

Comparative Studies In Uzbek Literary Studies

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Annotation. This article examines the development of comparative literature in Uzbekistan, emphasizing the growing role of translation and cross-cultural analysis. Particular attention is paid to Alisher Navoi's treatise "Muhokamat ul-lugatayn" ("Judgment on Two Languages"), which is analyzed from a comparative methodological perspective. The study applies historical, epistemological, logical-methodological, and spiritual-ideological criteria to evaluate Navoi's comparative analysis of Turkic and Persian literary traditions.

Keywords: world literature comparative literature, Uzbek literary studies, Alisher Navoi, *Muhokamat ul-lugatayn*, translation, contrastive method, intercultural analysis, linguistic identity.

Comparative research in Uzbek literary studies primarily began in the second half of the 20th century. The first studies in this area were N. Vladimirova's work on the theoretical foundations of translations from Russian into Uzbek and A. Mirzoyev's work on the poetry of Fani and Hafiz [1]. Today, the number and weight of comparative studies is increasing. A. Khaitmetov, a renowned Navoi scholar in his time, noting that "Khamsa" is Alisher Navoi's greatest creative achievement, and its publication is a major event not only in the history of Uzbek literature but also in the history of world literature, and that the topic of "Navoi and World Literature" is a relatively new field, emphasized that a number of studies have already been completed on this topic [2].

As a result of scientific and literary connections, outstanding works quickly enter the literary world of other peoples and, to some extent, become their spiritual heritage. Therefore, the works of Navoi, Babur, Shakespeare, Dante, and many other poets and writers constitute the common intellectual property of the peoples of the world. Scholarly works in comparative literature play a special role in this process.

Scholars who studied the creative legacy of Uzbek authors in the context of world literature have made significant contributions to the development of comparative literature in Uzbekistan. For example, H.K. Khamraev examined the works of Aibek and Kahhar, S.R. Babayev - the work of Gafur Gulyam, G. Halliyev - Navoi and Babur, Z. Mirzaev - Abdulla Kadiri and other Jadids, B. Kholikov - Tahir Malik, N. Tairov - Aman Mukhtar, F. Khadzhiev - Maksud Kariev, N. Kobilov - Abdulla Kakhkhar. As an example of scientific work carried out in the field of interliterary connections, one can cite the scientific studies of M. Kholbekov, Sh. Shamusarov, A. Kasimov, M. Bakaeva, S. Kamilova, T. Sultanov, S. Matkarimova and other scientists.

O. Ochilov's research paper "20th-Century French Poetry in Uzbek (The Question of Unity of Content and Form in Translation)", M. Tadjikhodjaev's monograph "Examples of Uzbek Literature in Martin Hartmann's Translation and Interpretation," F. Sapaeva's study on a comparative analysis of translations of Makhtumkuli's poetry into Uzbek, and R. Shirinova's doctoral dissertation on



recreating a national worldview in translation can serve as examples of comparative research in the field of translation.

As a methodological support and model for conducting comparative studies, we considered it necessary to cite excerpts from some scientific papers:

FUNDAMENTALS OF COMPARATIVE METHODOLOGY IN THE WORK "Muhokamat ul-lugatayn" [3].

Several years ago, as a result of studying the methodology of comparative literature, a practice of analysis and interpretation based on certain criteria emerged. This included the opportunity to carefully examine Alisher Navoi's philological treatise "Muhokamat ul-lugatayn" ("Judgment on Two Languages"), devoted to the analysis of two languages, and evaluate it based on these criteria. The object of comparative literature, or literary comparativism, is the literary process. The objectives of comparative literature include all issues related to the study of fiction. The primary method of comparative research is the comparative-historical method [4], which helps fully determine the dynamics of the literary process, the continuity and change of traditions, and artistic value. According to the authors of some scientific studies, the results of comparative analysis can be assessed based on historical, epistemological, methodological, logical, and spiritual-ideological criteria [5].

The historical criterion is the assessment of the results of comparative analysis based on their correspondence with historical facts.

The epistemological criterion is the assessment of the results of comparative analysis based on their conformity with the theory of knowledge and its principles.

The logical criterion is the assessment of whether the results of comparative analysis meet the requirements of the laws of logic.

The methodological criterion is the assessment of the results of comparative analysis based on their conformity or non-conformity with a particular method.

The spiritual-ideological criterion involves assessing the results of comparative analysis against the level of spiritual development of society and its ideological aspirations.

Now, using the criteria described above, we will attempt to evaluate the results of comparative analysis in Alisher Navoi's work "Muhokamat ul-lugatayn" "Judgment on Two Languages".

In his comparative analysis of Turkic and Persian-language poets, Alisher Navoi offers historically accurate and precise assessments of their work and literary achievements, taking into account the time in which they wrote. For example, he writes of the poets of the Timurid era: "...from the time of the incomparable Sultan Timur Koragan until the reign of his royal son Shahrukh, poets began to appear who wrote in the Turkic language.

And from the descendants and sons of this blessed one came highly gifted sultans: the poets Sakkaki, Yakyni, Haydar Khorezmi, Atoi, Mukimi, Amiri, Gadai, and others. However, among them, there were no individuals who could be placed on a par with the aforementioned Persian poets, except perhaps Mawlana Lutfi. He has several bayts that could be recited even in the presence of men of great talent.

In the methodology of comparative analysis, the primary methods are the comparative-historical and the contrastive (or comparative-contrastive) methods. These methods are essentially similar, but there are also differences. In his work "Muhokamat ul-lugatayn," Navoi primarily used the

contrastive method. *The contrastive method* is a method that, based on the systematic comparison of philological phenomena, primarily aims to identify their specific features. This is one reason why it has another name in linguistics—*the contrastive method*. The theoretical foundations of this method were laid in the 19th century by the linguist I.A. Baudouin de Courtenay, whose scientific ideas were developed by scholars such as E.D. Polivanov, L.V. Shcherba, S.I. Bernstein, A.A. Reformatsky, and Sh. Bally [6].

Alisher Navoi's comparative analysis plays a vital role in the development of human spirituality and self-determination. In his work "Muhokamat ul-lugatayn," the poet raises pressing questions about the purity of language and respect for one's native tongue, questions that remain relevant today. He gives advice: "... since the perfection of the Turkic language is confirmed by so many proofs, it would be appropriate for gifted people who emerged from among this people to apply their abilities and talents to their own speech, and not to express themselves in other languages and not to strive for this matter" [7]. He explains that poets who have their own native language, but use a foreign language in their work, lose the opportunity to be understood by representatives of their own people, experts and connoisseurs of poetry: "... all gifted people of the Turkic people compose poetry in the Sart (Persian - H.G.) language and do not compose poetry in the Turkic language at all, and many cannot do this; and if they do compose it, they cannot read it before the Turks, for in this case they are similar to the Sarts, who compose poetry in Turkic; When they read their poems, hundreds of errors can be found in every word and hundreds of absurdities in every sentence" [7]. And he makes the most important conclusion about the richness and charm of our language: "...the Turkic language contains many amazing words and expressions" [7].

Indeed, if every person with national pride thinks like Alisher Navoi, the nation will not die, the language will not perish.

Thus, today, when international cultural and literary ties are developing increasingly rapidly, comparative studies are one of the most promising areas in Uzbek literary studies. Through comparative research in the field of international literary ties, we will gain a deeper understanding of the essence of at least two peoples and two literatures, including the essence of our own spiritual values and the poetic and prose masterpieces of our literature.

Comparative literature as a discipline plays an important role in identifying common and unique aspects of literary phenomena, thereby defining general theoretical principles across literatures. Conducting comparative research requires a thorough understanding of comparative methodology and the ability to apply it in the research process.

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