

**LITERARY RELATIONS OF UZBEKISTAN AND FOREIGN COUNTRIES IN THE
20TH CENTURY
(BASED ON THE ARCHIVAL MATERIALS OF LITERARY SCHOLAR SHERALI
TURDIEV)**

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Abstract. This article looks at Sh. Turdiev's research on European literature in Uzbekistan, translation studies, and literary connections between cultures. It discusses how he studied Uzbek translations of major Western writers like Shakespeare, Heine, Pushkin, Gogol, Turgenev, Chekhov, and Gorky, and how these translations helped shape modern Uzbek literature and its aesthetic development. A significant part of Turdiev's work highlights early Uzbek translators and intellectuals, especially Cho'lpon and his contemporaries. They played a crucial role in bringing world literature into the Uzbek cultural space, not just by translating texts, but by adapting them in a way that made them meaningful for local readers and writers. The article also touches on Turdiev's research on Pushkin in Uzbekistan. He explores Pushkin's style, philosophical ideas, and possible Eastern influences in his writing. In his comparative study "Mushtaraklik," Turdiev points out interesting similarities between Pushkin's stories and Central Asian folk tales, suggesting that different literary traditions may share common roots and themes. In addition, the study covers Uzbekistan's cultural and academic relations in the 1920s–1930s, showing how educational exchanges with Europe and the efforts of Jadid thinkers helped build intellectual bridges across countries. It also looks at how foreign writers portrayed Uzbekistan, often with admiration for its culture, history, and artistic richness. Overall, Turdiev's work is presented as an important bridge between Uzbek and world literature, contributing to comparative literary studies and helping us better understand how Uzbekistan became part of broader global cultural conversations.

Key words: *Sherali Turdiev, translation studies, comparative literature, Uzbek literature, Pushkin studies, literary relations*

In the studies on the exploration of **European literature in Uzbekistan**, particularly in the article "From the History of Studying Russian and European Literatures in Uzbekistan in the 1920s" [1], Sh. Turdiev provides detailed information on dramaturgy, translations, and scholarly works devoted to translation. He examines the translations of Cho'lpon, including Hamlet by William Shakespeare, poems by Heinrich Heine and Alexander Pushkin, prose works by Nikolai Gogol such as "The Tale of How Ivan Ivanovich Quarreled with Ivan Nikiforovich" and The Overcoat, works by Ivan Turgenev ("The Maid"), Anton Chekhov ("In the Ravine," "The Fugitive"), and Maxim Gorky ("Mother," "Enemies"), as well as Turandot and other works by authors such as Sergei Tretyakov and Faykon.

Turdiev also highlights Cho'lpon's own scholarly articles on these works, emphasizing their significant role in introducing Uzbek readers to world literary thought and aesthetic experience. In addition, he discusses satirical literary samples published in journals such as Mushtum and Krokodil. Importantly, Turdiev presents well-grounded factual and analytical

arguments against critics who claimed that Western literature and theater were incompatible with Uzbek culture and therefore should neither be introduced nor translated [1].

At the same time, the scholar conducted substantial research in the field of Pushkin studies in Uzbekistan and published works such as “Ijod dorilfununi” (“The Academy of Creativity”—on the study and publication of Alexander Pushkin’s works in Uzbekistan) [2], which examines Pushkin’s artistic mastery, the philosophical meanings of his works, his engagement with Eastern influences, and the Uzbek translations of his writings. He also authored studies like “Mushtaraklik” (“Commonality”) [3] and “From the History of Pushkin Studies”, where he analyzes the translations of Pushkin’s works into Uzbek and other languages, highlighting the contributions of translators such as Hamza Hakimzade Niyazi, Sadridin Ayni, Abdulla Avloni, Mirmuhsin Shermuhamedov, and Shokir Sulaymon. In these works, he also provides a stylistic analysis of Pushkin’s literary heritage.

In the article “Mushtaraklik” (“Commonality”), the scholar analyzes Marat Nurmuhamedov’s monograph “A.S. Pushkin’s Fairy Tales and the Folklore of the Peoples of Central Asia” (1983). In this work, the author primarily examines The Tale of Tsar Saltan by Alexander Pushkin and identifies significant parallels between its сюжет and those found in Central Asian folklore, such as “The Legend of Three Girls,” “Hasan and Zuhra,” “Tahir and Zuhra,” “Shahriyar,” as well as Berdakh’s “The Foolish King.” He highlights similarities in plot structures and a shared harmony in character portrayal.

The study also presents important factual evidence, including the work of the Russian researcher G. Snesarev, who in the late 1950s recorded from a 52-year-old Khorezm resident, Yunusjon Eshon, an ancient legend remarkably close in plot to Pushkin’s tale. It is further noted that the character of the Swan Princess is interpreted as a Russified version of Eastern fairy (peri) figures.

Based on such evidence, Marat Nurmuhamedov advances the hypothesis that the Khorezm legend was created in ancient times and that its сюжет influenced Russian oral folklore during periods of intensified cultural interaction between Eastern Europe and Central Asia, particularly in the 10th–12th centuries. The scholar evaluates this hypothesis as well-grounded and close to historical truth, expressing clear support for it.

International Relations of Uzbekistan in the 1920s–1930s. In the article “International Relations of Uzbekistan in the 1920s–1930s” [4], published in the newspaper Hamkor (August 1, 1998, No. 1(5)), Sherali Turdiev provides detailed information showing that from as early as 1918, Uzbekistan established independent scientific and cultural relations with several foreign countries, including Afghanistan, Turkey, Western Europe, and Germany.

He notes that during 1919–1920, Abdulla Avloni served as deputy ambassador of the RSFSR in Afghanistan and later as генераль consul, while Sufizoda worked as Afghanistan’s consul in Turkestan. Their diplomatic and cultural activities significantly contributed to the development of socio-political and cultural ties between Uzbekistan and Afghanistan. The article further highlights the relations of the Turkestan ASSR and the Bukharan People's Soviet Republic with educational institutions in cities such as Istanbul, Izmir, Ankara; Berlin, Bonn, Heidelberg, Dresden, and Stuttgart. These collaborations enabled young people from Turkestan and Bukhara to study abroad. The activities of the Komak Society and the dedicated support—both moral and financial—of Jadid reformers are also substantiated with concrete facts.

In addition, foreign scholars such as Engelland and Konn Banner visited Uzbekistan, exchanging scientific experience with Uzbek chemists who had studied in Germany, including Sattor Jabbor and Mahmud Hakimov, and also supervised research activities. Alongside the exact and natural sciences, cooperation in the humanities also began to develop. For instance,

Turdiev provides information about cultural exchanges, including performances in Germany (1925) by Muhiddin Qori Yoqubov and Tamara Khanum, as well as concerts in England (1935) featuring Abduqodir Ismoilov, Usta Olim Komilov, and Tamara Khanum.

On foreign authors' works and views about Uzbekistan. Sherali Turdiev also provides comprehensive information about poetic and prose works written about Uzbekistan. In his article "Ehtiro" ("Respect"), published in the newspaper *Sovet Uzbekistoni* (August 25, 1983, No. 194), he writes: "...Poems such as 'Toshkentga' by the Arab poet Abdurahman al-Khomisi, 'Senga, O'zbekiston' by the Pakistani poet Abdul Asad Hafiz, 'Toshkent guli' by the Indian poet Qamar Rais, 'Toshkentga jo'nayotib' by Gopal Halidar, and 'Toshkent bahori' by the Vietnamese poet Minh Len; as well as essays and sketches such as 'Sovet Ittifoqida 45 kun' by the Turkish writer and journalist Zekeriya Sertel, 'Muqaddas bayroq ostida' by Aziz Nesin, 'Go'zal Toshkent' by the Indian professor Khwaja Ahmad Faruqi, and 'Qardoshlik ziyosi' by the Afghan writer A'zam Rahnavard Zaryab are works rich in recognition and vivid impressions."

He further notes that in sources such as the memoirs "Xotiralari" by Amrita Pritam and the introductory preface "Tanishuv" written by Sajjad Zaheer to the collection "She'rlar" by Qamar Rais, as well as in other articles, attention is given to representatives of Uzbek literature and culture, prominent poets and writers, their creative achievements, and Uzbekistan's literary and cultural relations with both fraternal and non-fraternal nations.

In the article "Data from the Land of the Sun" [6] (*Soviet Uzbekistan Newspaper*, December 13, 1984), I. Ehrenburg's essays "Uzbeks" and S. Pervomaysky's "Brothers" are shown, the youth of their wars, their patriotism, their patriotism, their touristic indicators, Yakub Kolas33 (December 13, 1984) sings of the benign concern that protected the Uzbeks for those who were resettled in Uzbekistan. The poem "Uzbekistan" (1951) by the Belarusian poet Edi Ognetsvet is given:

".....O'zbekiston yerin bir ko'rgan odam,
Umr bo'yi qo'msar, unutmaz ekan.
Sen meni asrading, uy berding yana,
Quyosh va noningdan qilding bahramand,
Unutmayman seni so'nggi damgacha,
Ey Sharqning bo'stoni, dilimga payvand".
".....A person who has seen the land of Uzbekistan once,
Will miss it all his life, will never forget it.
You protected me, gave me a home,
You made me enjoy your sun and bread,
I will not forget you until the end,
O garden of the East, close to my heart.

Sh. Turdiev will introduce the Uzbek reader to works and writings that reflect the sincere expressions of foreign friends about Uzbekistan and the Uzbek people, such as the book "Tashkent Tulips" by Swedish journalist Arthur Lundqvist, "I Will Not Forget You,



Uzbekistan" by Bulgarian poet Liliyana Stefanova, and others (Kyrgyz poet Boydullo Sarnaganov's "Hello, my brother and neighbor Uzbek", Karakalpak poets I. Yusupov's "Uzbekistan", J. Seitov's "Native People", Tajik poet M. Rahimi's "Tashkent Song", Kazakh poet J. Moldagaliev's "When Meeting Tashkent").

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