

Eurasian Journal of History,  
Geography and Economics



# Negative Impact Of Communist Ideology On Literature, Art And Spiritual Culture In Uzbekistan In The 1970s-1980s

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UO'K: 94(575.1)

## ABSTRACT

This article analyzes the negative impact of communist ideology on literature, art, and spiritual culture in Uzbekistan in the 1970s and 1980s using the example of Surkhandarya region. Communist ideology restricted creative freedom, forcibly promoted socialist realism, suppressed national values, and used art and culture as an ideological tool. In addition, independent-thinking artists were oppressed, and historical figures and national heritage were ignored. During this period, literature and art were required to serve only Soviet ideology, which seriously hindered the development of national culture.

## Keywords:

Communist ideology, literature, art, spiritual culture, socialist realism, national heritage, censorship, ideological control, creative freedom, Soviet-era Uzbekistan.

## INTRODUCTION.

It is worth noting that the meaning and content of the reforms being implemented in the conditions of new Uzbekistan are mainly related to the national cultural level, and it is distinguished by the realization that only by understanding national identity and embodying national mentality can the nation be united, the territory, language, culture, economy, and political governance be strengthened. Because our people have witnessed many ideological views, ideological beliefs, and religious teachings throughout their lives, including the fact that the Soviet state implemented spiritual and educational activities in the Surkhan oasis based on administrative and command beliefs, and they have experienced many painful situations. In this context, it is important to analyze the achievements and problems of Uzbek national culture in the context of the denial of national values and the policy of

national discrimination, but due to the people's aspiration for progress, the tireless work of local intellectuals, and the dominance of the administrative-command system, the Uzbek national culture has developed to a certain extent.

## RESULTS AND DISCUSSION

In the 1970s and 1980s, the negative impact of communist ideology on literature, art, and spiritual culture in Uzbekistan was manifested in the following aspects:

Writers, poets, and artists were deprived of the opportunity to create independently. Works were subject to strict censorship, and only ideas consistent with Soviet ideology were put forward. Artists who expressed opinions contrary to the regime were subjected to repression or pressure.

It was demanded that art and literature develop only in the direction of socialist realism. The book "Surkhandarinskaya Oblast" by Kh.

Kholiyorov, D. Bichkov, and A. Blinnikov, published in 1974, briefly describes the past of the Surkhandarya region, exaggerating the history of the Soviet era. Under the influence of communist ideology, the authors extolled the achievements of the oasis in agriculture, industry, education, the health care system, and the material support of the population during the years of Soviet power, and focused on glorifying the role of the communist party and the Soviet state in this.[2]

The main condition in the works was the glorification of the Soviet regime, the communist party, and leaders. Real historical events, national traditions, and values were distorted or limited.

The rich cultural heritage, religious values, and customs of the Uzbek people were in danger of disappearing under the influence of communist ideology. "Internationalism" was promoted in culture and art, not nationality. During the period under study, our people's national holidays, religious customs, and rituals were viewed as relics of the past. Instead of the holidays of "Navruz", "Mehrjon", Eid al-Adha, and Roza Eid, there were the "Hammer and Sickle" holiday, the "Cotton Holiday", the ceremony of issuing passports to those who turned 16, the ceremony of accepting them into the ranks of the working class, the parties on the theme "I am proud of my profession", the ceremonies of transferring veterans to retirement and accepting young people into the ranks of cotton farmers, "Saturday Night", "Flower Holiday" and "Melon Holiday". Because at that time, the holidays of "Navruz" and "Mehrjon" were under the wrath of I. Usmonkhodjayev and R. Abdullayeva, who were considered faithful executors of Soviet ideology[4].

In fiction, works that glorified Soviet ideology and were far from the reality of life increased. Freedom in the creative process was lost, and writers and poets were forced to create works in accordance with communist ideas.

It is known that during the period of the rise of the cult of personality, independent-minded and nationalist artists were repressed, their creative skills and initiative were destroyed. Therefore, the literary community also created works

based on Marxist-Leninist theory, following the decisions and orders of the Communist Party. Undoubtedly, literature, works and articles praising the figure of Lenin, the Communist Party, and Stalin were widely distributed during these years. This process could be seen in S. Kadyrov's "Party", Ch. Hamroyev's "Kolkhoz Villages", T. Zhumanov's "New Artist and New Portrait", N. Solayev's "This is My Homeland", S. Ahmedova's "Homeland" and many other literature and works[5].

The collection of poems by R. Uzokova, a Surkhandarya artist, entitled "Towards Communism", included poems of ideological content. Also, during this period, examples of folk oral art that reflected the ancient values, traditions, and folk ideas of the Uzbek people were critically evaluated from a class and partisan perspective.

Independent writers, poets, and artists in the country were dismissed from their jobs on charges of "opposing Soviet ideology," and some were persecuted. During the Soviet Union, the customs, traditions, and culture of the people were trampled on. The use of their native language was restricted. Even some types of art, which were far from Uzbek national traditions, were not to the liking of certain individuals, and their authors were accused of nationalism and persecuted. For example, at the III Plenum of the CPSU of Uzbekistan, held on October 4, 1986, the "Tasks of the Republican Party Organization to Further Increase the Efficiency of Ideological Work" were discussed.

This Plenum set out guidelines that did not correspond to real life and contradicted national identity. "In particular, "The idealization of the past, the non-class and notary approach have led to the fact that feudal tyrants like Timur are still prominent on theater stages, movie screens, and book pages, and in the eyes of some writers, contrary to historical reality, they are presented as humane and far-sighted politicians. Pirmkul Kadirov lacked the class maturity to see the typical medieval aspects in this regard. The writer, not noticing the real aggressive activities of Babur, melts and sheds tears, admiring his supposedly enlightened kingdom, a lyrical poet with a delicate taste, and great historiography.

Although such a brevity may seem harmless at first glance, it is not at all so. "At its core lies an attempt to rewrite history, to promote nostalgia for the patriarchal era, and to present Islam as the treasurer of national culture," the aforementioned Plenum emphasized. Based on such views, the Plenum instructed "to ruthlessly eliminate existing distortions in ideological work, and to strike at any attempts to deviate from the Marxist-Leninist methodology in the perception of the historical past." [6]

### CONCLUSION

In general, in the 1970s and 1980s, communist ideology had a profound impact on literature, art, and spiritual culture in Uzbekistan. Creative freedom was severely restricted, socialist realism was established as the main direction, and national values were suppressed. Writers, poets, and artists were forced to create only works that were consistent with Soviet ideology, otherwise they were subject to censorship and repression. Historical figures and national heritage were misinterpreted or ignored. As a result of this ideological policy, the natural development of literature and art was stopped, and great damage was done to national culture. Only in the years of independence did the opportunity arise to get rid of these restrictions and restore national culture.

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