

QASHQADARYO INTELLECTUALS AND LITERARY ENVIRONMENT IN THE 50s–90s OF THE 20TH CENTURY: IN THE EXAMPLE OF THE ACTIVITY OF POETS AND WRITERS

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Abstract: This article highlights the cultural and educational life in Qashqadaryo region in the second half of the 20th century, in particular, the specific features of the literary environment and the activities of intellectuals, poets, and writers. Despite the ideological pressure and strict control of the Soviet era, the activities of Qashqadaryo creators who worked selflessly to preserve national literature, cultural heritage, and ensure spiritual awakening in society are analyzed on a scientific basis.

Keywords: Qashqadaryo, intellectuals, literary environment, poets and writers, Soviet ideology, national values, press, theater.

It is known to us that the second half of the 20th century is considered a period in Uzbekistan, including Qashqadaryo region, when cultural and educational life took place with unique, complex, and contradictory processes. Although the cultural and educational activities of intellectuals in this period were formed under the influence of the ideological policy of the Soviet state, they were characterized by internal aspirations aimed at preserving national spirituality and cultural heritage. Starting from the 1950s of the 20th century, activities in the cultural and educational sphere were carried out under strict ideological control. Literature, art, and mass media were subjected to the policy of the Soviet state. The activity of intellectuals who lived and created during this period was manifested in two directions. Firstly, adapting to official ideological requirements, and secondly, secret and indirect actions aimed at preserving national culture, language, and history. During this period, intellectuals were mainly engaged in the promotion and propaganda of socialist ideas. In the second half of the Soviet period, national spirit and spiritual issues occupied an important place in the works of intellectuals operating in the field of literature and art. In the works of writers, poets, and playwrights, issues of human destiny, historical memory, and national values were expressed through artistic images. Through this, intellectuals gave impetus to spiritual awakening in society.

In Uzbekistan, during the Soviet period, in order to centralize the literary process and unite creative intellectuals, the Writers' Union of the Uzbekistan SSR was established in March 1934 in the city of Tashkent. This organization operated within the former USSR

Writers' Union at the All-Union level. Developing literature in the spirit of socialist realism was designated as the main task of the union.

After the end of the Second World War, Uzbek literature experienced a complex period of its development. Because Uzbek writers, that is, intellectuals, knew the true state of the country after the war, there were sad moods in the lyrical poems of some poets, and information about the difficulties in the country in the works of writers. In 1946–1948, several decisions related to art and literature were adopted by the party. Writers, poets, and authors were tasked with writing works describing the positive processes in reality, the joy of people, and their good moods. That is, intellectuals were instructed to praise Soviet realities, show them in "rosy" colors, and write corresponding works. Hence, during this period, intellectuals were deprived of free thinking. For example, the novel "Breezes from the Golden Valley" written on the eve of the 50s by Oybek, the head of the Writers' Union of Uzbekistan, was criticized. In this work, there were thoughts that the living conditions of the population living in collective farms had fallen into a difficult situation due to the war. The work was criticized for not showing the "genius leadership role" of the party.

In the 1950s–1960s, the literary environment in Qashqadaryo region was active, but did not have an organized structure. The activities of local creators were managed through the Samarkand and Bukhara branches of the Republic Writers' Union. In the 40s–50s, Chori Hamro, a scholar of folklore studies, poet, and writer, led the branch on a voluntary basis as the leader of Qashqadaryo writers and poets. The writer himself was actively involved in creativity and was engaged in collecting folk epics and terms. In particular, he collected 24 epics and terms related to oral folk art, making a huge contribution to the treasury of our literature. During this period, creators such as Gulshaniy, Tog'ay poet, Zohir poet, Jumanioz Jabborov, Sharofjon Orifiy, To'ra Juman, Qamar Najimov, Umarjon Ismoilov, Suvon Soqiyev, Samar Nurov, Orol Mo'minov, Samad Qodirov, and among women, creators like Zaynab Sultonova and Mashhura Daminova emerged from among the creative intellectuals of Qashqadaryo. In 1958, a poetry collection named "Kurtak" (Bud) was published by Qashqadaryo creators. Works such as Samad Qodirov's "Partiya" (Party), Chori Hamro's "Kolxoz qishlog'i" (Collective Farm Village), Umarjon Ismoilov's "Chumon", Sh. Orifiy's "Urush haqida xotiralar" (Memories of War), and To'ra Juman's "Yangi portret va yangi rassom" (New Portrait and New Artist) were included in this collection. By the 60s–70s, the Qashqadaryo literary environment rose to a new level. During this period, talented poets and writers such as Abdulla Oripov, Normurod Narzullayev, Xosiyat Lutfullayeva, Geldi Berdiyev, Qodir bakhshi Rahimov, Saodat Toji, Momoxol Elmurodova, Poyon Ravshanov, Jo'ra Alimardon, Xusanjon Aminov, Nazar Shukur, Hamid Mallayev, Norqul Tilobov, O'ta Berdiyov, Qo'chqor Bekmurodov, Ne'mat Arslonov, and others entered the regional literary environment.

By 1971, the Qashqadaryo Regional Writers' Union was officially established as a branch of the Writers' Union of Uzbekistan. The following tasks were assigned to the Qashqadaryo Regional Writers' Union:

1. **Supporting literary creation:** Recommending the works of poets and writers who emerged in Qashqadaryo to the republican press, preparing literary collections, and almanacs.

2. **Working with young creators:** Organizing literary circles, holding meetings in educational institutions.

3. **Cultural and educational events:** Holding literary evenings, creative meetings, poetry festivals, and promoting oral folk art and local traditions.

During this period, themes of the working man, rural life, and patriotism predominated in the works of creative intellectuals within the framework of the ideas of socialist realism. Along with this, the works of the female writer Xosiyat Lutfullayeva such as "Tutash taqdirilar" (Intertwined Destinies), "Jumgul", "Qaysar qiz" (Stubborn Girl), "Ayollar" (Women), "Vijdon va non" (Conscience and Bread), as well as the creative works of Normurod Narzullayev, Jumaniyoz Jabborov, and Abdulla Oripov, a bright representative of Uzbek poetry, played an important role in glorifying the national spirit and human virtues.

By the end of the 1980s of the 20th century, the processes of political and spiritual awakening in society intensified. In these processes, intellectuals emerged as the leading opinion-shaping layer. Intellectuals took the lead in issues of national language, historical justice, and reassessment of cultural heritage. Samar Nuriy in 1980–1984, and Ismoil Amirqulov in 1984–1989 led the regional writers' union. During this period, creators such as Chori Avaz, Xolmamat Hasanov, Temirpo'lat Tillayev, Zebo Rahimova, Rustam Musurmon, O'roz Haydar, Salim Ashur, Sirojiddin Rauf, G'ozi Rahmon, and in the 90s Nazar Eshonqul actively engaged in creative work.

In conclusion, in the 50s–90s of the 20th century, Qashqadaryo intellectuals worked productively in carrying out work in cultural and educational spheres in Qashqadaryo. Even in the complex historical conditions where Soviet ideology dominated, poets and writers earned a place in the hearts of the people through their immortal works. The activities of dedicated intellectuals such as Gulshaniy, Chori Hamro, Jumaniyoz Jabborov, Samar Nurov, Abdulla Oripov, Normurod Narzullayev, and Xosiyat Lutfullayeva served as a foundation in ensuring the spiritual and educational development of the oasis, preserving national identity, and shaping the ideas of independence.

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