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Reflections On The Role Of The Uzbekistan Writers' Union In The Spiritual Development Of Society In The Second Half Of The 20th Century In The Work "High Spirituality Is An Invincible Force" By Islam Karimov, The First President Of Uzbekistan

Bokiyev Baxrom Uktamovich

1. Associate Professor, Department of Social and Humanitarian Sciences, Karshi State Technical University
*corresponden: bokiyevbaxrom86@gmail.com

Abstract: In the second half of the 20th century (1950-1991), the Union of Writers of Uzbekistan held a central position in the spiritual life of Soviet society as a key institution. This article systematically analyzes the organizational structure of the Union, its leadership history, directions of spiritual education through literature, as well as the Union's institutional influence on society. The study reveals the dual role of the Union: on one hand, as an instrument of Soviet ideology, and on the other, as a channel for preserving national spirituality and the emergence of national ideas during the period of glasnost in the late 1980s. The article is based on historical-analytical and systemic approaches and offers important conclusions for an objective assessment of spiritual heritage in the era of independence.

Keywords: Union of Writers of Uzbekistan, spiritual education, socialist realism, national values, Soviet literature, glasnost, leadership history, literary criticism.

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1. Introduction

In the second half of the 20th century, the spiritual development of Uzbek society underwent complex and contradictory processes. Although literature and art were used as an ideological weapon under the Soviet system, at the same time they served as an important channel for preserving national values, folk oral creativity, and classical heritage. [1] The Uzbekistan Writers' Union (established in 1934), as the central institution of this process, directly influenced the spiritual life of society. Although the works of writers and poets were formed within the framework of state policy through the Union, they had the opportunity to promote the national spirit, patriotism, and moral values [2][3].

The relevance of the topic lies in the fact that in today's independent Uzbekistan, during the process of spiritual awakening, it is necessary to objectively evaluate the literary heritage of the Soviet period. The role of the Union is important not only in promoting the principles of socialist realism, but also in preserving national spirituality in a limited form and in the emergence of national ideas during the period of glasnost in the late 1980s. [4][5]

The history of the Union's leadership is also important in illuminating the topic: in different years, prominent writers such as Hamid Olimjon, Oybek, Sharof Rashidov (1949-1950), Uyg'un (1952-1954), Komil Yashin (1956-1980), Abdulla Qahhor, B. Rahmonov, Sarvar Azimov, O'lmas Umarbekov, Odil Yoqubov, and Abdulla Oripov led it. During the periods of these leaders, although the Union operated within the framework of Soviet ideology, it also contributed to the development of national literature. [6][7]

The organizational structure and leadership history of the Union played a dual role in the spiritual development of society in the second half of the 20th century: on the one hand – as a means of promoting state ideology, and on the other hand – as a center for preserving and developing the national literary heritage.[8]

The purpose of this article is to analyze the institutional and cultural role of the Uzbekistan Writers' Union in the spiritual development of society during the Soviet period, as well as to evaluate its contribution to preserving national identity and preparing the foundations for spiritual revival during the years of independence.

2. Materials and Methods

The research is based on the principles of historicism, objectivity, comparative analysis, and systematic approach. The study relies on literary, historical, and archival materials related to the activities of the Uzbekistan Writers' Union during the second half of the twentieth century.

The methodological basis of the article includes the analysis of literary works, official publications, ideological documents, and cultural materials published through the Union's institutional network. Particular attention was paid to the work "High Spirituality is an Invincible Force" by Islam Karimov, which provides conceptual reflections on spirituality, literature, and national identity in Uzbekistan.

The article also applies cultural-historical and institutional methods in examining the Union's influence on literature, theater, cinema, and the press. Through these approaches, the study evaluates both the ideological and national-cultural functions of the Writers' Union within Soviet society.

3. Results

The Uzbekistan Writers' Union actively used literature as the main tool for the spiritual education of society in the second half of the 20th century. Although literary creativity developed within the framework of Soviet ideology during this period, it served to educate the younger generation in the spirit of communist morality, diligence, patriotism, and the friendship of peoples based on the principles of socialist realism. [9] Through the Union, the promotion of spiritual values was widely implemented via published works, magazines ("Sharq yulduzi", "Guliston"), and press organs. [10]

In the Soviet period, the main task of literature was to promote the principles of socialist realism. These principles were strictly applied starting from the 1930s and reached their peak in the 1950s–1980s. The works were aimed at glorifying labor, loyalty to the party, collectivism, and the construction of a new society. For example, through Oybek's novel "Navoiy" and G'afur G'ulom's poems, human diligence and loyalty to the communist ideal were promoted. [11][12]

During Komil Yashin's leadership, the Union strictly controlled this direction – works had to reflect class struggle, proletarian international friendship, and the construction of socialism. In this period, literature was used as a means of forming "communist morality": virtues such as honesty, collective labor, responsibility before the family and society were glorified [13].

Within the framework of Soviet ideology, national values were preserved in a limited form, but not completely eliminated. The Union promoted folklore, folk oral creativity, classical literature, and historical themes. For example, works based on folklore were used to instill the national spirit in the younger generation. Abdulla Oripov's poems preserved national spirituality by poetically expressing national images, nature, and the life of the people. In this period, historical themes (for example, the republication of the epics "Alpomish" and "Go'ro'g'li") served to awaken national pride in a limited form.

In the late 1980s, with the policy of glasnost, national themes began to be covered more freely. This demonstrates the dual role of the Union: while operating under ideological restrictions, it served as a center for preserving the national heritage [14].

The Union paid great attention to working with young writers: through seminars and critical discussions, it educated the new generation in a socialist and national spirit. Through the children's literature section, diligence, patriotism, and moral values were instilled in the youth. This direction occupied an integral place in the spiritual development of society.

The Uzbekistan Writers' Union in the second half of the 20th century functioned not only as a center of literary creativity, but also as an institutional center of the spiritual and cultural life of society. In the conditions of the Soviet system, the Union, being closely linked with state policy and ideology, exerted a broad influence on society by integrating literature with other cultural spheres (theater, cinema, press, criticism).

In the field of cinema, the Union also played an important role. In the 1950s–1980s, films on the themes of patriotism, labor, and the friendship of peoples were created in collaboration with the "O'zbekfilm" studio. For example, through films based on the works of Oybek and G'afur G'ulom, socialist values were instilled in millions of viewers. This cooperation turned the Union into a cultural and educational center, because cinema possessed a powerful mass influence.

The official press organs of the Union – the magazines "Sharq yulduzi", "Guliston", and the newspaper "O'zbekiston adabiyoti va san'ati" – were used to widely promote spiritual values. These publications not only published literary works, but also featured critical articles, session materials, and publicistic writings on the topics of spiritual education. In general, the institutional influence of the Union manifested itself in the centralization of cultural and educational processes and in ensuring ideological control during the Soviet period. At the same time, through theater, cinema, and the press, elements of national spirituality were preserved and transmitted to society. This influence served as a basis for the restoration of spiritual heritage in the period of independence [15].

4. Discussion

The activities of the Uzbekistan Writers' Union in the second half of the twentieth century demonstrate the contradictory nature of cultural policy during the Soviet period. On the one hand, literature and art were subordinated to ideological objectives and functioned as instruments of political influence. On the other hand, writers and poets managed to preserve important components of national identity, historical memory, and moral traditions through artistic expression.

The reflections presented in Islam Karimov's work "High Spirituality is an Invincible Force" emphasize that spirituality constitutes the foundation of national development and social stability. In this regard, the role of the Writers' Union can be interpreted not only within the framework of Soviet ideological institutions, but also as an important mechanism for safeguarding cultural continuity.

Particular significance belongs to the Union's contribution to preserving folklore, classical literary traditions, and historical consciousness. Even within ideological restrictions, literature continued to transmit elements of national mentality and spiritual heritage to younger generations. This became especially evident during the late 1980s, when the policy of glasnost created broader opportunities for discussing national history, identity, and cultural values.

The institutional cooperation of the Union with theater, cinema, and the press further strengthened its influence on society. Through these cultural channels, literature reached wide audiences and contributed to the formation of collective moral and spiritual values. Therefore, the Writers' Union became not merely a literary institution, but also an important cultural and educational center of Soviet Uzbekistan.

5. Conclusion

In conclusion, it can be said that in the second half of the 20th century, the Uzbekistan Writers' Union occupied an important place as a central institution in the spiritual development of Soviet-era society.

Despite functioning within the framework of Soviet ideology, the Union contributed

significantly to the preservation of national literary traditions, folklore, historical memory, and moral values. Through literature, theater, cinema, and the press, it influenced the spiritual education of society and participated in shaping cultural consciousness.

In the late 1980s, with the policy of glasnost, ideas of national awakening strengthened within the Union, and it underwent an important transitional stage in the process of preparation for independence. During this period, opportunities emerged to promote national spirituality more openly, and the Union served as the main foundation for the restoration of the spiritual heritage of independent Uzbekistan.

The Uzbekistan Writers' Union left an indelible mark in history in the second half of the 20th century not only as a tool of Soviet ideology, but also as a preserver of national spirituality and the initial expresser of the aspiration for independence.

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