



The Role of Sharof Rashidov's Publicism in International Cultural Relations

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Abstract: This article highlights the social and cultural reforms implemented by Sharof Rashidov in Uzbekistan and the development of international cultural relations, science, education, literature and art, as well as their achievements and shortcomings.

Keywords: Literary scholar, art, education, film, music, qualified specialist, teacher, science.

INTRODUCTION

The period of Uzbekistan's history, under the leadership of Sharaf Rashidov, is very complex and full of contradictions, which leaves a deep impression on the memory of our people. Therefore, studying the era of Sh.Rashidov and making an objective assessment of it is a difficult task for historians, politicians and writers. It is reasonable to say that Sh.Rashidov in his political activity during this period had a worthy contribution to the development of the fields of education, science, culture and art in the country along with the development of agriculture and economy. This is a natural situation, the period under the leadership of Sh.Rashidov is the history of the Uzbek people in the 20th century before independence. This history is actually the history of the struggle between nationalism and Bolshevik internationalism, between Islamic traditions and communist ideology. This struggle was a struggle that continued throughout the 20th century, covering all aspects of literature and art, science and education, national consciousness and faith, daily life and customs, and social life in general. The greatest result of this struggle was that the Uzbek people preserved their identity and national pride. There is no doubt that Sh. Rashidov was at the forefront of this struggle and "we can say with complete confidence that Sharaf Rashidov was one of the figures who was able to lay a brick on the foundation of independence" [1].

The head of Uzbekistan Sh.Rashidov, who deeply understood this issue, made the issue of providing schools with a new generation of teaching personnel a first-class political issue. At the beginning of 1969-70, new pedagogical institutes were opened in Samarkand, Nukus, Angren, Jizzakh, Navoi and other cities. The quotas for admission of students to these pedagogical higher educational institutions have also been increased. For example, in 1977, 12,675 students were admitted to higher educational institutions of pedagogy, and by 1980, their number reached 14,315. More than ten new specialists were trained in pedagogical institutes of the republic. In 1983, 78,655 students were educated in pedagogical universities of Uzbekistan. [2].

In general, 284 new educational institutions were established in the republic in 1975-1982. During this period, a total of 780,000 skilled workers were trained in the vocational and technical education system. This is 60 thousand people more than in the previous 35 years [3].

Based on the interests of Uzbekistan, special attention was paid to the development of science. Funds for scientific research have been increased. In 1970, 30.1 million rubles were allocated, and by 1980, this indicator was 50.3 million rubles, and in 1985, it was 54.7 million rubles. Only in 1960, the number of scientific employees was 10,329 scientists of various sciences, in 1970 their number reached 25,244, in 1980 - 35,288, and in 1985 - 38,099. That is, during the quarter century Sh.Rashidov led the republic, the number of scientific staff increased 3.5 times. New scientific

institutions were established within the Academy of Sciences of Uzbekistan. In 1970, 90 research institutes were operating, and by 1989, their number was 119 [4].

Sharof Rashidov paid great attention to the material and moral support of writers and poets, artists and scientists of Uzbekistan. On his initiative, the State Prizes of the Uzbekistan SSR named after Khamza were established in 1964 to award the best works in the fields of literature, art and architecture, and in the field of science and technology in 1967, named after Beruni. Many scientists were awarded with these prizes. However, since the 1970s, the general crisis in the Soviet society did not fail to affect the spiritual spheres as well. For example, in education and science, the increase in the number did not affect the quality. Moreover, there was little need for specialists who graduated from higher education institutions in an economy based on production, which does not require high qualifications and knowledge. The implemented reforms did not achieve the desired result in the conditions of administrative command. Also, since the 1970s, the policy of Russification of the language has intensified in the republic. But at that time it was accepted as a "legitimate process in the formation of a single Soviet people"[5]. The achievements of Uzbek culture during this period brought it to the ranks of the leading national cultures of the union. Uzbek writers and poets Mirmuhsin, Asqad Mukhtar, Said Ahmed, Shukrullo, Odil Yaqubov, Pirimkul Kadirov, Erkin Vahidov, Abdulla Oripov and others are known throughout the Union, many of their works were translated abroad. In 1959, after Sh. Rashidov was elected as the first secretary of the Central Committee of the Communist Party of Uzbekistan, a new era began in the development of all Uzbek art. During this period, in 1959, director Yoldosh Azamov's "Maftuningman", director Shuhrat Abbasov's "Mahallada du-duv gap" (1960), "You are not an orphan" (1963) became very popular. 23 million tickets were sold for the movie "You are not an orphan".

In general, in those years, the fight for the first place among the national film studios was between "Uzbekfilm" and "Gurziyafilm". At the end of the 1960s, 29 million 700 thousand people watched the detective film "Durangsiz Oyin" by "Gurziyafilm", "Don't let the 26th shoot!", filmed by "Uzbekfilm". 32 million 900 thousand people watched the film. In 1980, the film director Latif Fayziev, Indian director Umesh Mehri, shot at the "Uzbekfilm" film studio "Alibaba and the Forty Bandits" became the most profitable film in the history of Uzbek cinema, which was watched by 52 million 800 thousand people [6]. Thus, from the end of the 1960s to the beginning of the 1980s, "Uzbekfilm" became the leading film studio in terms of revenue. During this period, the art of singing also developed rapidly. Along with the traditional art of singing, pop singing also developed rapidly in the 1960s. Young performers such as Botir Zokirov, Eson Qandov, Luiza Zokirova, Elmira Orozboeva entered this new direction of singing. Botir Zakirov made Uzbek pop art famous in the world. In 1957, at the international student festival in Moscow, the song "Uzbekistan - my country" performed by Botir Zokirov and his sister Luiza Zokirova was awarded with a high award [6]. In 1960, Botir Zakirov performed twice on the stage of the Paris "Olympia" theater, where the most famous stars of the world are honored to sing. Sharof Rashidov, not only as a political leader, but also as a writer and poet, tried to illuminate the problems of his time. The well-known scientist Gaybulla Salomov wrote about this: "Sharof Rashidov is not just another writer. Whether he wanted it or not, he was a politician in literature and a writer in politics. His novels "The Winners", "Stronger than the Storm", the short story "The Command of the Heart" and especially his articles and speeches are imbued with a sharp sectarian spirit. Let's not forget that the works of most Uzbek writers have been modernized in the style of "if time doesn't work for you, you work for time". [7].

To sum up, Sh.Rashidov's work had mistakes and shortcomings, but whatever he did as a high statesman, he thought of Uzbekistan and his people first of all. Jamal Kamal, who emphasized Sharaf Rashidov's noble humanity, said: "He lived a hard and honorable life. As a person and a leader, he left a great example for generations. Ilmu revived science, art, and culture, and raised the flag of books and reading in the country. As a writer Sh.Rashidov also tried to illuminate his time, the problems, joys and worries of that time.

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