find a car with things. But N.E. Virta, who was a reporter and a traveling administrator of provincial theaters, "his assertiveness, resourcefulness, sneakiness reach genius," put on an order and, coming to the stationmaster, said that he was accompanying a member of the government, whose name he had no right to name, and demanded that they be allowed through the government's move K.I. Chukovsky did not know that he had been passed off as a "member of the government" and was surprised when they were allowed to pass everywhere. N.E. Wirth and at the stations he was getting bread for "a mysterious member of the government, whom he allegedly accompanied." N.E. Virta in Tashkent became the manager of housing for emigrants. Writers collected things in a hurry, took everything they needed. Some sold things and carried a sum of money with them. G.S. Efron wrote that he took with him his favorite books, some light things and shoes. T.A. Lugovskaya recalled that the news about the evacuation appeared suddenly and the time to pack things with him was only two hours. In October 1941, several echelons 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 the unknown and the expectation of difficult living conditions. K.I. Chukovsky felt fear on the road. He was especially afraid of the unknown fate of his children. K.I. Chukovsky's sons, Nikolai Korneevich and Boris Korneevich, went to the front as volunteers in the autumn of 1941, and there was no news from them. G.S. Efron called his departure from Moscow a risk, but hoped to get help in evacuation. Some believed that they would not be registered in Tashkent, but as a crossing point. There were many people who wanted to evacuate, and since G.S. Efron was not a member of the Writers' Union, he was afraid that he would be evacuated last. He also had a fear of being abandoned in Asia. No one knew what would happen in Tashkent. It was believed that it was absolutely impossible to get settled 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 everyday difficulties. But we went to Asia with the hope that it was warm there and not so hungry. [6] In November 1941, the poet Anna Akhmatova arrived in Uzbekistan. "It was in Tashkent that I first learned what scorching heat, tree shadow and the sound of water are. And I also learned what human kindness is," she wrote 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 dominated himself, intruded into the essence of her poems, into her work:

Fall asleep upset, Wake up in love, See how red the poppy is. Some kind of power  
Today I entered Into your sanctuary, darkness! Mangalochy courtyard, How bitter is your  
smoke, And how tall is your poplar... Scheherazade Coming from the garden... so that's what  
you are, the East!

With close attention, Anna Akhmatova noted the signs of the East. I memorized the musical  
structure of the water jets, inhaled the smell of roses, as if trying on the extraordinary height  
of the blue sky. Akhmatova was able to look and see: ...And again, autumn brings down  
Tamerlane ... or in memory, as if in a patterned styling: A gray smile of omniscient lips, Grave  
turban noble folds And the royal dwarf is a pomegranate bush...

In Akhmatova's Tashkent poems, the perception of the East is extremely homely and organic.  
She liked it here: These are your lynx eyes, Asia, Something was spotted in me, Something was  
teased out of the background And born of silence, And tedious, and difficult, Like the midday  
heat of Termez. It 's like the whole prapam into consciousness Hot lava flowed, It's like I'm  
crying my own tears I drank from someone else's palms.

In a difficult time for everyone, the lonely poetess was helped not only by 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. So she wrote about  
Uzbekistan: I haven't been here for seven hundred years, But nothing has changed... God's  
mercy is still pouring in From unquestionable heights, All the same choirs of stars and waters,  
The vaults of the sky are still black, And the same way the wind carries grain, And the mother  
sings the same song. It is solid my Asian home, And don't worry... I'll come back. Bloom, fence,  
Be full, clean pond.

A strange line: "I haven't been here for seven hundred years..."! It has the mystery of the  
human ancestral memory of recognizing something long ago familiar and forgotten. And now,  
just as seven centuries ago, mercy is pouring down from the unquestionable heights of the  
Asian sky, nothing has changed in the reliable stability of the nature of Asia. Her peace is  
inviolable. Hence, "It is durable, my Asian home." Hence the joy of her Asian home life, and the  
desire to return - "I will come again", and Akhmatova's blessing to the East - "Bloom, fence, be  
full, clean pond!" "Who dares to tell me that there is an evil foreign land here?", - Akhmatova  
writes in her letters. On this ancient dry land, I'm home again... the Chinese wind sings in the  
darkness, And everything is familiar...

Akhmatova now perceives the land of Uzbekistan and its people as something close and dear.  
And there is no trace left of the initial dislike: The East still lay an unidentified space And it  
rumbled in the distance like a formidable enemy camp. With this, Akhmatova characterizes  
her initial attitude to the evacuation to Uzbekistan. How should the land, the land, the people  
be so that the poetess's attitude to the East could change so much? How much charm, light,  
warmth Uzbekistan had to pour into her heart before Anna Akhmatova recognized its essence  
and called it home? In those years, echelons of children left without relatives and homeless,  
orphan echelons were brought to Uzbekistan. Uzbeks took children into their family, many  
were raised. Interesting people grew up, real internationalists. In her memoirs, Anna  
Akhmatova noted: "In those tough years, it was possible to meet people of almost all  
nationalities of our country in Uzbekistan. 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 set. And how many orphaned children from the republics captured by the Germans found their new parents in Central Asia! In Uzbekistan, for example, there are already large families, but they also adopted, adopted Russian, Belarusian, Ukrainian, Moldovan, 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 - the camels were smacking, 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, he should have been handed over to the police. But he handed Akhmatova a ruddy pie in a dirty rag: "Eat." And disappeared. "Can I really eat it?" she asked. "Of course, because he stole it for you..." It seems that I will never forget this pie, a priceless gift of a market thief." [10] Several times, Akhmatova will visit Samarkand, which she will then enthusiastically tell her friends and family about, and in delirium, during a serious illness, she will leave: And we will go to Samarkand to die, To the homeland of eternal roses...

Samarkand will remain in Akhmatova's memory also because it is here that her friend Nikolai Panin, with whom she parted shortly before the war, is being evacuated. Soon, after the lifting of the Leningrad blockade, Akhmatova will leave Uzbekistan in the name of the city that overcame death itself. But even there, in Leningrad, the Asian house will appear to her more than once in a dream, and there the starry shelter of the East will invade her poems ... I will remember the starry shelter In the glow of eternal glory And little sheep Black - haired mothers On young hands. 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 Yassawi and others have been translated. Russian Russian writers have also translated into Russian the works of Gafur Gulyam "Coming from the East", Zulfiya "Fidelity", Sheikhzade "Saaz", "The Heart says ...", Uygun "Your poems", A.Umari "Victory of life", Ismail Shair "Fighting Country", "Lyrics" Babur, "Lyrics and satire" Mukumi. In close cooperation, the Tashkent Almanac and the almanacs "Death to the Enemies!", "For the Motherland!", "We will win", "Poets of Uzbekistan to the front", "Literary Tashkent". They included works by A. Tolstoy, A.Akhmatova, Ya.Kolas, N. Pogodin, K. Chukovsky and others. Uzbek and Russian writers dedicated the collection "Native Leningrad" to the heroic feat of the Leningraders. [1] В эти сборники вошли произведения А. Толстого, А. Ахматовой, Я. Коласа, Н. Погодина, К. Чуковского, В. Луговского, А. Прокофьева, О. Лисогорского, С. Ашендорфа, Лахути, И. Бехера, Беригарда Райха, Э. Мадараса, а также произведения узбекских и каракалпакских писателей. Значительный вклад в изучение наследия узбекской классической литературы, в изучение и популяризацию узбекского фольклора и произведений узбекских писателей внесли российские ученые, приехавшие в Узбекистан. Так, В. Жирмунский изучал узбекские народные дастаны, E.E. Bertels wrote the preface to the books "Leyli and Majnun", "Babur's Lyrics", L. Penkovsky prepared the preface to the dastan "Farhad Ishirin", K. Zelinsky the preface to the Russian editions of the collection of Zulfiya "Fidelity", as well as the works of Gafur Gulyam and Hamid Alimjan. The three-volume work of M. Lermontov was published in Uzbek [9]. Tereshchenko created an anthology of Uzbek literature in Ukrainian and published

the book "The Wreath of the Word and Glory". Russian scientists took part in the preparation and holding of anniversaries and scientific sessions dedicated to the works of M.Y. Lermonov, 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 Uzbek writers in Russian were published during the war. Among them are such collections as "Songs of Victory" (1941), "Poets of Uzbekistan", "Tashkent Almanac", "On the Attack", "Wars of Uzbekistan" (1942), "At the Call of the Motherland" (1943), "Time" (1944). The stay of 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, his heroic work, in turn, left an indelible impression in the hearts of cultural figures of fraternal peoples. They widely promoted the rich literary and cultural heritage of the Uzbek people. The work of these writers included the theme of Uzbekistan. Based on the work of Alisher Navoi "Farhad and Shirin" P. Skoserev created his great prose work of the same name, M. Tereshchenko wrote 15 sonnets about the life and work of Uzbek classics and included them in the book "Tashkent Notebook", Y. Arbat dedicated his work "Generous Sun" to the Shamakhmudov family, who took care of children whose parents died at the front. Yakub Kolas created the poems "Pilot's Song", "Uzbekistan", A. Tolstoy wrote an essay "Selflessness" [7]. In 1942-1943, such collections as "Women in the Patriotic War", "Against Fascism" by M. Gorky, "Selected Poems" by Yakub Kolas, "To the West!" by K. Simonov, "What We Defend" by A. Tolstoy, "The Wind of Ukraine", "To the Call of the Motherland" were published in Tashkent in Russian, "Battle stage", "Stalingrad", "To work, to battle". The Tashkent branch of the publishing house "Soviet Writer" has published more than thirty books and collections of Russian, fraternal republics, including Uzbek writers. Among them are "Selected Poems" by A. Akhmatova, "Front" by Korneychuk, books by Hamid Alimdzhan, M. Shaikhzade, Uygun. Russian Russian State 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 fraternal republics were published in Uzbek in Tashkent. Leaving Tashkent, Yakub Kolas wrote: In the difficult hour of the harsh war You gave shelter to me too, With the Uzbek we composed the word And a song about the war. And we forged one sword with him To the evil enemy camp. You have warmed me in sorrow, My brother is Uzbekistan. [2] 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 combat, in work, in relation to the Motherland, to the nation, in thinking about the world, about humanity, in feelings their own to the enemy, to their comrades in the struggle, to their family, to their loved one" [8]. 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, short stories, the tendency of inconsistency of content and form is increasing [3]. A characteristic feature of Uzbek literature of the war period was that during this period poems were created on the basis of the 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 first years of the war opened the way for the development of literature and art. World-renowned writers got acquainted with Uzbek

literature and its history. Thanks to working side by side with Uzbek writers, Uzbek literature has risen to a new qualitative level. During the days of severe trials, the figures of literature and art of our republic made a tangible contribution to the national struggle against the hated enemy. All their creativity 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. The works written during the Second World War, filled with such feelings as patriotism, humanism, friendship, small-heartedness, good-nature strengthen our love for literature and its representatives of that period.

### References:

1. Golovanov A.A. Saidov I.M. Uzbekistan's contribution to the victory over fascism. – Samarkand. SamGU. 2006. Part II. –p.43. (7)
2. Dar. Tashkent, 1944. –P. 23. (10) 3. Ergasheva Yu. A. Political Persecutions and Ideological Pressure on the Creative Intellectuals of Uzbekistan in Post-War Decades. International Journal of Recent Technology and Engineering (IJRTE) –P. 377. -12
3. History of Uzbek Soviet literature... – p. 199. (1)
4. Ryazantseva Yu.A. Evacuation of writers to Tashkent in 1941. Category: 4. The history of individual processes, aspects and phenomena of human activity Published in the VI International Scientific Conference "Historical Research". Moscow, June 2018. (4)
5. The Uzbek SSR during the Great Patriotic War. Volume II. Radical fracture (November 1942-1943). Tashkent, 1983. – p. 173. (9)
6. Fadeev A. For thirty years. –M., 1951. –p. 267-268. (11)
7. Sharq yulduzi, 1976. No. 4, –B. 231.
8. [www.vesti.uz](http://www.vesti.uz) , [www.akhmatova.org](http://www.akhmatova.org) . N. Tatarinova's essay "Anna Akhmatova in Tashkent").