



RESEARCH ON OYBEK STUDIES

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Abstract. *In the 80s and 90s of the 20th century, Oybek's work was extensively studied. His poetry and prose were analyzed by scholars such as M. Kushjanov, B. Nazarov, N. Karimov, and O. Sharafiddinov. Particularly in the post-90s research of A. Sabirdinov and U. Hamdam, the formal and substantive approach to his work reached a new level of scholarly inquiry.*

Keywords. *80s-90s Uzbek literary criticism, Oybek studies, poetic skill, stylistic evaluation, Soviet government, Independence period.*

During the period under study, Oybek's work was researched more substantially than that of his contemporaries. Hamid Olimjon's characterization—"Oybek is a poet in prose and a prose writer in poetry. He is a talented poet capable of singing even the smallest details in verse. He describes portraits of people, the movements of eyes and eyebrows with great precision"—along with the opinions expressed by his contemporaries about his personality, holds a special place in Oybek studies.

Oybek's poetry, prose, and personality have served as the foundation for numerous studies. His journey from the adolescent Muso to the mature Oybek was captured in Zarifa Saidnosirova's book, "Oybegim mening" (My Oybek). Critics and scholars who researched his work analyzed the writer's personality, activities, style, ideological foundations,

and poetic mastery. As critic Umarali Normatov noted: "Who knows, perhaps among today's young critical talents, there are those who feel Oybek or Gafur Gulom's work more deeply than we do, and can reveal them in a brighter, more impressive form?" It is well-known that Oybek was the most studied creator between the 80s and 90s. Nevertheless, critics emphasize the importance of re-examining his literary legacy. Oybek's work has been researched by Homil Yoqubov, Matyoqub Kushjanov, Naim Karimov, Baxtiyor Nazarov, No'mon Rahimjonov, Ibrohim Gafurov, Akbarali Sabirdinov, Ulugbek Hamdam, and others. Since the 1980s, the attitude toward his work has been renewed through various studies. In particular, it is impossible to imagine Oybek studies without Naim Karimov. We will examine the field based on the research of



M.Kushjanov, O.Sharafiddinov, U.Normatov, and N.Karimov. In the book “Oybek’s Mastery” M.Kushjanov extensively analyzed the writer’s skill in creating heroes and characters, examining his epic works from a scientific-theoretical perspective. In his book “Meaning and Criterio” he discussed Oybek’s creativity, while his article “Unity of Images in the Work” explored the primary and secondary images in the novel “Sacred Blood” (Qutlug‘ qon). In the scientific treatise “Life and the Hero” Kushjanov analyzed the character of Yolchi and his growth from simplicity to complexity, alongside the uniqueness of Gulnor’s image.

Kushjanov referred to Oybek’s final novel, “The Great Road” (Ulug‘ yo‘l), as the concluding chapter of the “epic of the revolution”. He also created a comprehensive literary portrait of Oybek and analyzed his poems, noting the perfection of female characters in “Dilbar – Daughter of the Era” and identifying certain ambiguities in the character of Sogindiq in “Baxtigul and Sogindiq”. Later, in the treatise “Words Remaining in the Heart” Kushjanov re-evaluated Oybek’s work, expressing views that were suppressed during the era of Soviet ideology.

Ozod Sharafiddinov did not delve into Oybek studies for a long time, admitting he felt humbled by the “greatness emanating from Oybek’s being”. However, on the eve of the 100th anniversary of the writer’s birth, he authored the significant article “The

Writer Who Woke the Nation”. Sharafiddinov highlighted Oybek’s humanity, stating: “If there were two perfect human beings in the 20th century, one was Oybek. If there was only one, it was still Oybek”. He also addressed the ideological pressures Oybek faced, such as being forced to include the character Petrov in “Sacred Blood” to satisfy Soviet censors — a move Sharafiddinov described as a “cold, wart-like chapter” forced upon the novel.

Umarali Normatov, in his article “The Devotee of Literary Criticism” quotes Abdulla Qahhor’s memories of Oybek: “He is like a massive, majestic rock in Uzbek literature, visible to everyone from all sides. Neither the storms of cloudy days nor the earthquakes of turbulent times could bring this rock down”. Normatov’s personal memories from 1964 also highlight Oybek’s role as a mentor. He notes how Oybek opened broad paths for his disciples; for instance, Gulom Karimov’s research on Navoi was shaped by Oybek’s advice.

Naim Karimov dedicated much of his life to studying Oybek. His works, such as “Oybek” (1985), “Unopened Buds in Oybek’s Garden” (1985), and “Oybek and Zarifa” (1990), are the results of these efforts. In “Unopened Buds in Oybek’s Garden” Karimov examines the writer’s creative laboratory, specifically analyzing unfinished works across various genres to reconstruct their ideological content.

In conclusion, the school of Oybek studies reached a new stage of



development during these years. The beginning of Glasnost (openness) in the 1980s served as a catalyst for this growth. Scholars like M. Kushjanov, B. Nazarov, N. Karimov, O. Sharafiddinov, I.

Gafurov, Y. Solijonov, A. Sabirdinov, and U. Hamdam have conducted extensive research that continues to define the field.

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