



## RELATIONS OF RUSSIAN AND UZBEK LITERATURE IN OYBEK'S WORK

Yuldasheva Laylo Ulugbekovna, Senior Lecturer.

Karshi State University,  
Uzbekistan, Karshi

Article history:	Abstract:
<b>Received</b> 24 <sup>th</sup> August 2022	Oybek is widely known as a wonderful writer and a soulful poet, but relatively little is known to the reader as a critic and literary critic.
<b>Accepted:</b> 24 <sup>th</sup> September 2022	In this article highlights of relations of Russian and Uzbek literature in Oybek's work.
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Numerous articles and studies by Oybek published in periodicals over the years have remained uncollected for a long time – neither in Russian, nor even in Uzbek. Only now, when the ninth volume of Oybek's collected works, including critical and scientific works of the writer, has been published, it is possible to really imagine the scale of his research activities.

In addition to fundamental works on the works of Alisher Navoi, Abdullah Kadiri, Mukimi, the volume includes articles about Pushkin and Chekhov, as well as works on Uzbek poetry of the 30s. And although all this is only a small part of Oybek's critical legacy, nevertheless, the volume gives a sufficient idea of the facets of the writer's creative image that are new to us. From the pages of this book, he appears to us as a major scientist, an inquisitive researcher, an indefatigable advocate of the development of socialist culture.

First of all, Oybek's wide range of scientific interests and the depth of his knowledge make a great impression. He writes with equal brilliance about both pre-revolutionary and modern Uzbek literature, and with a thorough knowledge of the subject reflects on the problems associated with the work of classics of Russian and world literature. It should be added to this that the writer has always boldly tackled difficult issues and has never avoided the acute aspects of the problem under study. Here, for example, is his work "Alisher Navoi"; it was written in 1936, and this fact speaks volumes: the fact is that in those years our scientists were just beginning a systematic study of the history of pre-revolutionary Uzbek literature.

In 1926, Academician Bartold rightly complained that many of the most important periods of the history of the peoples of Central Asia had not yet been studied, significant events of cultural and socio-political life had not been covered, the role of individual major figures in history had not been revealed. He stated that there is not a single monograph or a single major study in this area. As for the history of literature, things were no better here. There has not yet been a single significant work where the history of literature has been systematically described or at least the creative activity of the greatest classical poets has been more or less fully illuminated. There were heated debates around the creative heritage of Alisher Navoi, and in some articles there was a tendency to idealize Navoi's personality, in others he was portrayed as poet who only imitated the best examples of Persian poetry. There were also such works – they appeared just in the early 30s - where Navoi was declared the "father" of Eastern mysticism and his entire creative heritage was completely denied. In short, in the mid-30s there was an urgent need for a deeply scientific, Marxist-Leninist coverage of the history of Uzbek literature, and first of all the life and work of Alisher Navoi. And Oybek – then a young, thirty-year-old scientist, created a large study, which is still considered one of the best achievements of literary thought in Soviet Uzbekistan. He deeply studied such monuments as "Babur-nama", "Ravzatus sapho", "Badoye ul-vakoye", the works of Russian scientists – Bartold, Samoilovich, Bertels, the works of Navoi himself and his contemporaries. All this allowed Oybek to recreate a broad picture of the socio-political and cultural life of Transoxiana in the second half of the XV century and reveal all the greatness of the personality and creativity of the great poet.

Fundamental knowledge in the field of not only literature, but also world history, philosophy, religion, and political economy allowed Oybek to pose and solve the most thorny problems. It is known, for example, that all researchers of the history of Oriental literatures (Azerbaijani, Persian-Tajik, Uzbek) certainly face the problem of Sufism – a complex and contradictory religious and philosophical system that arose at the dawn of the Eastern Middle Ages and for many centuries influenced the development of literature in various forms. Oybek, of course, could not get around this problem, which caused a lot of controversy in science. In the article about Navoi's lyrics, he examines some features of the figurative system of Eastern poetry in the light of the influence of Sufism, explores the epistemological roots of this teaching, pointing out its connections not only with specifically Eastern views originating in antiquity, but also with the philosophical systems of the Neoplatonists Plotinus, Iamblichus, Proclus. The most valuable thing is that the author, not limiting himself to stating the fact of influence or demonstrating it, seeks to penetrate into the essence of the

phenomenon, to understand the very "mechanism" of interaction between the philosophy of Sufism and Oriental literature.

Oybek's small work "The Creative Path of Abdullah Kadiri" played a significant role in the development of modern Uzbek literature. Her appearance was very timely. As you know, fate has not always been kind to the outstanding Uzbek writer Abdullah Kadiri. Two of his novels – "Bygone Days" and "The Scorpion from the Altar", created in the 20s, became the first examples of a truly realistic novel in Uzbek literature; however, these works were met with extremely unfriendly vulgar sociological criticism. In the late 20s, a huge article by a now-forgotten critic appeared, in which he smashed both novels to smithereens, and declared the writer himself almost a "class alien" element.

In his work on Kadiri, Oybek, well aware that true talent needs not so much exaltation as justice, on the basis of a deep, comprehensive analysis revealed the strengths and weaknesses of this writer's work. However, the significance of this work is not only in the scientific, objective characterization of Kadiri's work. Oybek called for a careful, benevolent attitude towards the writer, taught him to understand the complexity of literary work, fought against vulgarization, amateurism and over-the-top. It was such works that largely contributed to the development of the young Uzbek criticism, which was just spreading its wings.

Most of Oybek's articles included in the reviewed volume were written in the 30s, but they all give the impression that they were written in our days. Oybek never takes the path of descriptive writing, his articles reflect the work of a searching thought; for example, in the already mentioned article about Navoi's lyrics, the author seeks to comprehend its originality in the context of eastern lyrics in general, developing a number of important general questions: why has the love theme occupied the main place in all Eastern poetry for many centuries? Why do all the poets of the East sing the appearance of their beloved with such zeal? What are the general features of the style of medieval Oriental poetry? Oybek examines these far from simple questions, relying on the analysis of the originality of the socio-political life of the medieval East, forms of public consciousness, prevailing philosophical and aesthetic systems.

Of course, in Oybek's works there are also such provisions and assessments that belong only to their time and cannot be accepted today. For example, in an interesting article about Chekhov's influence on Uzbek literature, which contains rich factual material and subtle observations, it seems incorrect to say that Chekhov taught Uzbek writers a lot in terms of art, without having an ideological impact. Today it is clear that it is impossible to artificially "divide" influence into artistic and ideological; in addition, this erroneous statement is refuted by reality itself – Uzbek writers studied and are learning from Chekhov not only skill, they also absorb the ideological richness of his works, primarily Chekhov's humanism.

An important reason that Oybek's critical works retain their freshness to this day is that the author's personality is present in each article. His articles are written temperamentally; in his works about Navoi or Mukimi, we feel not only the inquisitive mind of the researcher, but also the author's love for these poets, whose living appearance he recreates with the artist's hand.

Oybek taught political economy at the university for many years, knew the works of the classics of Marxism-Leninism perfectly, and – most importantly – applied this deep knowledge in creative practice: all his articles and research are based on a solid foundation of Marxist-Leninist methodology, communist partisanship. Actively fighting for the high ideological and partisan character of literature, Oybek at the same time understood perfectly well that in a work of fiction these qualities manifest themselves through the entire figurative system. This understanding dictated the passionate criticism he directed against some writers who preached a vulgar-sociological approach to literature, ignoring its artistic specifics. A striking example here is an article by Oybek, where he opposes vulgaristic assessments of the work of the poet Hamid Alimjan.

Oybek's critical activity was inextricably linked with his artistic work. Criticism and literary criticism were for him a means of displaying not only outstanding research abilities, but also a selfless love for art, a form of service to the people.

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