



THE CULTURAL POLICY OF THE SOVIET GOVERNMENT (1920s-1930s): IDEOLOGICAL IDEAS AND CONTRADICTIONS IN PRACTICE

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Abstract: *the 1920s and 1930s were a period in the history of the Soviet Union, aimed at radical changes in all spheres of social life, primarily at shaping the human mind on a new ideological basis. This process went down in history under the name of the “cultural revolution”. This policy was carried out with great speed during the Iosif-Stalin era, and its main goal was to create a new, loyal Sovet citizen.*

Keywords: *the elimination of illiteracy, the upbringing of a new Soviet intelligentsia, the Sovietization of science and education, the fight against religion and values, control over art culture, the echo of the cultural revolution in Uzbekistan.*

The cultural revolution began with the goal of making the population literate. In 1919, a decree on "Combating Illiteracy" was adopted. Following this, the "Likbez" (liquidation of illiteracy) movement was launched. Evening schools and training courses were opened for workers, peasants, and other laborers. As a result, by the 1930s, literacy significantly increased among the population. The Soviet government condemned the old intelligentsia as "bourgeois heritage" and began to form a new class of intelligentsia of proletarian origin. Ideological loyalty, rather than qualifications, became the main criterion. The education system was radically changed. Textbooks and curricula were revised based on Soviet ideology. Subjects such as history, literature, and philosophy were taught in accordance with communist ideas. Opportunities for independent thought in the field of science were limited. Scientific directions condemned as "bourgeois science" were eliminated.

Within the framework of the cultural revolution, religion was suppressed from public life. Mosques, churches, and other places of worship were closed, and religious figures were humiliated or persecuted. Atheism was promoted among the people, and religion was declared "contrary to the scientific worldview". As a result, religious values, customs, and rituals were marginalized or completely destroyed.

Cultural spheres such as literature, art, music, theater, and cinema were also brought under political control. All artists were forced to adhere to the principle of "socialist realism". This direction demanded the promotion of only Soviet ideology. Censorship was intensified, leaving no room for independent creativity. Artists who expressed their own opinions freely were persecuted, exiled, or killed.

In the Uzbek SSR, the cultural revolution also led to major political and social changes. In the 1920s and 1930s, reforms such as the fight against illiteracy, the opening of new schools, and the transition to the Latin script were implemented. However, this temporary tactic of Soviet figures and ideologues did not last long. After adapting to the life of the region and establishing some roots, from the mid-1920s, they abolished the old school and madrasah education system, which had been an integral part of the spiritual life of the Uzbek people for many centuries. The activities of their numerous intellectual representatives, mullahs, and mudarris were stopped.

The introduction of the primary education system in the republic, and later the transition to 7-year education, was also one of the significant changes in the field of public education. School construction, the provision of qualified teachers, and the number of students grew year by year. According to Soviet statistics, if in the 1924/25 academic year there were 160 Soviet-type schools in Uzbekistan with 17,209 students, by 1941 the number of such schools reached 5,504 and the number of students studying in them reached 1,315,000.

In the second half of the 1920s, the movement called "Hujum" (Assault) was aimed at freeing Uzbek women from captivity and the darkness of the paranja (veil).

This socio-political issue, which had extremely complex characteristics in the conditions of Turkestan, was implemented by the ruling party without any consideration, ignoring local conditions, the traditional customs and traditions of the people, which led to many unpleasant consequences in the life of the region. As is known, the life of women in Turkestan for centuries was based on Islamic laws and traditions and had its own unique characteristics. For example, they were mostly not involved in labor but were busy with household chores and raising children. The Soviet government, however, viewed this lifestyle of Uzbek women as religious "superstition". At the same time, the idea of equality of women with men, their liberation from the narrow family environment, and their involvement in broad socio-political life was put forward.

It is true that as society develops, people's consciousness continues to change. The lifestyle is updated and adapts to the times. In this sense, it is natural that freeing Uzbek women from the paranja was one of the important tasks. However, this issue could have been resolved peacefully through widespread explanation and educational means among members of society and citizens. The leaders of the Jadids, F. Khojaev, Fitrat, Cholpon, A. Avloni, also set this issue as an important task for themselves. For this purpose, women's departments established under republican, provincial, district, city, and lower Soviet organizations initially carried out generally correct work. Through their efforts, theaters, clubs, libraries, and other cultural and educational institutions were built and began to operate. In 1929, the Uzbek musical theater was founded. By 1933, the Hamza Academic Drama Theater began its work.

Despite all ideological pressures, the national spirit remained dominant. Renowned artists such as Khoji Abdulaziz Abdurasulov, Ota Ghiyas Abdughaniyev, Domla Halim Ibodov, Mulla Toychi Tashmukhamedov, Madrahim Sheroziy, Shorahim Shoumarov, Abror Hidoyatov, Sorakhonim, Tamarakhonim, Lutfixonim,

Mukarramakhonim, who sang the centuries-old aspirations and desires of our people, emerged and gained fame.

In the 1920s and 1930s, many cultural facilities were built in the republic. In 1932, there were 707 libraries, 3087 clubs, 409 cinema installations, 32 theaters, and 13 museums operating in the republic. The deepening of the cultural construction process in Uzbekistan was seriously hampered by the violence and lawlessness of the totalitarian regime that intensified in the country. In such a tense, unhealthy environment, the activities of cultural institutions were limited, and the creativity of workers in this field was subjected to all-round pressure and oppression. This, undoubtedly, had a negative impact on the normal course of the republic's cultural life.

In conclusion, the cultural revolution of the Soviet government – this, while yielding positive results such as increasing literacy and popularizing science and education, was also an ideological tool that restricted human freedom, and destroyed national culture, religion, and the intelligentsia. This policy was implemented to fully Sovietize society and subject it to a single ideology, leaving a deep mark on the historical development of all peoples of the USSR.

List of used literature.

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