



RUSSIAN CLASSICAL TRADITION AND THE FORMATION OF RUSSIAN-LANGUAGE POETRY IN UZBEKISTAN IN THE TWENTY FIRST CENTURY

Yuldasheva Lola Kuldashevna

Teacher, Karshi State University, Uzbekistan

Abstract

This article examines the current state of contemporary Russian-language poetry in Central Asia, with particular attention to Uzbek poetry. One of the key factors shaping this phenomenon is the socio-aesthetic objectives of modern literature. The interaction between two literary traditions, which is central to the author's research, has been addressed in contemporary scholarship and is closely connected to the issue of bilingualism. This issue has acquired significant social relevance, as it determines the processes of mutual enrichment between literatures. The study also demonstrates how the convergence or opposition of two literary systems—national and Russian—results in the formation of a distinctive cultural synthesis endowed with specific aesthetic qualities. The research provides detailed theoretical and practical insights into the mechanisms of literary bilingualism and the stylistic evolution of Russian-language poetry in Uzbekistan.

Keywords: Literary interaction; bilingualism; literary perception; cultural synthesis; Russian-language poetry.

Introduction

In the context of globalization and intensifying intercultural dialogue, the study of Russian-language poetry in Uzbekistan in the twenty-first century acquires particular scholarly relevance. As a multilingual and multicultural society, Uzbekistan represents a unique literary space in which different linguistic and cultural traditions coexist, interact, and mutually enrich one another. Within this



*Modern American Journal of Linguistics,
Education, and Pedagogy*

ISSN (E): 3067-7874

Volume 2, Issue 1, January, 2026

Website: usajournals.org

*This work is Licensed under CC BY 4.0 a Creative Commons Attribution
4.0 International License.*

environment, Russian-language poetry has continued to develop as an integral component of the national literary process, drawing deeply on the heritage of Russian classical literature while simultaneously reflecting local realities, historical experience, and contemporary sociocultural transformations.

The primary objective of this study is to examine the process through which the Russian poetic tradition has influenced the development of Central Asian poetry, with particular emphasis on Uzbek poetry. Over the past century, Russian-language literature in Uzbekistan has emerged as a unique cultural phenomenon that combines local traditions with Russian literary influences. The socio-historical context of Soviet and post-Soviet Central Asia created conditions for the emergence of a bilingual literary environment, in which authors navigated both national and Russian literary spaces.

The issue of literary interaction and mutual influence is beyond dispute. While political structures uniting diverse peoples may change or dissolve, cultural and literary exchanges remain continuous. National literatures, while preserving their distinctiveness, inevitably participate in a broader intercultural dialogue that fosters aesthetic innovation. The relevance of this topic is heightened by growing interest in multilingualism, interethnic communication, and the dynamics of literary identity in the twenty-first century.

Recent scholarship emphasizes that cultural and linguistic contact is both a challenge and an opportunity for literary development. National identity and cultural autonomy are not undermined by engagement with dominant literary traditions; rather, they are often strengthened and redefined through bilingual and intercultural practices. This perspective provides the framework for examining Russian-language poetry in Uzbekistan as a site of both aesthetic innovation and cultural negotiation.

Literature Review

The Russian classical tradition, shaped by the works of nineteenth- and early twentieth-century poets, established a powerful aesthetic, philosophical, and ethical foundation for Russian-language poetry. Its defining features—attention to the inner world of the individual, moral responsibility, philosophical reflection on history and destiny, and refined poetic form—have exerted a lasting influence



***Modern American Journal of Linguistics,
Education, and Pedagogy***

ISSN (E): 3067-7874

Volume 2, Issue 1, January, 2026

Website: usajournals.org

***This work is Licensed under CC BY 4.0 a Creative Commons Attribution
4.0 International License.***

far beyond the borders of Russia itself. In Uzbekistan, this tradition has not merely been inherited, but creatively reinterpreted, adapting to new cultural contexts, historical circumstances, and the realities of post-Soviet literary life.

In the twenty-first century, Russian-language poets in Uzbekistan face the complex task of preserving continuity with classical poetic models while responding to the challenges of modernity. Issues of identity, memory, cultural hybridity, and belonging come to the forefront, as poets seek to articulate their position at the intersection of Russian literary heritage and Uzbek cultural space. This process results in the formation of a distinctive poetic voice that combines classical imagery and motifs with local symbolism, national themes, and contemporary modes of expression.

The relevance of this topic is further reinforced by the changing role of the Russian language in Uzbekistan today. While no longer occupying the same institutional position as in the Soviet period, Russian remains an important medium of cultural communication and artistic expression. Russian-language poetry thus becomes a lens through which broader processes of cultural continuity, transformation, and dialogue can be examined. Studying its development allows for a deeper understanding of how classical literary traditions function in new historical conditions and how they contribute to the formation of modern poetic consciousness.

Studies of literary interaction in Soviet and post-Soviet Central Asia can be categorized into ideological and analytical approaches. Ideological studies, prevalent during the Soviet era, primarily aimed to demonstrate the success of cultural unification and the formation of a shared Soviet literary space. These works often emphasized political unity at the expense of stylistic and aesthetic analysis. Soviet-era scholarship focused on how national literatures contributed to the construction of socialist realism, highlighting thematic conformity and ideological alignment rather than creative expression.

Analytical approaches emerged more prominently in the late twentieth and early twenty-first centuries. Researchers began to examine literary interaction with greater attention to aesthetic, formal, and stylistic features. Contemporary scholarship highlights the importance of bilingualism, authorial autonomy, and cross-cultural influence in shaping modern Russian-language poetry in



Modern American Journal of Linguistics, Education, and Pedagogy

ISSN (E): 3067-7874

Volume 2, Issue 1, January, 2026

Website: usajournals.org

*This work is Licensed under CC BY 4.0 a Creative Commons Attribution
4.0 International License.*

Uzbekistan. Studies show that Russian-language poets in Uzbekistan often draw upon both folk traditions and Russian literary norms, creating a hybrid literary space where innovation and heritage coexist.

Key contributions to the field include analyses of bilingual literary techniques, comparative studies of thematic and stylistic convergence, and examinations of specific literary works that exemplify the fusion of national and Russian traditions. Research has also explored the role of literary institutions, publishing practices, and education in shaping the evolution of Russian-language poetry in the region.

Methodology

This study employs a combined qualitative methodology, incorporating comparative literary analysis, hermeneutic interpretation, and stylistic examination. The research draws upon primary sources, including Russian-language poetry by Uzbek authors, as well as secondary literature addressing bilingualism, intertextuality, and cultural interaction. Particular attention is given to identifying stylistic features, thematic patterns, and narrative techniques that reflect the influence of Russian classical literature.

The approach also integrates historical and sociocultural analysis, considering how educational systems, literary institutions, and sociopolitical contexts have contributed to the development of Russian-language poetic practices. By combining textual analysis with broader cultural and historical frameworks, the study aims to provide a comprehensive understanding of the dynamics of literary influence and bilingual creativity.

Analysis and Discussion

Bilingual Literary Practices

The study identifies several forms of bilingual literary practice among Uzbek authors writing in Russian:

- a) Linguistic bilingualism, where authors writing primarily in their native language experience indirect Russian influence;
- b) Functional bilingualism, reflecting the ability to write in either Russian or the native language as context requires;



-
- c) Creative bilingualism, allowing authors to transition freely between languages across their careers;
 - d) Fully Russian-language compositions;
 - e) Authorial translations that mediate between linguistic traditions.

Each of these forms illustrates the mechanisms through which cultural exchange occurs, demonstrating how Russian-language poetry in Uzbekistan is both a product of national traditions and a participant in a broader literary discourse.

Influence of Russian Classical Literature

Russian classical literature has exerted a profound influence on stylistic choices, thematic concerns, and aesthetic sensibilities. Uzbek poets have historically engaged with the works of Pushkin, Lermontov, Dostoevsky, and other canonical figures, assimilating narrative techniques, poetic structures, and imagery. However, this influence is not merely imitative; it is refracted through local cultural lenses, including folklore, oral tradition, and national motifs, resulting in hybrid poetic forms that reflect both Russian and Uzbek literary heritage.

Stylistic and Thematic Analysis

Contemporary Russian-language poetry in Uzbekistan demonstrates a complex interplay of stylistic elements. Authors employ imagery derived from local landscapes, historical memory, and folk narrative, integrating these with the syntactic and rhetorical structures characteristic of Russian poetic forms. Metaphor, allegory, and intertextual references often operate on multiple levels, conveying local experience within a universal literary framework. Themes of identity, memory, history, and intercultural dialogue are central, reflecting both the national consciousness and engagement with the Russian literary canon.

Poets frequently experiment with narrative voice, temporal structures, and rhythmic variation, merging traditional poetic forms with modern techniques. Such experimentation allows authors to explore contemporary social issues, personal identity, and intercultural dynamics while maintaining continuity with both Russian classical and Uzbek literary traditions. Furthermore, the integration of local motifs and folkloric elements enriches the aesthetic texture, providing a



Modern American Journal of Linguistics, Education, and Pedagogy

ISSN (E): 3067-7874

Volume 2, Issue 1, January, 2026

Website: usajournals.org

*This work is Licensed under CC BY 4.0 a Creative Commons Attribution
4.0 International License.*

layered reading experience that engages both national and global literary sensibilities.

Sociocultural Context

The evolution of Russian-language poetry in Uzbekistan is inseparable from broader sociocultural processes. Soviet-era policies, educational structures, and literary institutions provided both opportunities and constraints for bilingual authors. Post-independence developments, including shifts in publishing, literary festivals, and digital media, have further influenced the trajectory of Russian-language poetic production. Authors navigate these changing contexts to assert artistic autonomy, explore bilingual expression, and contribute to the ongoing negotiation of cultural identity.

Moreover, the role of education and access to Russian-language literary resources has been crucial. Writers educated in Russian-language schools or universities often display more extensive knowledge of Russian poetic conventions, enabling sophisticated intertextual references and stylistic dialogue with Russian classics. The interplay of educational background, literary networks, and cultural exposure helps shape individual authorial voices and collective trends within contemporary Russian-language poetry in Uzbekistan.

Literary Innovation and Cultural Dialogue

The synthesis of Russian and Uzbek literary elements fosters ongoing innovation in poetic forms and themes. Poets engage in cultural dialogue by blending local experiences, historical narratives, and social concerns with broader Russian literary traditions. This process creates a dynamic literary environment where cross-cultural exchange generates novel aesthetic solutions and reinforces the relevance of bilingual and hybrid literary practices. The continuous negotiation between adherence to national literary heritage and engagement with Russian poetic norms illustrates the complex processes of identity formation, cultural preservation, and aesthetic experimentation.



Conclusion

The development of Russian-language poetry in Uzbekistan exemplifies the intricate dynamics of bilingual literary practice, intercultural influence, and aesthetic innovation. Russian classical literature has provided both a stylistic model and a source of creative inspiration, while national traditions ensure the preservation of local identity. Bilingualism functions as both a vehicle for cultural exchange and a means of preserving national uniqueness.

Future research may explore the impact of digital media, translation practices, and international literary exchange on Russian-language poetry in Central Asia. Understanding these dynamics contributes to broader discussions of multilingual literature, cross-cultural creativity, and the evolving role of national and global literary traditions.

References

1. Kuldashvna, Y. L. (2022). The originality of modern Russian-language literature in Uzbekistan.
2. Kuldashvna, Y. L. (2023). The theme of friendship (love, nature, homeland) in the works of Ilyin. *Galaxy International Interdisciplinary Research Journal*, 11(3), 586–592.
3. Kuldashvna, Y. L., & Vasilievna, K. N. (2021). New realism in the literature of the 21st century. *ResearchJet Journal of Analysis and Inventions*, 2(4), 1–7.
4. Yuldasheva, L. K., et al. (2021). The poetics of the novel-family chronicle *Diary of a Provincial in St. Petersburg*. *Humanitarian Treatise*, 106, 27–29.
5. Yuldasheva, L. K., et al. (2021). The poetics of the artistic chronicle *The Tashkent Gentlemen* by M. E. Saltykov-Shchedrin. *Humanitarian Treatise*, 106, 24–26.
6. Yuldasheva, L. K. (2020). The study of A. S. Pushkin's fairy tales in Russian literary criticism. *Humanitarian Treatise*, 89, 46–48.
7. Yuldasheva, L. K., et al. (2019). Theoretical foundations of teaching information literacy in higher education in Russian language classes. *Humanitarian Treatise*, 54, 41–43.



***Modern American Journal of Linguistics,
Education, and Pedagogy***

ISSN (E): 3067-7874

Volume 2, Issue 1, January, 2026

Website: usajournals.org

***This work is Licensed under CC BY 4.0 a Creative Commons Attribution
4.0 International License.***

-
8. Yuldasheva, L. K., & Muminova, A. B. (2019). The method of interdisciplinary projects as a means of developing intellectual and project-based activity of students of Russian philology. *Humanitarian Treatise*, 54, 44–46.
 9. Yuldasheva, L. K., & Elmurodova, M. Zh. (2019). Issues of teaching Russian speech activity to students of Uzbek schools based on text analysis. *Humanitarian Treatise*, 54, 38–40.
 10. Yuldasheva, L. K., et al. (2018). Comparative analysis of the images of Vladimir Dubrovsky and Pyotr Grinev. *Journal of Humanities*, 39.
 11. Yuldasheva, L. K., & Khasanova, K. Yo. (2018). A comparative characterization of Pechorin and Maxim Maximych (*A Hero of Our Time* by M. Yu. Lermontov). *Humanitarian Treatise*, 27, 41–42.
 12. Yuldasheva, L. K., et al. (2018). The philosophical origins of A. S. Pushkin's lyrics. *Humanitarian Treatise*, 27, 43–44.
 13. Yuldasheva, L. K. (2018). The philosophical origins of A. S. Pushkin's lyrics. *Journal of Humanities*, 43.