

## Media Coverage of Problems and Changes in Uzbek Literature During "Reconstruction"

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**Abstract:** This article describes the process of changes in Uzbek literature in the second half of the 80s of the 20th century and the description of real-life realities in Uzbek literature during the "Reconstruction" period. In this period, journalism rose to the leading position in Uzbek literature. Problems in the field of literary studies and their interpretation by local intellectuals, as well as issues of coverage of these processes in the pages of the periodical press, are analyzed.

**Keywords:** "Reconstruction" publicity, literature, ideology, publicism, change, literary heritage, writer, slogan.

In the mid-80s of the 20th century, the "Reconstruction" policy, a new way of radical reform of Soviet society, was announced. It should be noted that during this period, as a result of the path opened to a certain level of transparency and democratization, the press pages began to widely cover the acute problems that have arisen in the republic in important socio-economic, ecological, cultural and spiritual fields, as well as the factors that caused them and important issues that should be paid attention to. . In particular, during the years of reconstruction, the process of changes began in the cultural sphere in Uzbekistan. In particular, during the period of Reconstruction, Uzbek literature also underwent a process of change, from a passive observer of social life to an active fighter. Specifically, in these years, publicism rose to a leading position in Uzbek literature.

A number of writers and public figures strengthened the spirit of Uzbek literature for the destiny of the country with their publicistic speeches. One of the important things that happened in the literary movement of this period was the restoration of the historical truth about the victims of repression. It is known that the Soviet state constantly put the class of national cadres, scientists, literary and artistic figures under severe pressure, and they were constantly purged from the life of the society. Cholpon, A. Qadiri, U. Nasir, Fitrat, A. Avloni, M. National intellectuals like Behbudi were accused of various baseless accusations, and they were artificially excluded from the history of our literature. During the period of reconstruction, the issue of wider and impartial study of literary heritage was raised as an urgent issue by creative and scientific intellectuals. Articles on this problem were published in the press . It should be noted that it was not easy to restore the literary heritage of writers who were artificially excluded from the history of literature.

The local "guards" of the Soviet regime strongly opposed their acquittal as creators and the return of their works to the people. During this period, due to the one-sided approach to the study of literary heritage in the articles of many local intellectuals, "we interpreted our classic literature with a classist and partisan eye, and divided our classic poets into progressive and reactionary, religious-mystical and democratic, court poets and folk poets." [1], many valid examples were given. Also, O. Sharofiddinov makes a number of important points about the freedom that should be brought into literature, the study of Yassavi's works, the reinterpretation of the Jadidism movement, and the attention to the study of the work of Cholpon and Fitrat[2].

Since 1987, when the commission for the study of the literary heritage of Cholpon and Fitrat was established, the activities in this regard began to take a more positive turn. In July of this year, a roundtable discussion on the topic of "Methodological problems of reconstruction and study of cultural heritage" will be held at the Institute of Language and Literature of the FA of Uzbekistan in

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collaboration with the Republican Union of Writers and the newspaper "Literature and Art of Uzbekistan" [3]. It will discuss the issues of scientific study, unbiased coverage and dissemination of the works of Yassavi, Hosseini, Amiri, Abulghazi, Cholpon, Fitrat and others in the "protected" areas of literary heritage. On January 22-25, 1988, a meeting was held at the Institute of Language and Literature with the participation of the republican literati, philosopher and historian scientists on some issues of studying literary heritage and modernism [4]. The Commission for Studying the Literary Heritage of Cholpon and Fitrat considers it appropriate to publish their works in three stages. The work of preparing the literary heritage of Cholpon and Fitrat for publication is assigned to the Institute of Language and Literature of the FA of the Republic of Uzbekistan[5].

The efforts of intellectuals to study the works of the past and thereby reduce the "white spots" in history were positively evaluated by intellectuals of other republics. In particular, in 1988 at the Institute of Language and Literature, a large roundtable discussion on "Issues of Modernism" was held, and major scientists from other republics participated in it and shared their opinions.

From the second half of the 80s of the 20th century, as a result of the activities of the intellectuals, the literary environment of the Middle Ages and the 20s and 30s was looked at on the basis of the principle of tolerance, and the works of many poets and writers that were "stuck" began to see the world. In this regard, the mass media showed enthusiasm. The process of making the people enjoy the literary heritage of the past and realizing the national identity began to rise. It should be noted that the oppression of intellectuals by the Soviet regime continued until the end of the 1980s. In the period before that, prominent scientists, writers, journalists were under strong pressure and control from the party and the state. Writers were accused of criticizing life and distorting life scenes [6]. Because in literature there were certain directions for creativity, strictly defined topics. For example, the achievements after the revolution, the progressive significance of the occupation of Turkestan by Tsarist Russia, the image of the "genius" Lenin, the friendship of peoples, the fight against religion, the organizational role of women, the inevitability of the victory of communism. The party's control over intellectuals in the fields of philosophy, history, literature and its social sciences remained until independence.

The works of intellectuals were under strict control, works reflecting national customs and traditions, as well as written works related to history were condemned, and elements of nationalism were searched for in them. For example, at the III Plenum of the Communist Party of Uzbekistan (October 4, 1986) "Feudal tyrants like Temur are still alive on theater stages, movie screens, and on the pages of books, and due to the indiscretion of some writers, they are shown as humane and far-seeing politicians contrary to the truth of history. Pirmkul Kadirov lacks the class maturity to see Babur's typical medieval aspects. It was emphasized that the attempt to rewrite history, to promote the suppression of the patriarchal era, and to present Islam as a treasure of national culture lie in the ground of such forgery" [7]. Those who wrote the article about Babur, published in the 10th, 11th, 12th issues of "Guliston" magazine, were accused of "Tamerlanomania" and "Baburomania" [8]. The first secretary of the Communist Party of Uzbekistan at that time, I.B., said that intellectuals were not allowed to think and create freely. It can also be understood from the following comments of Usmonkhojaev. In particular, I.B. Usmonkhojaev states that "it is necessary to focus the efforts of our creative intellectuals on creating works that honor the brave work and great deeds of the workers of the fields and farmers"[9]. It can be seen from this that it is clearly noticeable that the activity of the creative intellectuals is to be shaped into a certain pattern. During the Soviet regime, "whoever does not praise the party and the government in his articles or poems, who defends the value of his people, will be labeled as a nationalist, an extremist, and of course will be punished for saying 'my people'" [10].

It should be noted that the negative consequences of the atheistic struggle during the time of the Zoroastrianism caused great damage to the literary heritage. In this regard, B. Rozimatov talks about the "strange fear" caused by such cowardice. Publishers are afraid of the word "God" and not of God." He wrote that 12 lines were taken from his poem entitled "Pygir"[11]. The policy of the ruling regime tried to turn the intellectuals into slaves. Artificial barriers were placed on the creativity of



intellectuals, and those who did not follow them were subjected to relentless persecution. Writing poets were required to write works glorifying the Soviet way of life, and the activities of creative associations were put under strict ideological control.

Efforts to artificially block any attempt to realize a national identity continued during the years of reconstruction. For example, at the third plenum of the Central Committee of the Communist Party of Uzbekistan held in October 1986, the falsification of literature, art and history, the deification of national history and culture, and the lack of attention to the principles of class approach, scientificity and objectivity in evaluating historical figures were severely criticized. It is emphasized that ideological interests are denied in the assessment. For example, at the general meeting of the Academy of Sciences of the Uzbek SSR, held on November 10, 1986, the activities of the scientists of the Uzbek SSR FA working in various fields of the republic were criticized, and the secretary of the MQ of the Communist Party of Uzbekistan pointed out the inadequacy of ideological processes in the education of young people, and the positive comments given to Amir Temur, Babur Mirzo it is specially emphasized that no changes were made to the definitions and that this leads to glorification of the past, and the scientists of the republic did not take any measures to prevent these cases[12]. In particular, at this meeting, M. published in the magazine "Sharq styzni" published by the Union of Writers of Uzbekistan. Showing that Mahmudov's work "Immortal Rocks" serves as a vivid example of the destruction of nationalism and historical events[13], it was specially emphasized that it is a work that consists in burying and glorifying the past.

In general, in the short stories, stories and poetic works of a number of writers and poets who created during the reconstruction years, the idea of revealing the vices of the colonial policy was a priority. For example, in E. Vahidov's collection of comic poems "Donishkishloq anecdotes" or in A. Oripov's epic "Panjkom", the reader draws attention to the unpleasant scenes in society and people's lives, which are the result of the Soviet era. During this period, writers were able to skillfully use the complex fate of an ordinary person to reveal the landscape of the Soviet era.

In short, as a result of democratization and transparency during the years of reconstruction, among all aspects of the life of the republic, problems in the spiritual and cultural spheres were widely covered, and the processes of national identity awareness were strengthened, and in these processes, many intellectuals who were victims of the Soviet system and their works were supported by local intellectuals with the efforts of intellectuals. Their names were re-evaluated, and many intellectual artists revealed the evils of the colonial policy of the Soviet era and its negative consequences in their poems and stories .

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