



COMPARATIVE RESEARCHES IN UZBEK LITERATURE (OYBEK AND THE WORLD LITERATURE)

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Article history:	Abstract:
Received: 7 th July 2025 Accepted: 6 th August 2025	<p>As a result of scientific and literary contacts, real works quickly penetrate into the literary world of other nations and, to some extent, become their spiritual property. This means that the works of Navoi, Babur, Shakespeare, Dante and many other poets and writers will become the common intellectual property of the peoples of the world. In this process, comparative research plays a special role.</p> <p>As a result of scientific and literary contacts, real works quickly penetrate into the literary world of other nations and, to some extent, become their spiritual property. This means that the works of Navoi, Babur, Shakespeare, Dante and many other poets and writers will become the common intellectual property of the peoples of the world. In this process, comparative research plays a special role.</p>

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The process of comparative research in Uzbek literature began in the second half of the twentieth century. N.Vladimirova's scientific works devoted to the theoretical bases of translations from Russian into Uzbek, A.Mirzoev's poetry Foni and Hafiz are the first researches in this field.¹

To date, the number and weight of comparative studies is increasing day by day. A.Hayitmetov, a well-known Navoi scholar of his time, said that "Khamsa" was the greatest achievement of Alisher Navoi's work. had emphasized that it had been done.²

In Uzbek literature Kh.K.Khamraev, S.R.Babayeva, G.Khalliyeva, Z.Mirzayeva, B.Khalikov, N.Toirova, F.Khajiyeva, N.Kobilova studied the works of Oybek and A.Kahhar, G.Gulam, Navoi and Bobur, A.Kadiriy, Tokhir Malik, Omon Mukhtor, Maqsud Koriyev, A.Kahhar respectivel in the world literary context and made a worthy contribution to the development of comparative literature (these studies are given in the list of references). The scientific work of M.Kholbekov, Sh.Shamusalov, A.Kasimov, M.Bakaeva, S.Kamilova, T.Sultanov, S.Matkarimova and other scientists can be cited as an example of scientific work carried out in the field of literary relations.

E. Ochilov's scientific work on the theme of French poetry of the XX century in Uzbek language (unity of content and form in translation), M.Todjikhodjaev's monograph "Samples of Uzbek literature in translation and interpretation by Martin Hartmann", Uzbek translation of F.Sapaeva's Makhtumkuli poems R.Shirinova's doctoral dissertation on the re-creation of the national landscape in the literary translation is one of the scientific works in the field of translation studies.

So, today, when international cultural and literary relations are developing day by day, comparative research is one of the bright and promising directions in our literary criticism. After all, "... as we strive to raise our spirituality, to develop our youth in the spirit of national and universal values, we must never become entangled in our own shell, we must strengthen international relations in the field of literature, as well as in other fields"³ deprives of socio-cultural, scientific communication and cooperation with, faces stagnation, limitation. In the process of conducting comparative research in the field of international literary relations, we gain a deeper understanding of the essence of at least two peoples,

¹ Vladimirova N. Nekotorie voprosi xudojestvennogo

perevoda s russkogo yazika na uzbekskiy yazik.

Avtoref.diss...k.f.n. –T.;, 1957; Mirzoyev A. Foniya va Hofiz

// Navoiy va adabiy ta'sir masalalari. – Toshkent: Fan, 1968.

– B. 53– 62.

² Hayitmetov A. Timuriylar davri o'zbek adabiyoti. –T.: Fan, 1996.–B.68

³ Karimov I. A. Adabiyotga e'tibor–ma'naviyatga, kelajakka e'tibor.–T.: O'zbekiston, 2009. –B.32.



two literatures, especially our own spiritual values, our poetic and prose masterpieces.

As a methodological aid and example in conducting comparative research, we found it necessary to cite examples from some scientific works.

Oybek and the world literature⁴

The colonial period in the history of the Uzbek people began in the 1950s and 1960s with the invasion of Central Asia by Russian troops. As in other parts of the world, the peoples of Central Asia were forced to live according to the rules established by the colonial state. During this period, mosques and madrassas were closed and the status of the Arabic and Persian languages as one of the means of spiritual and cultural development was reduced. Instead, the Russian language and Russian literature entered the cultural and spiritual life of our people. This, on the one hand, had a negative impact on the study of national history, the development of national language and literature, and, on the other hand, allowed the Uzbek people to eventually discover the literature of European and American people - a new literary and cultural world through Russian language and literature. Uzbek writers, based on the study of artistic achievements and experiences of world literature, began to bring to our national literature new literary forms and genres, new artistic and methodological tools.

In this process, Makhmudhoja Bekhbudi, Fitrat, Chulpon, Oybek, Gafur Gulam, Hamid Olimjon, Shaykhzoda, Abdulla Kahhor, Mirtemir, Usmon Nosir, Zulfiya, Askad Mukhtor, Odil Yakubov not only wanted to work as a talented poet or writer, but also as a talented translator. Literary translation serves as a golden bridge for the Uzbek people to get acquainted with examples of world literature, to love them as if they read the works of Navoi or Kadyri.

But this work was not easy. Until the 1970s, the languages of European peoples, including Russian, were completely foreign to translators who translated literary works, mainly Persian and Arabic, into Turkish (Old Uzbek). That is why the Turkestan regional newspaper, which began to be published in Uzbek in Tashkent in 1870, set itself an important and noble task: to publish a children's book by I.A.Krilov, A.S.Pushkin, L.N.Tolstoy, N.A.Nekrasov started the translation of short works into Uzbek. In addition to the newspaper editor N.A.Ostroumov, Shohimardon Ibragimov, Chanishev, Aydarov, Sattorkhan, Mulla Olimlar were involved in this

work. Some works translated into the old Uzbek language by the first translators of Russian literature were included in the textbooks of Saidrasul Azizi, Ali Askar Kalinin, Abdulla Avloni and brought to the attention of students of Russian-language and modern schools. Combined with children's art form and exemplary didactic content, these works, along with the traditions of classical Uzbek literature and folklore, played an important role in the emergence of modern children's literature.

However, when these translations are approached on the basis of today's literary and artistic criteria, it is clear that they are complex in terms of language and style. The main reason for this seems to be only when translators are far from the practice of literary translation. In the further development of the Uzbek literary language, first, the services of Chulpan and Kadiri as writers and translators of world literature are unparalleled. Oybek is one of the magicians who, along with them, made a great contribution to the formation and development of the Uzbek literary language, as well as to the introduction of the Uzbek people to world literature.

In the first period of his life, he studied in a madrasah, and became acquainted with Arabic and Persian, while in the new period, which began with revolutionary storms, he focused more on the important social issues of that period.

What period was it? For Oybek's teacher Munavvar Kori Abdurashidkxonov and his colleagues, the hope of national independence arose after February 1917, and after the Turkestan Autonomy was suppressed in February 1918. They concluded that the struggle for independence was ineffective without training highly qualified national cadres in all fields of education, science, culture and the national economy who could run government agencies. Therefore, in 1922, with the funds of the Bukhara People's Soviet Republic and the blessings of the devotees of enlightenment, 70 young people were sent to study in Germany. According to the plan they developed, about a dozen young people a year were to be sent not only to Germany but also to other countries, especially to universities in Moscow and Leningrad, Russia, and the national staffing problem was to be solved in five to ten years.

One of the mottos of this historical period was the words "Финансы поют романсы" (it would be

⁴ Karimov N. Oybek va jahon adabiyoti // <https://ziyouz.uz/ilm-va-fan/adabiyot/naim-karimov-oybek-va-jahon-adabiyoti>



correct to translate this phrase as "Hear the song from finance"). Growing up under the influence of Munavvar Kori, Oybek also set a goal to become an economist while still in school. However, he diligently read not only economic literature, but also Tenn's "Art Reading", Friche's "Art History", Belinsky's "Literary Dreams", and Lunacharsky's "On Positive Aesthetics".

Goryanov, a teacher of Russian language and literature, played an important role in Oybek's acquaintance with the classics of Russian poetry. "With his words, with the gestures of his hands, he tried to teach the Russian language by drawing on the board". Thanks to Goryanov, he was the first to discover the poetry of Pushkin, Lermontov, Nekrasov, Blok, Pushkin's poetry in particular fascinated him. Oybek wrote "I began to live with Pushkin's poetry", recalling the distant 1920s. "I entered a new world, a new life, a new inspiration".

Oybek, who began studying economics at the Faculty of Social Sciences of the Central Asian State University, transferred his studies to the Institute of National Economy in Leningrad for further study. Despite living in economic hardship and half-starvation in Northern Venice, he studied tirelessly to become a highly skilled economist and at the same time satisfy his spiritual need for poetry.

Homil Yakubov, one of Oybek's childhood friends, recalled his first meeting with the writer in Leningrad: "...In the autumn of 1927, Oybek came to Leningrad. According to Oybek, a sharp ideological struggle has begun in Uzbekistan. Oybek also took part in the debates in the press on the fight against foreign ideology in the field of literature. Oybek spoke so passionately about it that we felt that literature had already become an integral part of his life. In his opinion, the creator must first be ideologically stable and highly knowledgeable. "A writer who is not on the right path can never lead others to the path of truth", he said. Then we talked about the meaning of human life".

According to the memoirist, Oybek: "... Now he is excited to take advantage of all opportunities and not only to study specialties, but also to deepen his literary and theoretical knowledge through independent reading, to get acquainted with the treasures of Russian and Western European art, his interest in the social, economic and philosophical sciences is growing, he studied the history of philosophy, philosophy of the ancient and modern world in a systematic way on the program of the Faculty of Economics". "What about works of art, continued the memoirist. - They (in Oybek's bedroom - N.K.) were lying on the floor. Oybek

manages to read many of them, and even when he reads, he carefully reads the ideological and artistic essence. He especially liked poetry. He recited from memory some of the poems of Pushkin, Lermontov, Nekrasov, Blok, Mayakovsky, Esen".

During his student years in Tashkent and Leningrad, Oybek enjoyed the brilliance of emotions and lyrical experiences in Russian lyric poetry, the diversity of artistic imagery in the example of the above-named poets. But before he became acquainted with Russian poetry, he devoted himself to new Turkish poetry under the influence of his teacher Eshon Afandi and Chulpon, who studied in Turkey. Oybek was the first to speak about this process in an interview entitled "Literature, History, Modernity" (1966): "The works of the new Turkish poetry taught me to search for lyrical simplicity for the first time. I became acquainted with Turkish poetry during my years as a college student. At that time, the works of Yahya Kamal, Reza Tavfiq, Abdulhaq Homid and several other Turkish poets were published in Baku. These works also fell into my hands. These are still kept in me. As I was flipping through them again recently, I imagined my first impression. It is possible to speak simply about important and complex things. Most importantly, the objects of everyday life, ordinary speech, seemed to negate all the splendor and charm of the poetic world to express the emotions that captivated the heart, the deep lyricism".

Oybek's poetry differs sharply from traditional Uzbek poetry in the 1920s when he read the collections of Turkish poets at the Turon Library in Tashkent and the works published in "Sarvati Funun" magazine. He even wrote the famous poem "Uzbekistan" under the influence of Ziya Kokalp.

In the words of Soviet ideologues, the artistic form of this poem, imbued with the ideas of pan-Turkism, gave Oybek the joy of creating one of the finest examples of Uzbek lyricism. If Ziya Kokalp glorified the Turkish language in his poem, Oybek in his poem glorified his motherland - Uzbekistan.

Before Oybek became interested in Turkish poetry, he "got acquainted with the classics of the East during his school years" and "had a great love for the great Navoi of Herat and Fuzuli, one of the great figures of Azerbaijani literature". And this kindness lit up his life, heart, and creativity throughout his life, giving him the warmth of the sun.

Oybek first turned to world literature in 1926, translating Anatoly France's story "History of Mankind". "History of Mankind" is not, in fact, an independent story, but is taken from the book "Thoughts and Reflections of Mr. Jerome Cuniar" by a French writer.



This book was first published in the *Echo de Paris* from March 15 to July 19, 1893 as a series of feuillets. The work consists of a series of dialogues narrated in the form of a narrative, in which the hero's views on the structure of the state, the army, war, morality and law are reflected. As you read the translation of this story, you have a question: "Did Oybek read this work in its entirety, or was it an excerpt from Anatoly France's work published in a magazine or newspaper?" In our opinion, even though Oybek was initially acquainted with this story, he definitely read "Jerome Cuniar" after translating this exemplary Eastern legend.

The story of Anatoly Frans, published in Oybek's translation, although based on Eastern legends, left a great impression on readers. Perhaps it is no coincidence that Abdullah Kadiri's words in the novel "Bygone days" say, "It is good to go back to past", and that his wise father said, "If they had known about history, they would not have made many mistakes".

In any case, Oybek not only translated the story, but also drew the necessary conclusions for himself. The first and most important conclusion, in our opinion, was this: everyone, especially the creator, should know not only the history and culture of his own people, but also the history and culture of mankind (i.e. the peoples of the world). Based on this basic conclusion, Oybek decided not only to study the history and culture (including literature) of the peoples of the world, but also to help the younger generation to acquire such knowledge.

When Oybek graduated from the Faculty of Social Sciences of the Central Asian State University (now the National University of Uzbekistan) in 1930, he was not only a graduate of economics, but also a talented poet who published several books of poetry and attracted the attention of poetry fans. By 1935, at the expense of young people studying in Germany, as well as in Moscow, Leningrad and other cities, the personnel problem in the republic was more or less solved. So Oybek had to choose between two fields, and he chose the literature he "loved".

In the mid-1930s, curricula for literary schools were revised to include classics of world literature in addition to Uzbek and Russian writers. The decision of the People's Commissariat of Education was the same for Oybek. In 1935, he translated the great German poet Heinrich Heine's poems "Silesian Weavers" and "Slave Ship" for his "Literary Chrestomathy" for 9th graders in high schools. After the storm that blew Oybek away from the Institute of Language and Literature and the Writers' Union in 1937, in late 1938-early 1939 he became prof. He managed to translate the first volume

of the "Chrestomathy of Ancient Literature" on Roman literature into Uzbek, compiled by N.F. Deratani.

Although this chrestomathy covers the works of Roman writers of the third and first centuries BC, such as Plautus, Terence, and Catullus, as well as Romanesque writers of the imperial period (first and second centuries AD), such as Petronius and Apuley, some of these poets and writers only fragments of his works or large-scale works were given. Nevertheless, the publication of this complex was a great event in the cultural life of the Uzbek people. Readers were the first to get an idea of ancient Roman literature and its great representatives thanks to Oybek's translations. This was the culmination of Oybek's creative work in the field of study and translation of world literature. If we consider that ancient Greek and Roman literature was the cradle of world literature, Oybek was one of the works to study and assimilate the achievements of world literature.

From the above, it is clear that in the 1930s of the last century in Uzbekistan, along with Russian literature, great attention was paid to the translation of masterpieces of world literature into Uzbek and the development of Uzbek literature with the achievements of world literature. Poets such as Chulpon, Oybek, Hamid Olimjon, Gafur Gulam, Shaykhzoda, Mirtemir, Usmon Nasir took this opportunity to use Rustaveli's "Hero in the Tiger's Skin", Shakespeare's "Hamlet", A.S. Pushkin's "Eugene Onegin", Boris Godunov "Fountain of the Garden Palace", "Prisoner of the Caucasus", "Mermaid", "Copper Rider", "Demon" by M.Yu. Lermontov were performed in Uzbek melodies. Oybek continued this creative work, which began in the 1930s, in the 1940s, translating into Uzbek the comedy "Tartuffe" by Jean-Baptiste Moler, one of the kings of world comedy. However, the author was not able to design the play due to the fact that he hastily translated the play on the orders of the current Uzbek National Drama Theater, as well as dealing with other more important issues of the turbulent period. Nevertheless, the reader who has read this translation will surely feel that Oybek deeply felt the idea of the work, the characters and their interactions, and sought to convey it in translation.

It should be borne in mind that the basis of the literary and cultural policy of the Soviet era was not only to educate the peoples living in the former Soviet Union in the spirit of loyalty to the ideas of the Communist Party and the Soviet state, but also to Russify under the guise of internationalism. During the Soviet era, many works of Russian classical and modern literature were translated into national languages, including Uzbek, for this purpose. However, if in the 1920s works on current



topics such as A. Serafimovich's "Iron Stream" and M. Shaginyan's "Hydrocentral" were translated, by the mid-1930s there was a need to translate the masterpieces of Russian and fraternal literature. On the occasion of the 100th anniversary of the death of A.S. Pushkin, the translation of the masterpieces of the great Russian poet into Uzbek coincided with the same period. Oybek discovered Pushkin as one of the great figures of world poetry in the process of translating the poetic novel "Eugene Onegin", which is considered the "Encyclopedia of Russian life" (V.G. Belinsky). In the process of translating this work and learning the "secrets" of Pushkin's poetic skill, he realized that there could be an increase in his work, as well as in Uzbek poetry. It was this intuition and the artistic subtlety of Pushkin's work that led to the translation of Eugene Onegin with great inspiration and success. Oybek was very pleased that not only he, but also his pen friends translated Pushkin's masterpieces into Uzbek: "This year was a very happy year for Uzbek literature: many of Pushkin's poems and stories were translated. Now Uzbek readers are immersed in the thoughts and music of Pushkin's poems and feel the beauty".

Oybek's interest in Pushkin's work did not end with the translation of Eugene Onegin. He diligently studied V.G. Belinsky's articles on Pushkin's work, translated his article "The Division of Poetry into Species and Types" and the great poet's poems from this article, such as "Qishloq", "Tun nuri sohir...", "Bulut". In his view, readers who came to the "poems" about a hoe, a tractor, a beep, a factory, a factory could share the thoughts, feelings, beauty of music sung in these and other works of Pushkin, and poets could learn the "secrets" of poetic skill from Pushkin. "Apart from carrying out such an honorable task as bringing Pushkin's works to the people, he continued, Uzbek poets and writers must also make a thorough study of the rich treasures of Pushkin's work". There is no doubt that Pushkin's work has a great influence on the growth of Uzbek literature, which is growing year by year.

Oybek himself studied not only Pushkin, but also Lermontov, Tyutchev, Tolstoy, Chekhov, Gorky, Blok's "rich treasures of creativity" and tried to learn from them. After all, the study of the achievements of Russian literature, which was an important part of world literature, was a necessary process for the growth of his own skills, for his creativity to rise to a new, rising stage. "By studying the Russian language and literature, he wrote in an article, one has the opportunity to get acquainted with the culture of the whole world and the literature of the whole world. Because the best works of

world literature have been translated into Russian in abundance and are still being translated".

As we read these words of Oybek, we are reminded that the role of the great English poet Byron in the birth of a great genius like Pushkin was not insignificant. The influence of the works of great representatives of English, German, French and Italian literature on the formation of other Russian poets and writers was not insignificant. In general, literary influence, literary communication is an important tool that motivates, renews, enriches artistic creation. No matter which poet or writer translated or studied his work in the 1930s and 1950s, Oybek approached this poet or writer as a representative of world literature, sought to enjoy his creative achievements and experience, and on this basis to grow creatively.

There are many poets and writers who have translated Oybek's works. Among them are I.A. Krilov (parables), M.Yu. Lermontov ("Masquerade"), M. Gorky ("Makar Chudra", "Bird song"), Anna Akhmatova ("Courage", "Strange deep in the garden..."), A. Tvardovsky ("Harmony") and others. Among them was Ondra Lisakovsky, a Czech poet and founder of the Lyakh literary language, who came to Tashkent during the war. His poems "Autumn of Samarkand", "At the time of the bombing", "Song of the miner partisans", "I am a poet" were published in 1943 in the collection "Sword and Pen" by Oybek.

Although O. Lisakovsky is a prominent representative of Czech literature, we do not intend to applaud him as a representative of world literature. After all, world literature is a treasure trove of national literature, a treasure trove of works that do not lose their artistic charm over the years and epochs. Undoubtedly, artists like O. Lisakovsky have a place in the vast world of literature.

Oybek studied or translated immortal works of world literature not only in English, German, French, but also in Persian, Indian, Azerbaijani, Uzbek and Russian nationalities. In both cases, they were treated as teachers of an art school, while enjoying aesthetics from them.

We believe that he also contributed to the enrichment of the treasury of world literature with his novels "Qutlug'qon", "Navoi" and beautiful, charming, lifelong lyrics.

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