

THE ROLE OF LITERATURE, ART, AND MASS MEDIA IN SHAPING MEMORY CULTURE IN UZBEKISTAN AND THEIR SIGNIFICANCE IN THE SPIRITUAL EDUCATION OF STUDENT YOUTH

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Abstract: *This article analyzes the integrated role of literature, art, and mass media in shaping memory culture in Uzbekistan. It examines the aesthetic and spiritual power of artistic expression in preserving historical memory, elevating national consciousness and patriotism, and highlights their significance in the upbringing of the younger generation. Furthermore, the article investigates how content serving to foster the people's awareness of their historical identity is being created through contemporary forms of culture and media, and how such content influences the collective memory and historical thinking of society.*

Keywords: *memory culture, national consciousness, historical memory, literature, art, mass media, patriotism, aesthetic education, cultural heritage, upbringing of the younger generation, artistic expression, information space.*

INTRODUCTION

Memory is the heart of a nation's soul — the lifeline connecting the past to the future. The experience of humanity demonstrates that societies which have forgotten their history and severed their spiritual ties to it have inevitably declined. For history is not merely a sequence of facts — it is the expression of a people's spirit, a collection of dreams, tragedies, and triumphs. Therefore, memory culture is the culture of understanding the past without distorting it, reconciling it with contemporary thought, and transmitting it to future generations. Such a culture can serve as the foundation for the inner elevation, spiritual awakening, and self-awareness of any nation.

When we examine the example of Uzbekistan today, we observe a people who have passed through the most complex turning points and trials of history now reawakening their collective memory at a new stage. Truths suppressed during the colonial era, falsified images, and lost historical memory are today being gradually restored. This process is being realized not only through political or scholarly inquiry, but also through artistic, aesthetic, and informational means. For memory is not merely a subject of academic research — it is, above all, a matter of the heart. And the path to the human heart leads only through words, images, music, color, the stage, and emotion.

Literature is the magic that awakens the memory within the heart. Through the destinies of its characters, the spiritual experiences, sufferings, and aspirations of the past are brought to life. The writer resurrects memory through language, draws the reader into the past, and leads them on a spiritual journey through it. Literature instills memory into the human soul — every line read, every character encountered, serves to help us view our own history through a new perspective.

Art is the portrayal of memory. It arouses an emotional response within the human spirit toward historical events. A single painting, a single sculpture, a single musical composition may exert a deeper impact than thousands of pages of historical research. For it appeals not to the human mind, but to the human heart. It is precisely for this reason that art is the most refined and most powerful medium for the expression of national memory. It teaches society not to forget — to remember, and to feel.

Working with memory is not a coincidental act — it is a sacred process. As such, shaping memory culture means awakening culture, consciousness, and the spirit itself. In truth, memory must live — in our hearts, in our language, in our images, and on our screens. For memory signifies the vitality of a nation.

REVIEW OF LITERATURE

Writers such as Cho'lpon, Qodiriy, and Fitrat presented in their works not merely reminiscences of the past, but also the grief, aspirations, and convictions that remained embedded in the hearts and souls of their contemporaries. When one reads their works, one perceives not only history itself, but also the impact of history upon the individual — the inner emotional state it produces. During the Soviet era, although literature was subjected to numerous restrictions and ideological pressures, writers endeavored to convey their messages through concealed symbols and allegories. Each image, each symbol in their words represents an inseparable part of the historical and spiritual influence of that period.

Writers such as Pirmqul Qodirov not only documented the sufferings and elevated spirituality of the people, but also succeeded in transmitting these works to society in covert form. The meanings contained within their works are not confined to the past alone — they remain profoundly relevant to the present. During the period of independence, Uzbek literature gave even stronger expression to memory culture. Writers no longer limited themselves to merely evoking the past; rather, they began creating new interpretations of that past. In the poetry of figures such as Erkin Vohidov and Abdulla Oripov, memory is reflected in new forms. When reading the works of these poets, one perceives not only an artistic portrayal of the past, but also the emotions shaped by those historical events — the very spirit of the nation.

Uzbek literature today is not confined to the preservation of history alone. It is directed, above all, toward restoring the national identity, spirit, and moral values of the people. Memory culture in literature today encompasses not only the preservation of past events, but also their reinterpretation in new forms and the deepening of their meanings. Contemporary writers, in narrating history, no longer merely enumerate events; rather, they depict how those events have affected the human soul — what pride, sorrow, or aspiration they have generated. Memory has thus become not merely a repository of information, but the people's perspective on history, their reflections on the past, and their hope for the future.

RESULTS AND DISCUSSION

Literature does not merely preserve the history, spirit, and national values of a people — it serves as a means of transmitting them to new generations. When a writer presents past events in a work, the objective is not solely to reconstruct history, but to artistically interpret the emotions, sufferings, and triumphs of the people of that era. Through this process, Uzbek literature occupies a significant place in fostering the people's self-awareness and shaping their spiritual character.

Despite being subjected to severe political restrictions and ideological oversight during the Soviet period, writers succeeded in transcending these constraints and expressing the innermost feelings of their people through literature. Through allegories and concealed symbols, they depicted not only the policies of the state, but also the inner world of the people. Contemporary Uzbek literature continues to seek new forms of memory culture. Writers now strive to animate history not merely as a collection of data, but through its profound artistic interpretation. Memory in literature has evolved from a simple evocation of the past into a powerful instrument directed toward national pride, love for the people, and the preservation and development of national identity. This new form ensures the distinctiveness of literature and its organic connection with the people.

Uzbek literature continues to enrich society spiritually — not only by preserving history, but by interpreting it in new forms. The penetration of memory culture into new forms in contemporary literature demonstrates its growing power to unite the nation and elevate its spiritual potential. Thus, literature plays an indispensable role not merely as a preserver of memory culture, but as its renewer and developer.

RECOMMENDATIONS AND SUGGESTIONS

The place of literature and memory culture in society holds great importance not only in scholarly analysis, but also in practical endeavors. The role of literature in shaping memory culture is particularly pressing. Today, demands in this field are evolving, and the influence of literature upon society has grown considerably stronger. For this reason, it is necessary to develop new forms of literature and art for the purpose of shaping memory culture. To achieve this, not only writers, but also artists, academic institutions, and mass media must work in concert.

First, the study of memory culture through literature, and thereby the in-depth interpretation of national history, is essential for educators and the younger generation. At present, the teaching of works written about the past requires increasingly innovative, artistic, and scholarly approaches. This, in turn, demands that the past be reflected in literature not merely as historical data, but as a medium expressing the human heart and spirit. Young people, in particular, must experience history not only within the confines of classroom instruction, but through the medium of literary fiction.

Second, the importance of creating new literary works for the preservation and development of memory culture in Uzbek literature is growing. At present, literature must become a process not only of storing information, but of animating and renewing it. This requires writers to develop new styles and approaches. New forms of artistic expression of history are necessary in order to ensure the organic connection between the past and the present within literature.

Third, the role of art and mass media in shaping national memory culture must be elevated. Films, theater, music, and other art forms must be employed to convey significant past events, historical figures, and national values to the younger generation. Mass media must also demonstrate active engagement in this process, assuming responsibility for the broad dissemination of memory culture throughout society.

At the same time, scholarly research plays an important role in the formation of memory culture. Dedicated academic studies must be conducted to examine Uzbek history and illuminate past achievements and analytical assessments of past errors on

a scientific basis. Such scholarly works, in conjunction with literature, will contribute to a deeper understanding of the people's historical experience.

Today, scholarly research, literary works, and historical documents are necessary to inform the broader public about national values, historical figures, and significant events. In order to realize this process, wide-ranging efforts directed at enhancing the spiritual potential of the people must be undertaken. The following measures are proposed:

1. Development of nationwide programs aimed at shaping national memory culture, with the active involvement of mass media and the arts.

2. The creation of new works that integrate literary and artistic means to present national values, historical figures, and significant events.

3. The development of comprehensive approaches directed at strengthening national history and culture through the harmonization of scholarly research and literary analysis.

CONCLUSION

Memory culture is the great process of commemorating a people's historical monuments, their days of hardship and enlightenment, tragic events, and heroic deeds — drawing lessons from them and transmitting those lessons to subsequent generations. Uzbek literature, art, and mass media, in shaping memory culture, are not confined to merely documenting events as historical records; rather, they reveal the spiritual condition of the people, their attitude toward history, and the cultural strata of collective memory. In particular, through literature, the possibility arises of comprehending the painful truths of the past in aesthetic form and reviving the spiritual values deeply rooted in the hearts of the people. Art expresses these memories through images, symbols, and emotional dimensions, compelling the reader to experience historical truth with the heart. Mass media, in turn, plays a vital role as a medium for conveying these memories to the wider public and expressing remembrance in a contemporary language.

However, if each of these three domains acts with a sense of responsibility toward society's memory culture, tremendous strides will be made in strengthening the people's historical identity and national consciousness. For this reason, shaping memory culture is not merely a literary or cultural process — it is a force that calls upon the people never to forget their identity, to draw strength from the past, and to look toward the future with confidence. To properly comprehend this force and direct it toward the spiritual elevation of a stable society is the most pressing duty of the intellectuals, creators, and media of our era.

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