

PHOTOS AS A SOVIET PROPAGANDA TOOL (BASED ON THE MATERIALS FROM THE MAGAZINE "WIVES OF UZBEKISTAN")

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Abstract. *The article analyzes the specific features of the formation of the visual image of the "Soviet woman" against the background of various historical situations and contexts. The role of photographs in the press and other visual media in Soviet propaganda was evaluated and they were considered as an important source revealing the essence of the Soviet ideology. This makes it possible to reconstruct the worldview of the people of that time, to trace the origin of some stereotypes that are preserved to this day.*

Keywords: *council on ideology, propaganda of discourse, photographic art, visual resource, art council, formal image, social context, press, international magazine, photo essay, photojournalism, Hero of labor, his hero.*

INTRODUCTION

In this verse, Allah Almighty announced that on the Day of Resurrection, all people will be resurrected and will appear before their Lord for reckoning and retribution. Photographing universal and comprehensive content, facts and persons, facts and fakes, Karam is a way of presenting possibilities, fictions and fictions, subjectivity and objectivity that are constantly developing in society. Photo models are an important source of Jan Shundan's quality, and besides the fact that they are directly related to the ability to access objects, the Ministry of Visualization allowed me to create models.

This resource serves as a qualitative indicator of the political, socio-economic and cultural relations of the period. In addition to determining the truth or falsity of the historical reality reflected by this historical source, it is extremely important to determine its specific language and socio-political significance, that is, propaganda discourse. In this place, discourse can be interpreted as a space of information exchange, that is, a system of relations between parties involved in communicative activity. Historical discourse makes it possible to determine the laws of historical development based on the processing, interpretation and analysis of data from primary sources. In this respect, the study of photographs of the Soviet period makes it possible to study them not only as images of their own era and space, but also the social context of the environment in which they were created – that is, the political system, the religious situation, cultural and territorial identities.

One of the factors that greatly influenced the development of the field of photography during the years of Soviet power was the fact that photography became a powerful tool for promoting the ideas of the Communist Party as well as the Soviet way of life. The Government's Council on Photographic Materials carries out mass propaganda aimed at improving the quality of the country's political and social life, the importance of the military and photographic spheres. According to him, he was one of the first to participate in the conference, which was held in

Tehran, Iran, in 2013. The periodical press dealt with socialist building tasks, promoted new values, and was a means of managing and supporting political, economic and social reforms in the country. It was propaganda tasks that brought the visual genre to the fore in the press. Its main component, photographs, served as an agglutinating element of special meaning in the text or separately: in the form of photoochecker, photoreportage, photogram, photocopy, PhotoCollage. This greatly influenced the development of Soviet photojournalism, publicism and reportage photography. It was not for nothing that the book on applied photography, published in 1951, argued that "photography has become a powerful tool for us in mass propaganda and propaganda" [32,72]. With the help of photographs, the new Soviet realism was demonstrated and the public consciousness was influenced.

LITERATURE REVIEW

The importance of photographs as a historical source is P. In the work of Berk [4], Magidov [10;11] and others. F. Shamaeva [35], M. Isakova [8], N.V. In the work of mandralskaya [12], the question of the use of filmotophonoma in the research of the history of Uzbekistan is raised. S.B. Shadmanova's work analyzes the importance of visual sources in historical research [33;34]. Researchers who have studied the topic of Uzbek women in visual sources, in particular in photographs, as an application, a means of propaganda, reflecting the changing gender order under the Soviets, unfortunately do not exist.

RESEARCH METHODOLOGY

The article uses the comparative-logical method, visual methods that imply the involvement of visual means in research, and the principles of historicism, consistency, truthfulness. Quantitative analysis helps to determine how diffuse this or that image is, to understand in what socio-cultural context these images are depicted.

ANALYSIS AND RESULTS

In the 1920s and 30s, the issue of the "Soviet woman" of the framework of the ideological doctrine of the Soviet government, aimed at the formation of a new Soviet person, became extremely relevant. The reason is that in the Bolshevik ideology, women were considered a "backward element", which in a short time was required to be involved in the construction of a new state with the help of propaganda and political enlightenment. To this end, the Soviet state carried out the most progressive measures of its time on the issue of gender equality: the first Soviet constitution, adopted in 1918, legally strengthened the equality of men and women, in 1919 the women's section of the organization working among women – VKP (B) was established, in 1920 the USSR became the first state to legalize abortions.

The Soviet government turned the image of a "new woman" into a powerful propaganda tool in order to satisfy its ideological and economic interests and undermine the traditional and National way of life. While "New woman" appears to be a socialist figure, she plays an important role in propaganda and propaganda among the population of Kundalyk, as well as in controlling the main media such as newspapers and magazines published by Ethilgan photosuratlar publishing house.

If in the 1920s and 1930s one of the main themes of Soviet propaganda was an Eastern woman freed from Paraji and feudal oppression, then the Second World War made changes to this image. Newspapers and magazines, reflecting the permissible and prohibited norms, created a portrait of a woman who is optimally strong in government and society, confident in the future, active in social life and able to successfully master the profession of "men".

In 1946, women made up 56.4% of the country's population, men - 43.6%, and this disparity between the sexes remained in the 50s. The huge losses in the war condemned women to do men's work from this period and throughout the entire period of the existence of the Soviet government. In 1928, the share of women among the workers and servants engaged in the national economy of Uzbekistan was 18%, and in 1940, this figure increased to 31% [6,5]. These numbers show that the position of women in the socio-economic life of the country has increased. For this reason, labor activity was the main component of the ideological image that occupied the central place in the pages of newspapers and magazines during this period.

The analysis of the magazine "Women of Uzbekistan" published in 1950 shows that during this period the image of a "mother-worker" actively involved in family and social life was emphasized. Labor heroes and Stakhanovites - Socialist Labor Hero T. Kulbekova [23,3], Stakhanov grape picker of Central Asia Station of All-Union Plant Science Institute H.Gayibjonova [21,13]; collective farm chairmen and brigade leaders - the chairman of the Tymoshenko collective farm in Vodil district A. Asonova [22, 17-18], Sh. Images of Barakaeva [30, 10-11] and others can be seen.

As Uzbekistan is a leading agricultural republic, most of the women are employed in this sector. Compared to 1928, in 1983, the number of women employed in the national economy of the republic increased by 65 times, and the number of women employed in agriculture increased by 104 times [6, 13-15]. Soviet propaganda emphasized that one of the most important duties of an Uzbek woman to the Motherland is to grow cotton and emphasized that "Women and girls are the decisive force in cotton harvesting" [29,13]. In response, Uzbek women took the initiative to increase the rate of cotton picking. The head of the "Kyzil Tong" collective farm in Mirzachol district of Tashkent region grew 102.6 centners of cotton per hectare [17] and became one of the first Uzbek women to receive the title of Hero of Socialist Labor. In 1950, Tursunoi Ashurova, an advanced picker of the Lenin collective farm in the Voroshilov district of Andijan region, joined the October socialist competition and undertook to pick 15 thousand kilograms of cotton [21,15], in 1951, Faiziniso Nomanova, a member of the Sverdlov collective farm in the Fergana region of the Fergana region, decided to increase this figure to thirty thousand kilograms promised [26,6]. In the October 1954 issue of the magazine, there are pictures of 11 advanced cotton pickers [31, 12-14]. Photos of products published in magazines should read that Uzbek labor is a "honor" and not a hardship. But in one picture, the wages of cotton production in the harsh conditions of the fields.

Newspapers and magazines have tried to show that women are successfully mastering fields that were considered "men's" professions until then. For this reason, one of the most common images is the image of female mechanizers. Articles such as "Role in Hands" [18], "Nazira drives the car" [19] are dedicated to women driving agricultural machinery and pictures of women mechanizers are linked to them.

Bashorat Mirboboeva [22,10-11], driver of the Tashkent city railway, Anna Antipova [28,7], pilot of the Turkestan Geological Department [28,7], workers of the Ohangaron coal mine, sisters Sanobar and Hanifa Saidova [28,8-9] have mastered the profession of "men" shown as women. In 1951 B. Mirboboeva's photo was also published on the cover of one of the most popular magazines in the USSR - "Ogonek" [16]. She was not only one of the first to master the profession of a steam train driver, but also became known as the first Uzbek woman to jump from an airplane with a parachute.

However, no matter how hard the Soviet propaganda machine raised such women, "men's work" did not bring economic and social success to women. Because the wages in these industries were low, the work was physically demanding and mostly based on manual labor, and the working conditions were very poor in terms of health and safety. D. As Filtzer notes in his monograph "Soviet Workers and Stalin's Industrialization," "Women often worked for years where men could not be caught for more than two or three weeks" [1,65].

Another important aspect of the image of the Uzbek woman created during this period was her increased social and political activity. The Soviet government paid special attention to promoting women to leadership positions, and their activities were widely covered in the mass media. USSR [23, 4-9; 12-17] and deputies of the Supreme Soviet of the Uzbek SSR [23,7-9; 12-13] articles were written about his life and work, photo essays were prepared.

In the photos, Uzbek women are depicted not only in the process of work, but also in the family circle and engaged in socially useful work. In particular, the yarn spinner of the Stalin textile factory in Tashkent H. Israilova's activities as a deputy of the Tashkent regional Soviet, in the library, home and kitchen are reflected [23, 10-11].

Some of these pictures depict and promote customs that are not characteristic of the Uzbek national culture at all. For example, among the pictures taken during the life of Tokhtakhon Makhamboeva, the chairman of the Sverdlov village council in the Yangiyol district of the Tashkent region, a deputy of the Supreme Soviet of the Uzbek SSR, it is shown that on May 1, she and her family members raise a glass for peace and the long life of genius Stalin [27,14-15].

Another characteristic of the image of Uzbek women, created thanks to Soviet propaganda, was their education and high culture. Special emphasis was placed on the fact that Uzbek women are working and achieving success in all fields of science and culture. For this reason, on the pages of newspapers and magazines, dancers - laureate of the Stalin Prize, People's Artist of the Uzbek SSR M. Turgunboeva [21,4], G. Izmailova [22,14-15], Tamarakhonim [25,12-13]; athletes - discus thrower L. Skatskaya [23,19]; scientists - director of the Institute of Oriental Studies of the Academy of Sciences of Uzbekistan, Candidate of History S. Azimjonova [23,13] can be seen. At the same time, importance is focused on portraying Uzbek women as politically literate citizens. In particular, in the pictures they are depicted in the process of reading the works of Lenin and Stalin [22,4-5; 23.18; 26].

Soviet propaganda encouraged women to be socially and politically active, and at the same time, it was constantly emphasized that their main task was to fulfill family obligations. In order to avoid the demographic crisis caused by the losses during the Second World War, the Soviet government intensified its policy aimed at increasing the birth rate. On June 8, 1944, the Presidium of the Supreme Soviet of the SSR adopted a decision "On increasing state support for pregnant, multiple-child and single mothers, establishing the honorary title of "Heroic Mother" and the Order of "Maternity Fame" and the "Maternity Medal" [15] . "Heroic mother" order Mothers who gave birth to 10 or more children were awarded with this order when the tenth child was 1 year old and the remaining children were alive. A number of benefits have been introduced for award holders. Also, during the Soviet era, mothers with more than five children were awarded the III-level "Maternal Glory" medal. The press emphasized highlighting the lives of such heroic mothers [2], and receiving this title on behalf of heroic mothers was described as "a great joy", [9] and these words were supported by a photo of a large, happy family.

It should be emphasized that the achievements of women during this period were mostly interpreted as the result of the special care of the state and political leaders. In particular, in 1939 B. Enrollment of Mirboboeva and 27 other Uzbek girls in the course of train drivers organized by the Tashkent Railway Department and Political Department was not a personal initiative. It was interpreted as a response to Kaganovich's call [13]. Heroic mothers thanked Stalin for the conditions created for them [3]. In one of the pictures depicting field work, you can see a photo of Stalin mounted on a tractor plowing the field [20].



However, as in all fields, during this period, the field of photography was fully subordinated to the party's current tasks, strictly regulated and developed under strict ideological control. Visual output is also heavily censored. According to the circular dated January 25, 1955, the publishers had to provide the censor with an original or a photograph of the visual product, and only after the appropriate inspection, the material was sent to the publication [5]. Also, the organization submitted the primary copy of the finished product to the censor.

CONCLUSION/RECOMMENDATIONS

In conclusion, it can be said that the Soviet government tried to create a moral image of the modern Soviet woman by regulating the mind and behavior of the masses with the help of the press and other visual means. Party-Soviet propaganda formed the standard media image of Soviet women in the press pages in accordance with the general ideological concept of "Soviet man". In the 1940s, visual media depicted women capable of playing the role of men - heroes of the military and socialist labor, but in the post-war era, images of femininity and motherhood increased. Analysis of the content of the magazine "Women of Uzbekistan" published in the 1950s and other sources. The stereotype of the "Soviet woman" is, on the one hand, a reflection of the ideological postulates of the Bolsheviks, and on the other hand, it is influenced by the changing political situation of the party, depending on the external and internal political and economic situation in the country. shows that it was gradually formed.

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