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Influence of Uzbek Intellectuals on Socio-Cultural Life on the Eve of Independence

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Abstract: In this article, the significant influence of the intellectuals of Uzbekistan on the socio-cultural life of the country, the restoration of the national cultural heritage by the initiative of the intellectuals, the protection and preservation of historical architectural monuments, as well as the return of historical and cultural monuments taken from Uzbekistan to the republic, are discussed. activities in the field of development of theater, cinema and the Uzbek language are described.

Key words: Spirituality, tradition, society, historical and cultural monuments, theater, creative relations, international festival, cinema, novel, State language of the Republic of Uzbekistan, freedom, independence.

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Movements in self-realization relatively developed in the second half of the 80s of the 20th century. However, the "reconstruction" policy, which began in the mid-80s, did not leave an impact on the work of the intellectuals of the republic. On the spiritual front, the existence of the administrative command system, the unscientific policy of the autocratic regime, which has been going on for many years to deny our national traditions, and to form a "socialist culture" in the whole country, is the mechanism of depression and stagnation in all areas was creating.

On the initiative of Uzbek intellectuals, large-scale works such as restoration of national cultural heritage, protection and preservation of historical architectural monuments, as well as the return of historical cultural monuments taken from Uzbekistan to the republic were launched. Literally, from the second half of the 80s, the "Heritage" program began to be implemented in Uzbekistan. [1].

Such large-scale work was further developed with the creation of a new organization – "Babur Society". The society organized its first expedition in 1989. After that, societies such as "Restoration of Fergana culture" and "Devotion to cultural heritage" were created, which serve to build national pride in our youth.

It is known that museums play an important role in people's understanding of national identity. Therefore, during the years of "reconstruction", problems such as the preservation and protection

of historical and cultural monuments, improving the activities of museums were on the agenda as one of the most important issues. But even in the years of "reconstruction", the primacy of communist ideology was felt to a certain extent, and it could be noticed in most of the exhibits in museums. In the second half of the 80s, 9310 historical and cultural monuments were taken into account in our republic, of which only 6466 were under state protection[2].

The crisis periods of art in the field of theater also existed during the historical turning points of the life of the society. It was as if cinema, which began at the beginning of the 20th century, was supplanted by the blue screen and pop art of the new era. However, the art of theater did not stop developing, no matter how difficult and complicated the conditions were in the world and in our republic. During the years of Uzbekistan's independence, the theater industry adapted to the new socio-economic and political conditions, found its own themes and heroes, updated its methods and tools, and strengthened its position and place in the spiritual life. Importantly, among other areas of spirituality and enlightenment, the process of change and renewal had begun in the art of theater.

During the reign of communist ideology, there were great restrictions on the theaters of our republic. Only theaters in Tashkent could organize business trips (tours) to the Center for the purpose of reporting. There is no permission to go to the developed countries of Europe at all, and only since the 80s the situation has eased a little. In 1980, 893,200 spectators visited the 28 theater institutions[3] operating in our republic. During this period, more than 100 theater artists went on a creative tour in more than 40 countries of Europe and Asia. In 1978 alone, Bahar folk dance ensemble gave concerts in 15 cities of Italy, on the island of Malta, and in 14 cities of France. In 1984, the ensemble successfully participated in the decades held in 8 countries of the world: Jordan, Peru, Greece, Australia, Portugal, New Zealand, the Netherlands, Ethiopia.

In the new era, the conditions and legal basis for strengthening creative relations and improving the integration process have been created. Not only the theaters of the capital, but also a number of theaters in the regions have established bilateral relations, participated in international festivals in different countries of the world, demonstrated their art, and creatively used the trends in world theater art. In particular, the Uzbek National Academic Drama Theater, the Youth Theater of Uzbekistan, the Grand Academic Opera and Ballet Theater named after Alisher Navoi, the State Drama Theater of Uzbekistan, the Russian Academic Drama Theater, the theater-studio "Eski Machit" in Karshi, the Republic Significant changes were observed in the activity of puppet theaters.

However, at the same time, there were theater groups that remained in their shells, were unaware of the changes in the world theater, and were not used to working in new conditions. "East and West: Theater Art", "Navruz", international "Humo", "Andijan Spring", "Summary", "37+1", "Debut", "Seni kuylayem, zamondosh" in our republic!" republican festivals were held, but puppet theaters were limited to domestic theater festivals[4].

At the end of the 80s, significant changes were observed in the art of cinema. In particular, although there are not many directors in the history of Uzbek cinema whose films are more famous than their names, director and dramaturg Zulfiqor Musakov is more famous among the people than the director of the film heroes.

For example, Abdullajon in "Bozorboy and his son", Hamdam, Lola, Bakhtiyor in "Children in the Sky", Gunafsha and Qurban in "Vatan" have become favorite characters of Uzbek film fans. The characters, actions, and words of such characters created in the reality of the movie became "own" for the people in a short period of time. The director, who started his creative career in the former Soviet era, in other words, based on the requirements of strict Soviet ideology, was able to win the hearts of his film fans.

At the same time, after the independence of our republic, high-quality films were shot one after another. For example, the films “Bomba” (1995), “Yaratganga Shukur” (1997), “Kichkina tabib” (1998), “Oyijon” (2000) became popular among the people. Two main features are noticeable in these movies full of unexpected realities. First, after the collapse of the former Soviet regime, during the difficult socio-economic transition period, these films were able to convince their audience of a magical miracle. The second is that the complex psychological creative tension of the transitional period is not reflected in these films. Unlike some of his colleagues in the former Soviet state, the director Z. Musakov did not condemn the principles of “friendship of peoples” that were traditional in the Soviet system. On the contrary, the director demonstrated the unique principle of mutual solidarity of all nations in the environment in which he grew up and matured in almost every work.

During the time of the former Soviet Union, the Soviet ideology partially made it possible for our scientists to study the heritage of their ancestors, but in return, it made great demands on them. The content of the demand, which can be called “communist partisanship”, was such that they were more powerful in our past heritage, which served to strengthen the Soviet ideas in the minds of the whole people, but what if this idea If there is a possibility of conflicting with the verses, it should be denied immediately, and in necessary cases, it should be avoided.

In particular, since the beginning of the 20th century, Uzbek literature has been glorified as an integral part of society's life, and even during the years of the "reconstruction" policy, despite the pressures of the communist ideology, creativity on historical topics became stronger. During the war years, writers such as Oybek, Mirkarim Asim, Maqsud Shaykhzada focused on historical topics during their career, but it became the main topic during the years of reconstruction.

Among creative intellectuals, Mirmuhsin finished his novel “Temur Malik”, Muhammad Ali his novel “Sardadorlar”, and Azim Suyun his dramatic epic of the same name. But the writers could not make enough use of the opportunity of reconstruction, which made a turning point in the life of Soviet society, albeit for a short time. The second opportunity given by the reconstruction policy of the communist ideology was publicity, which was also used to some extent. Basically, life events in society were limited to positive colors. Because the impact of the repressive policy of the early 1950s required careful use of the opportunity given in the years of reconstruction. The memoir “Buried Without Shrouds” by Shukrullo, a victim of repression, inspired the creativity of national intellectuals in the 80s.

In general, the creator of the history of our republic in the 1950s and 1980s was the Uzbek people. This nation bravely passed the tests of history and was able to increase its material and spiritual wealth through selfless work [5]. Now the writers actively began to describe the seventy-year historical process based on a new way of thinking. Although they describe the history of Soviet society one-sidedly, novels such as “Silence” by Said Ahmed and “Crossroads” by Asqad Mukhtar were published. Murad Muhammad Dost’s “Lolazor” and O‘tkir Hashimov’s “Dreams of Past Lives” novels, which correctly reflected the complex internal conflicts of yesterday’s history, became an important reality in the literature of this period.

The poetic works of A. Oripov, E. Vahidov, H. Khudoyberdiyeva, O‘. Hoshimov, Sh. Holmirzayev, Kh. Sultanov, Togay Murad, Nazar Eshonkul, and U. Azimov are among the writers whose desire to expose the evils of the Soviet era was a priority. stories and stories attracted the reader’s attention. In particular, such qualities are observed in E. Vahidov’s “Anecdotes of Wise Village” and A. Oripov’s epic “Ranzhkom”.

Many intellectuals put forward the idea of amending the Constitution of the Uzbek SSR and strengthening the position of the Uzbek language by law. They believed that the Uzbek language should be the state language of Uzbekistan [6]. In fact, it is clear to everyone that language is the fundamental factor in the life of every nation, the main force [7]. As a result of the determined

efforts of many intellectuals who demanded the status of the Uzbek language as a state language, in January 1989 a working group was established under the Ideology Commission of the Central Committee of the Central Committee of Uzbekistan to study language problems in the republic. At the same time, publicists also made scientific comments through their articles about the necessity of granting the status of the state language to the Uzbek language[8].

The draft Law “On the State Language of the Republic of Uzbekistan” announced in June 1989 was referred to the public discussion. But this caused the objection of a number of intellectuals. In particular, in the articles of M. Boboyev, H. Ismatullayev, E. Vahidov, A. Ibrohimov, F. Rahimov [9] it was clearly felt that they were not satisfied with this draft law.

On October 21, 1989, the Law “On the State Language of the Uzbek SSR” [10] was adopted. As noted by the first President of Uzbekistan, I.A. Karimov, "giving the Uzbek language the status of the state language should not cause any doubt in anyone. This was an event that should have happened already, it was the legal demand of the majority of our population”.[11].

To sum up, the process of self-realization of intellectuals in Uzbekistan has revived significantly since the second half of the 80s of the 20th century. Intellectuals tried to positively solve various problems that arose in the conditions of the Soviet authoritarian system. In particular, a new approach to the study of various fields of science, art and our cultural heritage was achieved. With the movement of intellectuals, there have been significant shifts in these areas. As the President of the Republic of Uzbekistan, Shavkat Mirziyoyev, stated, “We need to understand our national identity, study the ancient and rich history of our country, strengthen scientific and research work in this regard, and support the activities of humanitarian scientists in every way” [12]. Revealing the deficiencies in the repair and preservation of historical monuments was literally calling the people and the state to strive for freedom. It is no exaggeration to say that after Uzbekistan gained independence, the demands of intellectuals began to be met.

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