

**XX ASR BOSHLARIDA MA'NAVIY VA MADANIY MEROS RIVOJI**  
DEVELOPMENT OF SPIRITUAL AND CULTURAL HERITAGE AT THE  
BEGINNING OF THE XX CENTURY  
РАЗВИТИЕ ДУХОВНО-КУЛЬТУРНОГО НАСЛЕДИЯ  
В НАЧАЛЕ XX ВЕКА

*TATU Samarqand filiali*  
*Abdurashidova Mohinur O'tkir qizi*  
*E-mail: mohinurabdurashidova58@gmail.com*

**Abstract:** This article reflects the cultural and spiritual life of the 20 th century, and we will try to analyze it at least partially.

**Key words:** Civilization, culture, spirituality, higher knowledge, ethics, aesthetics, art, images.

It is known that Turan, Turkestan region has been one of the main cradles of world civilization since ancient times, as evidenced by the scientific researches of our antiquarians and the results obtained by them. In fact, the luxurious wall decorations of Afrosiyob, Varakhsha, Bolaliktepa, Fayoztepa, Sopollitepa, Ayritom palaces and their uniqueness show the fine taste and high knowledge of the memory of the past. shows that they have wealth.

Looking at the period of the 20-30s of the 20th century, we can be sure that along with all social life processes, the cultural and spiritual sphere was characterized by its own complexity and difficulties. While the Soviet government and its ruling party set the main goal of establishing a socialist system in the whole country, they well understood the special role of the cultural sector in this, without which much cannot be achieved. Therefore, from the first years of Soviet power, they began to develop the process of cultural construction on the basis of their resources and ideas. Representatives of the “old” generation of Uzbek literature, such as Fitrat and Cholpon, were not allowed to create freely in the 1930s. Poets and writers paid special attention to creating the images of Lenin and Stalin in their works, the communist image became the main image of Uzbek literature, the formation of the consciousness of the Uzbek person, of course, occurred with the participation and influence of the Russian “brother” being one of the main requirements for literature. In 1929, the first generation of the Uzbek intelligentsia was destroyed in “cleaning” companies organized under various pretexts. However, during the “purge” of 1929-1930, the state and party, understanding the importance of the Sovietization of the Uzbek people and their culture, in 1937 destroyed the best figures of our literature and culture in general and even took all measures to erase their names from history. Writers such as A. Fitrat,

Cholpon, Abdullah Kadiri, Elbek, Osman Nasir, Gozi Yunus, Ghulam Zafari were declared “enemies of the people.” The activity can be judged by the following words of the President: “When we talk about education.” movements of the early 20th century, one question deepens our thoughts. Representatives of this movement came to the battlefield for wealth and glory? Has anyone paid the salaries of Mahmudhoja Behbudi, Munavvar Qori, Fitrat and Tawallo for opening a school and encouraging people to know their rights? Of course not! They knew in advance that they were playing with fire and that severe punishment awaited them for fighting tyranny. They consciously and consciously took this path. Because their conscience and faith called for it.”

In addition, there are numerous names of famous artists who made an incomparable contribution to the development of Uzbek culture and art of the 20th century, who won the hearts of our people with their roles and created images that have their own voice and style. . Lutfihanim Sarimsokova (1896, May 8, Fergana), Gani Azamov (1909, May 9, Tashkent), Abbas Bakirov (1910, May 16, Andijan), Kudrat Khojaev (1911, May 5, Tashkent), Mukarrama Turgunboeva (May 31, 1913, Fergana)... Look at fate, all five of the above artists are Uzbeks, and at the same time, these are unique talents who left an indelible mark on world culture and art, and all of them were born in May. When we mention the names of these great artists, the roles they played, the images they created, the vivid images of their heroes, the names of actresses who have become symbols of mothers in the world are embodied in our eyes. the history of Uzbek theatrical art, won the love of thousands and millions of spectators and won the respect of the people. The mother, represented by Zainab Sadrieva, is strict, truthful and harsh; The mother, represented by Maryam Yakubova, is somewhat arrogant, domineering, loves to brag, and takes care of herself; Mother Muhabbat Yoldosheva is proud and brave; The image of the mother, created by Manzura Khamidova, is extremely modest and cheerful... So, in all of them, the character of Uzbek mothers, their inner world, kindness, and spirit are reflected in colorful images. However, the image of the mother in the person of Lyutfikhan Sarimsokova is fundamentally different from other images. He is kind, simple, kind and very caring. Let's remember the mothers in the films “You're Not an Orphan” and “The Talk Next Door.” Apart from the others, the images of the mother in these two films turned Lutfihanim into the “aya” of the people. However, “aya” was a skilled performer of not only positive but also negative roles. In the work of some artists, one can observe such cases that they can skillfully play both a negative and a positive role. Lutfihanim was an artist who could show his skills in both. Let us remember the role of Yasuman, played by Khurshid in “Farhad and Shirin”. The fact that actress Yosuman reveals both the outer and inner worlds of the old lady through gestures, gestures and actions is proof of her flamboyant talent. Or consider the image of the crazy mother insisting on

“Give me a cup of water” in the feature film “Children.” Lutfihanim Sarimsokova interpreted these different roles in her own way. He could reveal the psychology and spiritual world of man. She was an actress capable of moving from one situation to another, showing changes in the human psyche at certain moments, and fully revealing the character of her heroine. He had the ability to fully express his suffering, grief, pain, and when the time came, his anger.

In conclusion, we can say that public education has taken its rightful place in the reforms carried out by independent Uzbekistan. Since our republic gained independence, its public education has undergone profound changes. Public education actively supports the revival of our national spirituality among the population and is aimed at educating young people in the spirit of centuries-old moral and spiritual values, as well as in the spirit of confidence in the correctness of the path we have chosen today. The main task in establishing educational work is to qualitatively form new thinking, force young people to care about the future of independent Uzbekistan, raise the honor of their people to the highest level, and use all creative forces. for the development of the Motherland is the cultivation of a sense of mobilization.

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