

Open Access Article

## COMPARATIVE TYPOLOGICAL ANALYSIS OF RUSSIAN-UZBEK LITERARY RELATIONS IN THEIR HISTORICAL DEVELOPMENT

Oliya Khamedovna Kadirova

PhD, Associate Professor of the Pedagogical Institute of Termez State University, Uzbekistan

**Abstract:** The article examines the historical and cultural background of the typological study of Russian and Uzbek literature; and highlights on the types and forms of comparative typological analysis, an overview of the works of Uzbek and Russian literary critics in which it provides a thorough and detailed analysis of the works of Russian and Uzbek writers in the context of a comparative typological approach.

**Key words:** comparative literary criticism, comparative typological approach, literary connections, poetic symbol, instructive genres, enlightenment, literary movement, poetic manifesto, Russian culture

**摘要：**本文考察了俄罗斯和乌兹别克斯坦文学类型学研究的历史文化背景；并重点介绍比较类型学分析的类型和形式，概述乌兹别克斯坦和俄罗斯文学评论家的作品，其中在比较类型学方法的背景下，对俄罗斯和乌兹别克斯坦作家的作品进行了彻底而详细的分析。

**关键词：**比较文学批评，比较类型学方法，文学联系，诗歌符号，指导性体裁，启蒙，文学运动，诗歌宣言，俄罗斯文化

### Introduction

There have been a few studies in which the question of the typological characteristics of the Russian and Uzbek literatures in their historical development and comparison. However, in a number of studies highlights [3,1983; 8.1972; 15,1974,14,2021] some issues on this area which provides [9,1980; 6.1979; 10.1988; 13.2021; 19.1990; 22.1985; 23,1983] the facts of contact interaction of literatures at the level of whole processes or the work of individual authors are examined in detail, which paves the way for generalizations of a typological nature. Finally, the history of cultural contacts of the regions under consideration contains rich material for the study of material. We do not pretend to be an independent comprehensive and systemic interpretation of the entire problem of

typological characteristics of Russian and Uzbek literature - this is the task of a whole branch of literary science.

The first attempts to systematize material on the literary relations of Uzbekistan with other national literatures, primarily with Russian, were undertaken in such works of literary scholars as "From the history of Uzbek literature" by V. Vohidov [1961], "Historical roots of Russian-Uzbek literary relations" by G. Karimov [1964], "Interaction and mutual enrichment of Russian and Uzbek literature" by M. Rasuli [1978].

### Materials and Methods

The literary relations of the Uzbek people with other neighboring peoples stand out for their vivid creative results at all stages of historical development. From time immemorial, the Uzbek

Received: October 05, 2021 / Revised: October 31, 2021 / Accepted: November 28, 2021 / Published: December 16, 2021

About the authors: Oliya Khamedovna Kadirova

Corresponding author- \*Email:

people have been in close relations with neighbors from the Near and Middle East (Iranians, Arabs, Turkmen, Uighurs), and maintained friendly cultural and economic relations with Russia.

The history of economic relations between the peoples of Central Asia and Russia goes back to ancient times. Since olden times, Russian merchants traveled with their goods to Bukhara. Here they bought cotton, silk, wool. Both sides were equipped with | embassies. The first translations from Russian into Uzbek and vice versa belong to this period. These were translations of diplomatic documents, as well as "labels" issued by Russian tsars to merchants traveling to Bukhara, Khiva and further to India and other eastern countries. Literary relations were carried out between peoples primarily through translations. The traditions of literary translation studies have a thousand-year history in Uzbekistan. The oldest translations, starting from the 10th century, belong to the scholars and poets such as Abu Nasr Farabi, Abu Ali Ibn Sina, Abu Raikhan Beruni, Mahmud Kashgari, Mahmud Zamakhsharia, Navoi, Qutb Khorazmi, Munis Khorazmi and others.

Translations of literary works from Arabic, Farsi and some other languages made up a significant part of the artistic heritage of ancient Uzbek literature. Literary translations from Russian into Uzbek began to be carried out after the annexation of Turkestan to Russia in the second half of the 19th century. The accession gave impetus to the development of oriental studies in Russia. A special place in the study of the history of Central Asia belonged to the outstanding orientalist V.V. Bartold. Excellent knowledge of oriental languages allowed him to get acquainted with a huge number of primary sources on the history of not only Central Asia,

but the entire Muslim East. His works such as "Turkestan in the era of the Mongol invasion", "Ulugbek and his time" are an invaluable contribution of Russian science to the study of the past of Central Asia.

Russian settlements appeared in Central Asia, influencing the life and customs of local residents. However, communication with the indigenous population also influenced the way of life of the Russians who settled here. With the direct contact of the Russian people with the peoples of Central Asia, good-neighborly relations between them began to be established and strengthened, the exchange of spiritual values deepened. So, since 1885, the so-called "Russian - native schools" began to function in the region, in which Russian and other subjects were taught in Russian. Printing houses and lithographs were organized in Tashkent, Kokand, Samarkand and Kagan. The newspapers "Turkestan courier" and "Local newspaper of Turkestan" had been published in Tashkent since 1870. In the revitalization of the literary life of the region, the newspaper "Newspaper of Turkestan region" played an important role, it was published under the name "Turkestan local newspaper" as an appendix to the "Turkestan Journal" in 1870, and it turned into an independent publication in 1873. Although the first Uzbek newspaper, in its direction, was called upon to observe the interests of the colonial administration, one cannot deny its well-known positive role in the dissemination of knowledge, since it systematically published materials that introduced readers to Russian life and history, science and technology, culture and literature. It provided information about the classics of Russian literature - A.S. Pushkin, M.Yu. Lermontov, I.A. Krylov, N.V. Gogol, I.S. Turgenyev, L.N. Tolstoy. A number of articles for

mastering the artistic experience of Russian literature highlights the need to translate the works of Russian classics into Uzbek. These translations of works played an important role in the dissemination of educational ideas in Uzbek literature.

In general, the concept of "enlightenment" brought to the fore the struggle of reason against unreason, protection of the naturalness of human nature against all forms of violation of the natural state. In Russia, educational ideas spread in the middle and in the last third of the XVIII century, but manifested themselves in different forms and in the literature of the XIX century, right up to the 60s. Among the best part of the intelligentsia of Turkestan, an interest arose in the work of Russian writers. The first translations of their works into the Uzbek language were published in the 70-80s. Krylov's fables "The Elephant and the Pug", "The Crow and the Fox", "The Monkey and the Glasses", placed on April 21, 1875, in the newspaper of Turkestan region were among the first to be translated into Uzbek. Translations of Krylov's fables were included in school anthologies. They contributed to the creation of a new type of Uzbek fables. Somewhat later, this newspaper published translations of Pushkin's works "The Poet", "To the Poet", "The Fountain of Bakhchisarai", "The Tale of the Fisherman and the Fish".

The newspaper published a story by Lev Tolstoy "How People Live" in 1887. This story was published in Russian as a separate book intended for Russian-native schools in that year as well. Researchers have found translations of 32 stories by Lev Tolstoy, carried out in the pre-revolutionary period and included in the anthologies. What was the popularity of his works in Turkestan? - "... the stories of Tolstoy, with all their innovation, originality, somehow

echoed with the traditional oriental genre of a moralizing parable dating back centuries - up to the "Treasury of Secrets" by Nizami" [21, 47]. "Newspaper of Turkestan region", in which the poems of Uzbek poets were often printed, came out with a literal translation of the Uzbek text into Russian. Thus, "Zarbulmasal" by Gulkhani, a number of gazelles of Mashrab, "Shaiboninoma" by Muhammad Salikh, many fairy tales and proverbs of the Uzbek people were translated into Russian. The works of Mukimi and Furkat were also published here in Russian. However, these translations were only a prosaic presentation of the content of poetic works. All these facts, being in essence the phenomena of contact relations, nevertheless provide the possibility of generalizing the typological kind, because only from these positions it is possible to understand why these works were translated, assimilated and influenced.

As we can see, genres of an instructive nature (fables, Tolstoy's religious prose), close to didactic works of Uzbek literature, prevailed among the most rapidly and actively assimilated Russian literary works; and romantic works ("The Fountain of Bakhchisarai"), echoing some motives with oriental epos. Under the influence of democratic Russian culture and proceeding from deep internal national needs, an educational ideology arose in Uzbekistan, which was fundamentally different from both the feudal and the bourgeois worldview. The characteristic features of the progressive ideology of the late 19th century are reflected in the works of many Uzbek poets. Among them are Furkat, Zavka, A. Utar and others who fought for the interests of the people, secular knowledge, creative development of the achievements of advanced Russian science and culture. Thus, under the influence of Russian culture, the Uzbek poet

Zakirjan Furkat significantly expanded the subject matter of his works and their genre composition. His work reflected the progressive ideas of that time. He was a passionate champion of public education. Furkat was able to understand the main trend in the socio-historical development of his native land - the strengthening of economic and cultural relations with Russia. Furkat expressed his passionate desire to see his people free and happy in the allegorical poem "Hunter, release the gazelle", where his democratic sentiments were especially vividly manifested:

Tulips have bloomed in the mountains, the world is shining, spring has come,

Why is fate unjust and the land is cramped for her alone?

Hiding in her house, she is always in anguish, always alone ...

And if she came out even for a moment, she is destined to die evil.

Pierced by an arrow of parting, and in the world it is dark, like me.

Silent sorrow awaits, and happiness is not given, like me. [17,295]

The image of a gazelle, yearning "on the paths of sorrow," was understandable and close to Furkat's readers and became a poetic symbol. A new life, the establishment of a system of new relations between people determined the theme of many works of the poet Mukimi. In his satirical works, he exposed the vices of the emerging bourgeois society in his country. His poems such as "Satire on Viktor-bai", "Viktor's tricks", "Newly-born buy", "Veksel" expose the trading machinations of gentlemen and clerks who were able to fraudulently misappropriate large sums. If Nekrasov directs the fire of his satire against the serfdom and the post-reform

robbery of the peasant, then Mukimi is close to him with his protest of similar feudal systems and bourgeois oppression. The poet sharply condemns, like his comrade-in-arms in Russia, the exploitation of the people, disregard for human rights. At the center of Mukimi's poetry is a toiler, a farmer and an artisan-people, robbed and downtrodden, driven to begging by merciless exploitation and oppression, a people who have realized their own oppression and humiliation of their human dignity. Mukimi, objectively portraying the unbearably difficult, tragic situation of the people, lives and remains with the people. The fate of the people, as Mukimi believes, is in his own hands. This idea begins to manifest itself more and more clearly in the poet's work from year to year, and with special force is reflected in the gazelle "Let's dance, let's have fun, let's live and live" [18, 108]. At the center of Mukimi's poetry is the people themselves, with its historically difficult and disastrous fate Mukimi's poetry objectively recreated a social picture of the life of the people, in which various types of structures bizarrely coexisted - "feudal-patriarchal and colonial-police" [9, 122].

The simple and clear language of the poetry of Furkat and Mukimi is predominantly the language of the Uzbek people, cleansed of the complicated archaic book vocabulary. True, this is more likely to refer to the language of Mukimi than Furkat.

These poets are characterized by a desire for factual accuracy. For instance:

It was September. Eight hundred and ninetieth year.

People came from everywhere to the exhibition.

We also had a chance to see this exhibition.

Everything that is in our world is represented there.

[17, 318]

The desire for chronological concreteness is inherent in the poetry of N.A. Nekrasov:

Yesterday at six o'clock

I went to Haymarket

There they beat the girl with a whip

A young peasant woman ...

As we can see from the examples, in the literary movement of Central Asia in the second half of the 19th century, under the influence of the socio-political events of the era, elements of Russian culture, a democratic trend develops, rooted in centuries-old culture and literature. Assimilating new forms of interaction with Russian culture, the Uzbek democratic culture remained deeper than the national one and creatively interpreted the elements of the artistic system of the European type. However, the very fact of their creative assimilation and development testifies to the legitimacy of the search for typological similar relations.

When characterizing the literature of the 20th century (especially the literature of the post-revolutionary period), contradictory assessments are currently emerging, determined by complex transformations in the political, economic and cultural life of our modern society.

Russian-Uzbek literary relations of the 20th century have been studied in a number of works by Uzbek literary scholars such as "On literary translations" by J. Sharipov, "Russian-Uzbek literary relations" by A. Abdugafarov ", "International relations of Uzbek Soviet literature" by M. Yunusov, U " Military patriotism in the works of warrior poets" by U. Nurmukhammedova, "Interaction and mutual enrichment of Russian and Uzbek literature" by M. Rasuli and "The role of Russian literature in the establishment of new traditions in Uzbek Soviet prose" by Sobirova. These studies provide

material and convincing examples of the possibility and feasibility of finding a solution to our problem.

## Results and Discussions

Uzbek poetry began a period of intensive searches for new literary forms that would correspond to the novelty of the content in the first quarter of the 20th century. It was necessary to overcome some well-established traditions of oriental poetics, to find other artistic means of expression. The innovators of Uzbek literature, and above all Khamza, create samples of political journalistic lyrics, for the first time using and developing the genres of revolutionary marches and songs. The revolutionary marches and songs written by Khamza are reminiscent of Mayakovsky's poems-marches. They have a peculiar structure, laconic, their language is extremely simple, and the most important lines in terms of content resemble and form a refrain. The complex classical poetic meter aruz, which prevailed in pre-revolutionary Uzbek poetry, Khamza replaced the barmak with the folk syllabic meter. He brought into his poetry the peculiar relations of rhythm, rhyme and pictorial means of folk poetry, less sophisticated, but more laconic and capacious. When studying Khamza's work "The Last Days of World Capital", researchers have repeatedly noted the striking similarity of this work with Mayakovsky's "Mystery-Buff". Both works are poster; specific features of the image distinguish them. In Mayakovsky's work, this is primarily artistic concreteness, the presence of heroes and an artistic plot based on the biblical legend, the presence of elements of fantasy associated with the other world (participation in the action of angels, devils, saints). Hamza has no heroes and characters as such; it is mainly symbols,

generalized social categories - Power, Truth and so on - that are active. In this regard, the work acquires a certain abstraction, which is more consonant with the eastern type of edifying literature. The songs of Mayakovsky and Khamza are notable for their scale and posterity, designed for folk performances in the squares. In terms of its scope and political intensity, Khamza's work to some extent also resembles Gorky's political pamphlets, in particular, *The City of the Yellow Devil*, especially in that Gold is one of the acting forces. Like Gorky, the dominant power of capital, gold, is increasing its power at the expense of the weak and the oppressed, and its main assistants are the State, oppression, Religion, and so on. Gold is the personification of capital as a force that subdues the authoritarian relations, the clergy, and the army in the person of the General. For the sake of serving gold, the latter go to violence, oppression and slavery. Like Gorky, Khamza reveals the theme of gold on a national basis, rooted in Uzbek folklore. It is interesting to note that the comprehension of the essence of gold in the spirit of the class theories of that era was expressed back in 1918 in the work "Bai and the laborer" through the mouth of Salihbai: "My gold is such a sneaky spy, such a clever thief, such a powerful ishan, a great ruler, you will go to the land from me, it will pull you by the ears, fly up to the sky, drag it off by the legs and, like a ripe apple, roll it into my bosom "[9, 92]. Typologically, it is close to Gorky's understanding of gold. The words of Zolot sound like Gorky in Khamza's work "The Last Days of World Capital": "Everything in the world - power and state, religions and wars, glory and suffering, mosques and churches, ideologies and their different interpretations, trends, laws and worship - all this is for me, they serve me ...

"[9,103]. If we discuss on the similarity of Khamza's work with Mayakovsky's prose and, to some extent, with Gorky's political pamphlets, we should note that Russian writers in their creative searches were helped by the rich experience of previous literature (its revolutionary democratic direction), while Khamza had to start all at first, based only on the trends of the era, on a rather superficial acquaintance with the works of Russian writers. Therefore, primitive generalization, social schematism constitute the weakness of his works in artistic terms. However, the comprehension of political forces that was feasible for that time, a kind of rise of imagination, testifies to his special talent. Interest in the life, culture, spiritual world of another nation has been characteristic of any nation since ancient times. Since ancient times, the interest in the East in the West has also been characteristic. For each nation in each historical period, the direction of this interest is determined by specific social, cultural, historical factors. Russia, Russian culture and aesthetics in this respect have their own national characteristics, both in terms of perception and understanding of the East, and, accordingly, in its interpretation. Interest in the artistic thought of the East, especially when it intensified at the turn of the 20th century, has a long tradition. Historical roots, organic relations of Russia with the East go back to deep antiquity. "Russians in ancient times listened attentively to the legends of wise oriental guests. Relations with the East were much deeper than the Westerners tried to imagine"(8, 26). Turning to the Russian culture of the XX century, we can note that the theme of East and West, East and Russia, reflections on their historical destinies are reflected in many works of Russian literature. Evidence of this is "On the Kulikovo Field" and "Scythians" by A.

Blok, "The Coming Huns" by V. Bryusov, "Yar" by Gorodetsky, the works of I. Bunin, I. Selvinsky. The East was uniquely reflected in the artistic work of V. Khlebnikov, in the philosophical views of V. Solovyov. As you know, in the first quarter of the 20th century, poetic genres were the leading genres in Uzbek literature. In fact, poetry prevailed in the classical literature of the East. However, the comprehension of historical processes demanded new literary forms, mainly prosaic, capable of reflecting new phenomena of life on an analytical level. Of great importance for the development of new Uzbek prose at the beginning of the 20th century was a new social trend - the Enlightenment, which gave birth to the literature of the so-called "enlightenment realism". She was born at the junction of two different cultures - Russian and Uzbek, absorbing and synthesizing elements of these cultures in order to present them in a qualitative form. Therefore, under the influence of Russian culture, the first samples of European-type prose appeared in the Uzbek educational democratic literature - an essay, travel lights, a feuilleton, a story, a fiction.

In the first years of the appearance of such prose works, many of them, although they retained a sense of time, were still abstract, with an undefined form, and a vague content. Young prose writers were not yet able to fit within the framework of the new form everything that they saw, felt that they considered especially significant and necessary. The pressing problems of life, the very logic of social and artistic development forced Uzbek writers to turn to the experience of Russian writers in the field of prose. Almost all Uzbek prose writers - A. Kadiri, S. Aini, A. Kahkhar, G. Gulyam, I. Tursun and others - came into contact with the school of Russian prose, learned from it and

created original samples of prose works. At the same time, the work of Russian writers did not evoke slavish imitation, did not limit the independence of other writers, it contributed to the development of genuine talent. The process of mastering the realistic method in the 30s showed interest in the corresponding stage of Russian literature. Comparatively later than others, A. Pushkin, who was evaluated and translated, had a great influence on the growth and development of Uzbek literature of the 20th century. The characteristic features of A. Pushkin's influence on Uzbek literature can be traced not only in the development of poetry, but also in the formation of prose. A striking indicator of the positive results of this process, reflecting the strength of the conquest of position by realistic prose, is the work of one of its founders - A. Kahkhar. At the heart of his peculiar talented writing style is the assimilation of the best traditions: both Eastern and Russian literature. As we have indicated above, in the establishment of inter-literary relations in the 1920s-1930s, the role of translation activity was great, moreover, it was addressed to the early period of Russian realism. One of the actively translated poets, along with Pushkin, was Lermontov. The originality of Lermontov's creative techniques, the poetic richness of his language became available to the Uzbek reader in 1928, when T.A. Yunusov translated the poem "Cliff [9,183). Later, in 1931, a translation from an excerpt from the novel "A Hero of Our Time" ("Bela") appeared in H. Alimjan's translation. In 1936, the magazine "Gulistan" published the poem "Sail" translated by Amin Umari. Since that time, a wide publication in the Uzbek language of the works of the Great Russian poet began. The first translators of Lermontov's poems were prominent Uzbek poets Maksud

Sheikhzade, Usman Nasyr, Hamid Gulyam, Yongin Mirza, Kholid Rasul, Mirkarim Osim, Askad Mukhtar and others. Lermontov's favorite genres - ballad and lyric-epic poem - became the property of Uzbek poetry. Many poets of Uzbekistan readily resort to them even now.

The typological closeness of Russian and Uzbek democratic educational literature can be noted in the work of a number of writers. A typical phenomenon was the appeal to Nekrasov and the comprehension of his work in the 20-30s. This stage, with typological roots similar to the first (the work of Furkat and Mukimi), also had the factor of enriching these connections with contact forms, which were expressed primarily in translation. So, starting from the second half of the 1920s, Uzbek readers could be acquainted with Nekrasov's poems in their native language. In 1935, a book with translations of Nekrasov's poems was published, the author of which was the poet Elbek. Many Uzbek writers considered Nekrasov to be their teacher. They admired his selfless, passionate love for ordinary people, for the people, in whose person they defined, first, the peasantry. Nekrasov was attracted by the breadth of social issues, civicism, and the ability to use all the richness of the figurative speech of the folk language, the expression of high poetic thought, sometimes in a common folk form.

Nekrasov's poem "Poet and Citizen" was perceived by Uzbek poets as a poetic manifesto. His lines "You may not be a poet, but you must be a citizen" became their motto. In this case, one can cite the statements of Uzbek writers about Nekrasov, for example, the Uzbek poet Mirtemir wrote: "For me, an Uzbek writer who devoted a lot of work to translating Nekrasov's poems into Uzbek, he has always been and remains a great teacher, mentor ... For me have always been an example of deep nationality, the national poetry

of the poet "[21, 52]. Thus, one cannot deny the direct positive influence of Nekrasov's work on Uzbek literature. But this was determined not only by the powerful talent of the Russian writer, but also by the preparedness of Uzbek poetry for his acceptance, for she insistently sought her own ways in the same direction, which was decisive for Nekrasov.

The influence of the Russian realistic school, humanistic and folk, one cannot fail to note the powerful influence of Tolstoy. In 1928-1929, translations of the *Caucasian Captive* (translator S. Usmani) were published in the magazine "Earth", excerpts from the *Resurrection* novel appeared in the magazine "Alanga". At the beginning of the 30s, many of Tolstoy's stories were published in the Uzbek language, in 1936 "Childhood" (translated by R. Abdurakhmanov). The first among the major works was the translation of the novel "Resurrection" (translator M. Ismaily, published in 1933-1934). Translations of Tolstoy's largest works were carried out in the post-war period as well. A. Kahkhar finished work on the first volume of the epic "War in Peace" in 1947. The new translation of the novel "Resurrection" was carried out by Khalida Akhrarova. We can also name a number of Tolstoy's creations, talentedly translated into the Uzbek language: the stories "Hadji Murat" (I. Nazir), "Cossacks" "Sevastopol stories" (S. Siddik, N. Alimukhamedov), stories "After the ball" (M. Dzhuraev), "Alyosha Gorshok", "Khodynka" (S. Usmani) and others. Performing translations into the native language of the works of Tolstoy and other classics of Russian literature (Nekrasov, Turgenev, Chekhov), Uzbek writers mastered her inexhaustible artistic experience, learned from them deep realism, the disclosure of the spiritual world of man.

The study and analysis of the works of Russian literature of the XX century presents a particular difficulty. For example, when studying the story "The Old Woman Izergil" by Gorky in connection with the influence on Uzbek literature, it seems interesting to focus on the author's experience of combining realistic elements. Such a close interweaving of the romantic and the realistic was actively used, for example, by A. Kahkhar in the novel *The Lights of Koshchinar*. This tendency was continued by writers of subsequent generations - A. Mukhtar in *Chinar*, P. Kadyrov in *Black Eyes*. The theme of the historical past, to which Gorky attached great importance, occupied an essential place in Uzbek literature of the 20th century. Following Gorky, who in turn followed Tolstoy, Uzbek writers portrayed the people as the true creator of history. Such works, for example, include "Chinar" by A. Mukhtar, "Red Walnut Tree" by S. Anarbaev, "Old Nut" by U. Umarbekov. The creative assimilation of the best traditions of Russian literature contributed to the formation of prose genres in Uzbek literature, including the story. A. Kahkhar, who was often called "Chekhov of Uzbek literature", tried his hand at this difficult genre. Chekhov's vision of the world helped the Uzbek writer to convey the most characteristic in the life of his people. The relations of Uzbek literature with Russian literature of the Soviet period of the 20th century are even more tangible and broad. It is known that the first impulse and active assistant in the creative development of any topic, along with the study of real reality, may to some extent be the experience of another artist, his success in comprehending a similar topic. Thus, the Uzbek novelists Khusain Shams, Abdulla Kahkhar, Hamid Gulyam and others have experienced the impact of Sholokhov's creative experience.

Sholokhov's creations were for them an example of a deep and large-scale understanding of the era. On the other hand, it is necessary to note some typological common moments in their work, conditioned by the era itself. Therefore, for example, the theme of the Great Patriotic War was reflected in its own way in the work of every writer and poet of this era, hatred for the enemy, faith in victory was expressed in the work of each of them.

### **Conclusion**

The organization of literary conferences, symposia, publications of works of Uzbek poets and writers on the pages of Russian journals, publication of translations of works by Uzbek and Russian authors played an important role in strengthening Russian-Uzbek literary relations. Thus, the analysis of Russian-Uzbek literary relations in their historical development shows that the most active and fruitful form of literary relations was translation activity. These were mainly translations of works from Russian into Uzbek. Thanks to the translations, Uzbek readers and writers were able to get to know Russian culture better, since the bulk of readers (especially the pre-revolutionary period) did not speak Russian.

Acquaintance with Russian literature created a fertile ground for the creation of European-type prose, such genres as essay, story, travel notes, story, feuilleton, novel. However, this form reflects a specific type of relations, which, as it were, "lies on the surface" and which now needs to be comprehended within the framework of literary typology.

### **References:**

1. Abdullaev V.A. (1980). *History of Uzbek literature*. Second edition / from the 18th

- century to the second half of the 20th century. Tashkent: Teacher, p. 146
2. Bekmirzaev N. (1981). Uzbek council of Karbiy prozasi / Masul muharrir S. Miralieva /.- Toshkent. P.36
  3. Bekmukhametov R.G. (1983). Interaction orbit. - M .: Soviet writer, pp.115-130.
  4. Introduction to literary criticism: textbook for students. Universal relations studying for special "Philology" / ed. L.V. Chernets. - 2nd ed., Rev. and add. - M .: Higher. shk., 2004 .p.680
  5. East in Russian literature of the 18th - early 20th centuries: Acquaintance. Translations. Perception. - M .:2004. P.256
  6. Zhirmunsky V.M. (1979). Comparative Literature. Moscow: Science p.313
  7. Western literary criticism of the twentieth century: an encyclopedia. M .: Intrad: 2004. P.560
  8. Zelinsky A.N. (19720). Russia, Roerich and the East Problems of interaction of art cultures of the West and the East in modern and contemporary times. M., P.26.
  9. History of Uzbek literature. The second half of the 19th century. Before the period of the Great October Revolution. - Tashkent, 1980. P.420
  10. Karimov N. (1988). Pushkin and Uzbek Poetry. -T .: Science p. 806.
  11. Karimov N. (1982). Uzbek Literature after World War // ed. G. Muminov. P. 160
  12. Kadirova, Z. Z. (2021). Periphrases in the prose works of Alisher Navoi. ISJ Theoretical & Applied Science, 06 (98), 574-579.
  13. Kadirova, Z. Z. (2021). Some comments on the interpretation and contrast aspects of the terms "paraphrase" and "periphrase". ISJ Theoretical & Applied Science, 06 (98), 486-489.
  14. Kadyrova, O. Kh. (2021). Foundations of artistic synthesis in the literatures of the West and the East at the present stage. International Journal for Innovative Engineering and Management Research, 01 (10), 227-232.
  15. Konrad N.I. (1974). Problems of modern comparative literary criticism // West and East. - M .: Science, pp. 295-298.
  16. Corman B.O. (1978). Lyrics by N.A. Nekrasov p.299
  17. Mukimi and Furkat. (1972). Selected works / L .:p. 398
  18. Mukimi, (1959). Selected works / Poems. Compiled by G. Karimova / - Tashkent: p.214
  19. Mukhiddinov M. (1990). Literary tradition and originality: Tashkent. P.866.
  20. Rasuli M. (1978). Interaction and mutual enrichment of Russian and Uzbek literature. – Tashkent. pp. 46-56.
  21. Rasuli M. (1988). Comprehension of the East. – Tashkent. p. 112-115
  22. Sabirova R. M. (1985). The role of Russian literature in the establishment of new traditions in the Uzbek Soviet prose.- Tashkent: p.175
  23. Creative connections of Uzbek literature / edited by E.A. Karimov.-Tashkent: Fan, 1983. P.102
  24. Artistic perception: basic terms and concepts (Dictionary reference book) / Ed.-comp. M.V. Stroganov. 1991. P. 89
  25. Hashimova Naima Abitovna Градиенты и скалярные отношения инвестиционного потенциала. <http://aknuk.uz/v/2016-1.html>
  26. Hashimova Naima Abitovna Инвестиционный климат и его влияние на



- Marina. Priority areas for the development of investment potential of Uzbekistan. <https://www.psychosocial.com/article/PR280603/24351/>
41. Hashimova Naima Abitovna, Bakhodirova Khilola, Aliyev Azimjon. Synergetic Progress of Investment Procedures. <https://www.psychosocial.com/article/PR280602/24349/>
  42. Hashimova Naima Abitovna, Marina Abdurashidova, Manzura, Buranova, Gulnara Saidova. Features Of Financing Innovative Projects In The Republic Of Uzbekistan. <https://www.ijstr.org/final-print/apr2020/Features-Of-Financing-Innovative-Projects-In-The-Republic-Of-Uzbekistan.pdf>
  43. Hashimova Naima Abitovna, M.L. Tursunkhodjaev. Development Of Channels Of Intellectual Capital Movement In The System Of Innovative Cooperation In <https://archives.palarch.nl/index.php/jae/article/view/1326>
  44. Hashimova Naima Abitovna, Saidkarimova MatlyubaIshanovna Usmanova Rano Mirjalilovna. Economic Mechanisms Of Formation And Use Of Intellectual Capital In The System Of Innovative Cooperation Of Education, Science And Production. [https://ejmcm.com/article\\_3306\\_78391695fa6cbb298b8a05ab46787d00.pdf](https://ejmcm.com/article_3306_78391695fa6cbb298b8a05ab46787d00.pdf)
  45. Hashimova Naima Abitovna. The Essence of the Investment Potential and Patterns of the Investment Fields in the Economy. <https://www.izu.edu.tr/docs/default-source/duyuru/adam-bildiri.pdf>
  46. Hashimova Naima Abitovna, I. Bakiyeva. Logical Organization of Investment Climate and its Influence on Investment Potential. <http://higherlogicdownload.s3.amazonaws.com/INFORMS/a19154ba-c5e4-4a42-af42-c6b23c694b8/UploadedImages/MRIJ%202017%20Final%20Online%20Version.pdf#page=77>
  47. Hashimova Naima Abitovna. Стратегия и приоритетные направления развития инвестиционного потенциала на долгосрочную перспективу <https://ifmr.uz/page/materialy-xi-foruma-ekonomistov-strategiceskoe-planirovanie-vaznyi-faktor-stabilnosti-ustoicivogo-socialno-ekonomiceskogo-razvitiya-strany-i-regionov>