



Education and Uzbek Literature in Uzbekistan in the 70-80 Years of the Twentieth Century

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Abstract

The changes that took place in Soviet society in the 70s and 80s of the twentieth century forced Uzbek literary and artistic figures to break the shells of socialist realism and move towards secular realism. During this period, many works of literature and art were created. The idea of these works was to oppose Soviet rule and achieve independence. In order to put an end to this, the Soviet government once again pursued a policy of repression. This repression persecuted many creators. But this policy was discontinued for some reason.

Keywords: *Uzbek Literature; Art; Theater; Independence; Idea; Creator; Work; Genre*

Introduction

Homeland What does this word mean? Where does the homeland border begin and end? When we say homeland, we must first define the land, the environment, the nature of that sacred frontier, the living and non-living things that inhabit it. To those who find these things dear, to those who are accustomed to cherishing them like the apple of an eye, then it is true patriotism. From the same point of view, it was only after independence that we began to understand the essence of the word homeland.

In the following years, works in the genre of prose were created in Uzbek literature. A number of unique writers and poets entered children's literature. In addition, a number of poems, new poems and epics have been created in Uzbek poetry.

The playwrights also wrote and staged a number of excellent plays. However, during this period, theatrical art was in a state of slander. The reasons for this can be seen in the problems of theater and audience as well as repertoire. The oppression of communist ideology and the order of the ruling political force were major obstacles to the development of this art form.

The Main Part

From the mid-80s of the twentieth century, literature and art began to take new steps towards a true reflection of the life of the people. The difficult fate of the Uzbek peasant, the problems of nature, language, culture and history have become more acute in the scope of the theme of the works of art. New content began to open a new modern form in creativity, a wide path to international tones.

In the 60s and 70s of the twentieth century, the construction of schools in Uzbekistan, the involvement of children in school has significantly expanded. Seven years of general compulsory education were conducted. However, there were serious shortcomings in public education. It was clear that the content of education was left behind in life. First, the level of knowledge of school students was low. Second, after ten years of schooling, school leavers would not have acquired any profession or work skills.

In December 1958, the Supreme Soviet of the USSR passed a law on strengthening the connection between schools and life in the USSR and the further development of the public education system. The law states that education should be linked to marriage. New curricula, programs and textbooks have been created for schools. Workshops were built in schools. As early as 1962, the transition to general compulsory eight-year education took place. In 1958-1965, about 1,000 schools were opened in Uzbekistan. A similar law was adopted in 1959 by the Supreme Soviet of the Uzbek SSR. According to him, 10-year high schools have been transformed into 11-year schools. [1]

Secondary schools were transformed into separate primary (grades 1-3), 8-year (grades 1-8) and secondary (grades 1-10) schools based on local conditions, according to a regulation issued in 1970. Vocational schools have been established in cities and districts. In many schools, young people have been retained in school after school, and extended day schools have been set up. Schools with in-depth teaching of individual subjects, as well as schools for mentally and physically weak children, have emerged.

The transition to general secondary education was completed in the mid-1970s. Between 1965 and 1985, the number of secondary schools of all types increased from 8,716 to 9,188, and the number of students increased from 3,055.8 thousand to 6,519.6 thousand. Between 1965 and 1985, the number of people who received secondary education in the republic's schools exceeded 5.7 million. [2]

In the post-war years, Higher and Secondary Special Education grew considerably. In the 50s, 3 universities - Andijan Medical Institute, Tashkent Institute of Electrical Communication, Physical Culture, in the 60s of the XX century, 8 new universities - Andijan Institute of Mining, Fergana Polytechnic Institute, Samarkand Institute of Architecture and Construction, Termez, Syrdarya, Tashkent regional pedagogical institutes, Andijan pedagogical institute of languages, Tashkent pedagogical institute of Russian language and literature. In the 70s of the XX century, 5 more universities were opened - Nukus State University, Tashkent Institute of Motor Roads, Institute of Pediatrics. Also, new faculties and branches of major universities in the regions were opened. Training of personnel in new specialties has been launched. Under the influence of scientific and technical progress in higher and secondary special educational institutions, curricula and programs have changed three times in the 60s and 70s of the twentieth century. Involvement of students in long-term agricultural activities had a negative impact on the learning process. [3]

Founded during the war, the Academy of Sciences of Uzbekistan has become the center of science in the country. In 1946-1990, many new research institutes, laboratories, scientific stations were established. By the beginning of the 80s of the XX century, the Academy had a branch of the Karakalpak

ASSR and 35 research institutions. 38 thousand researchers, including 1215 doctors of sciences, 15664 candidates of sciences conducted research in various fields of science. [4]

Significant research has also been conducted in the social sciences and humanities. As a result of research by archeologists, ethnographers, anthropologists, works on the ethnic composition of the Uzbek people, the history of the formation of ethnogenesis have been created. It has been proved that Uzbekistan has been inhabited by people since ancient times, that our ancestors built cities 3000-2500 years ago, and that they have a rich material and spiritual culture.

During the last decade of the dictatorial regime, Uzbek literature, although standing in the midst of all sorts of political and social "patterns", has developed, a number of meaningful works have emerged. Meanwhile, the talented teacher brought dozens of new, rebellious creators into the ranks of writers. In those years, the historical theme of literature in Uzbekistan was much richer. In particular, Nazir Safarov's "Navruz", Hamid Gulom's "Mangulik", "Mashrab", "Mirmukhsin's "Memor", "Temur Malik", "Movarounnahr", Odil Yakubov's "Ulugbek's Treasure", "Old World", Pirmkul Kadyrov's "Starry Nights", Novels such as "Generation Pass" shed light on the historical theme of Uzbek literature. Uzbek literature in the 1980s also developed a wide range of talents. Artists such as Olmas Umarbekov, Khudoiberdi Tukhtaboev, Uktam Usmanov, Utkir Hoshimov, Uchkun Nazarov, Shukur Kholmiraev, Nemat Aminov, Temur Pulatov, Omon Mukhtor, Farhod Musajonov in their works pay tribute to the spiritual and moral qualities of man, called to be merciful. [5]

In the 70s and 80s of the twentieth century, the problem of man and society became the main topic in sharia. The Shari'a contains philosophical views on nature, cotton and the cotton grower. Poets of the older generation - Uygun, Mirtemir, Sabir Abdulla, Habibi, Gayrati, Charkhi, Zulfiya, middle generation poets - Mamarasul Boboev, Askad Mukhtor, Hamid Gulam, Shuhrat, Turob Tola, Shukrullo, Ramz Bobojon, Utkir Rashid and some talented poets The content and meaning of the poetry of Erkin Vahidov, Abdulla Aripov, Jamol Kamol, Jumaniyaz Jabborov, Omon Matjon, Rauf Parfi, Azim Suyun, Usmon Azimov, Halima Khudoiberdieva and others is very wide and deep. Their works have taken a worthy place in the treasury of Uzbek poetry. [6]

Uzbek literature has also been affected by the dictatorial regime and the negative developments that have taken place in society as a result. Representatives of the literature forced the communists to carry out social orders, such as inculcating the ideas of communist ideology in the minds of the broad masses of the people, educating them in the communist spirit. Most of the created works are dedicated to the praise of the time. They approached the interpretation of life events from the point of view of partisanship and class. Such an approach to the life of society brought various defects and low-level works into the literature. [7]

Many of the social problems that have plagued society due to violence, oppression and criticism have not been reflected in the works. Nevertheless, there are some good works in Uzbek literature that embody the national spirit.

Many artists who grew up during the war years entered the literature. Writers such as Said Ahmad, Askad Mukhtor, Ozod Sharafiddinov, Turob Tola, Shukrullo, Ramz Bobojon, Rahmat Fayzi, Mamarasul Boboev, Ibrahim Raim, Pirmkul Kadyrov, Odil Yakubov, Saida Zunnunova, Erkin Vahidov revived the literary process.

In the 70s of the XX century, a number of talented poets and writers entered the Uzbek literature. Among them were such prose writers as Murad Muhammad Dust, Erkin Azamov, Khayriddin Sultanov, Uncle Murod, poets such as Shavkat Rahmon, Khurshid Davron, Usmon Azim, Muhammad Rahmon. This generation, continuing the best traditions started by their predecessors, brought to the literary scene

the image of more ordinary people, the interpretation of their dreams and aspirations. During this period, Murod Muhammad Dost created the works “Blood of a mare”, “Return to Galatepa”, Erkin Azamov “Year of birth of the father”, “Answer”, “The only monument of summer” by Khayriddin Sultanov, “The heart is free”. The protagonists of this work are ordinary people who meet at every step, who at first glance do not differ sharply from others. They do not lead to great historical changes, nor do they set an example to others by showing extraordinary heroism. But the important thing is that young Uzbek writers have been able to show that the survival of the world is all because of these ordinary people. [8]

In the 70s and 80s of the twentieth century, Odil Yakubov wrote the novels “The Treasure of Ulugbek” (1973), “The Old World” (1982), “Religion” (1977), “Swans, White Birds” (1988). During this period, Said Ahmad was also prolific. In 1988, the author's novel “Silence” was published. In the 70s and 80s, he wrote plays based on his stories, such as “The Bride’s Revolt” and “The Groom”. “Said Ahmad is a master of sharp laughter. This feature has been transferred to his works in all genres. In particular, the author’s comedy “Bride’s Revolt” (1976) is a world-famous play. also captivated audiences in many countries. [9]

Another writer is Mirtemir. One of the poems written by Mirtemir in the 70s is called “I know ...”. In order to express the meaning expressed in this poem, the poet commented on the lion after the title, “Following Tagore ...”. This lion was recorded in 1974. The poet wrote the poem “Mother Tongue” in the same year. What defined Mirtemir’s creative image, what made him honorable for the reader, was his poetry.

Another writer is Pirimkul Kadyrov. In the story of “Heritage” he writes about the problem that has always stirred the country - the hardships of cotton growing.

In the 1970s, when “Heritage” was written, it was difficult to cover such a topic. Soviet policy and ideology did not allow it. Despite this, the image of Yolkin Otajonov in the story is one of the lively, aspiring, attractive heroes created by the writer.

Pirimkul Kadyrov also wrote novels. While the novel Black Eyes depicts rural life, the author in Diamond Belt (1977) refers to urban life. The work was reworked in 1987, and some passages were shortened in editing, enriched with some plates.

The novel “Starry Nights” is one of the great works of Pirimkul Kadyrov. The novel Starry Nights was written during the Soviet era and has not been published for six or seven years. It was finally published in 1978, and in 1981 was awarded the State Prize of Uzbekistan. The novel was denounced in the press as a work promoting feudalism. The author was slandered as a nationalist, a bourgeois writer. The new era of independence brought both the writer and the novel back to the people. Erkin Vahidov is one of the great representatives of this period. By the 70s and 80s, the poet began to see love not only as a “song of life”, but also as an artistic researcher of life, the human soul. Epics such as “Modern Youth”, “Man”, “Syrdarya Death”, “Lion Player”, “Rebellion of Souls”, “Istanbul Tragedy” were a step forward in the poet's work in this regard. He is also the author of the epic “The Sun”. [10]

Abdulla Aripov's collections “Onajon”, “Yuzma-yuz”, “Yillar armoni” (1984), with their poems, are among the masterpieces of twentieth-century Uzbek literature.

The experience and need gained in the ladder of poetry inspires a broader, deeper depiction of life, the protagonist. The poet enriched Uzbek literature with the epics “The Road to Heaven” (1978), “The Judge and Death”, “Ranjkom”. The writer was also prolific in lyric poetry. In 1976, he wrote a poem called “Stones of Blame”. “Recently, inspired by the immortal values of our history, I wrote a book of poetry called ‘Voices of Wisdom.’ [11]

Shukur Kholmiraev is another representative of this period. "Women, comrades" (1973), "Let's go to the mountains" (1973), "Lame crane" (1978), "Soil streets" (1978), "Bird's tongue" (1982), "The last days of the hero" by Shukur Kholmiraev (1984), "Snow fell on the mountains" (1986), "The last days of Abdullah Nabi's son" (1983), "Remember, Eshniyaz!" (1988). The author's works "The Last Stop" (1976), "Bridge" (1984), "Supporter" (1987) have a special place in the development of Uzbek novels. The author's work "Make a bridge" describes the struggle of the "reds" against the independents (in the language of the time, the "oppressors") and the ways and processes of their destruction. The writer wrote the 1987 drama *The Black Belt*. The play vividly depicts the days when false beliefs can bring people down and how much unbelief can degrade a nation. [12]

Many works were also created by Askad Mukhtor during this period. His collections of poetry include "Sun Swing" (1971), "I Have a Word for You" (1978), "Demon Streets of Bukhara" (1980), "Pleasure in Storms", "Lightning on the Edge of the Cliff" (1982), "Silver Fiber". (1987) and other major novels such as *Chinor* (1969-1973) and *Amu* (1984). [13]

Shavkat Rahmon, who graduated from Moscow in 1975, came to Tashkent. He has been an editor at a number of publishing houses. The demanding poet, who was almost always busy with creative work, wrote "Colorful Moments" (1978), "Edges of the Heart" (1981), "Open Days" (1984), "Blooming Stone" (1985), "Awake Mountains" (1986), "Hulvo" (1897). In 1979, Shavkat Rahmon translated a book of poems by the famous Spanish poet Federico Garcia Lorca from Russian into Uzbek and published it under the title "Selection".

In the 70s and 80s, Turob Tola also created effectively. The book "Sun in the Spear" (1974), a book of literary portraits and memoirs "Rainbow" (1972), dedicated to the representatives of contemporary Uzbek literature and art, reached the students. In particular, most of the poems of the poet from the collection "Wings, my songs" were sung by many talented artists of the republic and took a deep place in the hearts of our people. Turob Tola is known as an artist who made a significant contribution to the development of modern Uzbek singing.

Khudoiberdi Tukhtaboev in the early 70s of the twentieth century focused his creative work on creating works that depict the life of children. In his autobiography, the author explains this decision: "I began to think and decide what it would be like to work in a world of children whose souls are pure, who listen to discipline, who seek knowledge of good and evil, whose souls strive for beauty. I'm gone. The story "The Adventures of Omonboy and Davronboy" (1974), "Death of the Yellow Giant" (1973), "Five Boys" (1976), "The Golden Head of the Avengers" (1981), "Years and Roads" (1983), His novels such as "The Land of Sweet Melons" (1986) and "Sad Eyes" (1988) are the fruit of this good work. In 1982, Khudoiberdi Tukhtaboev was awarded the high title of "Honored Worker of Culture of Uzbekistan." [14]

From 1982 to 1976, Togay Murod worked in the editorial office of the republican radio "Vatandoshlar", then in the newspaper "Uzbekistan sports", and from 1982 to 1985 in the magazine "Science and Life". The first major work depicting Uncle Murad as a talented writer was born in 1976. It was the story of "Stars Burn Forever." In this play, wrestling, wrestlers, the relationship between them, the conflicting life problems are described.

The author's next work is *The Horse Night* (1979). In this play, the socio-economic problems that are seldom mentioned in the literature of that period, the flaws inherent in the nature of the "Soviet man" that are set as an example to the whole world, are artistically impressive and convincingly revealed. Created in 1985, the song "Song" was not very successful. There were specific reasons for this.

Uncle Murad, who has gained such experience in the genre of short stories, has won many awards.

Conclusion

During this period, works by Jumaniyaz Jabbarov were also created. In the 60s and 70s he was the director of the current newspaper "O'zbekiston ovozi", since 1981 the director of the Gafur Gulom Publishing House of Literature and Art, since 1985 the literary adviser of the Republican Writers' Union, since 1990 the State Prize Committee of Uzbekistan for more than fifteen years. secretary, vice chairman. He created poetic, prose, and dramatic works such as "Minutes of Inspiration" (1971), "The Story of the Beaches", "Faith" (1978), and "Myself in My Dream" (1985).[15]

Ozod Sharafiddinov is famous for his works. One after another "Beggars" (1974), "Talents" (1976), "The First Miracle", "Talent is the property of the people" (1979), "Literature is a textbook of life" (1983), "In search of beauty" (1985) such books were published.

Many of Ozod Sharafiddinov's articles suddenly became popular among the literary community, and became the subject of debate in various circles, large and small (for example, "The charm of life, the inertia of schematism", "The last line of my country's anthem" (1973), "Poetry is many, but poet?" (1983), "Let's Talk in One Language" (1987) and other articles). In particular, his articles and published books about artists such as Cholpon and Fitrat, who were afraid to mention the names of others, caused a great stir not only among literary lovers, but also among the general public.

Tora Suleyman's epic "Jahongashta" (1970), "Hamqishloqlarim" (collection of articles), "Intizor" (1973), "Syrdarya songs" (1974), "Iltijo" (1976), "Alhazar" (collection of statistical and humorous works) (1976), "Wedding" (1977), "I Remember You" (1980), "My Black Mirror" (1981), "Gulshan" (1988), "Sarvinoz" (1989).

Another prolific artist is Muhammad Yusuf. Although his poems have been frequently published in the periodicals, his first collection of poems was published relatively late - in 1985. After that, the poet's dozens of collections of poems, such as "I have a word for the nightingale" (1987), "Prayer" (1988), "Sleeping Girl" (1989), "Halima enam yallalari" (1989) reached the reader. [16]

Thus, in the 70s and 80s of the twentieth century, many works were published, and these works have not lost their value.

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