

Literary and Typological Connections in Karakalpak Prose of the 20th Century (1960s–1990s)

Bekbergenova Mariya Dosbergenovna

Candidate of Philological Sciences, Professor, Nukus State Pedagogical Institute named after Ajiniyaz, Faculty of Philology, Department of Karakalpak Literature, Uzbekistan, Karakalpakstan

Received: 24 February 2026; **Accepted:** 21 March 2026; **Published:** 10 April 2026

Abstract: This article examines the issues of literary interrelations and typology in Karakalpak prose of the twentieth century, particularly during the 1960s–1990s. Special attention is given to the formation of the Karakalpak novel as a genre. The continuity of modern Karakalpak prose with national folklore traditions and classical Karakalpak literature is analyzed.

Based on comparative-historical and typological analysis, the study explores the problems of national and cross-cultural literary experience within the history of world literature. Through the analysis of the creation of artistic images in the short story «Галоши старика Сейдана» (“The Galoshes of Old Seydan”) by Ibrayim Yusupov, the novel «Дочь рыбака» (“The Fisherman’s Daughter”) by A. Begimov, the novel «Дочь каракалпака» (“The Karakalpak’s Daughter”) by Tulepbergen Kayipbergenov, and the novel «Судьба» (“Fate”) by S. Bakhadirova, the article investigates typological similarities with works by Russian, Uzbek, Kazakh, and Kyrgyz writers such as Ivan Turgenev, Mikhail Sholokhov, Anatoly Ivanov, Abdulla Qodiriy, Oybek, Saken Seifullin, Mukhtar Aueзов, Chingiz Aytmatov and others.

The article also addresses issues related to the typology of the historical novel genre. Through a comparative study of historical novels by Leo Tolstoy, Maxim Gorky, Anatoly Ivanov, and Tulepbergen Kayipbergenov, the study explores the distinctive features of the historical narrative genre in national literature and its typological connections with epic traditions in the global literary process.

Keywords: Typology, novel, image, theme, character, prose, tradition, literary connections, synthesis of artistic experience.

Introduction: We are concerned with the problem of continuity and typological connections in the formation of the Karakalpak novel as a genre—researchers of Karakalpak prose — M.K. Nurmukhamedov, I.T. Sagitov, K. Maksetov, S. Akhmetov, Zh. Narimbetov, S. Bakhadirova, Z.A. Nasurlaeva, and T.Y. Kurbanbaeva have noted in their scholarly works that the development of the Karakalpak novel and the creative work of contemporary Karakalpak writers were influenced by cross-cultural literary experience, particularly the artistic legacy of Maxim Gorky and Mikhail Sholokhov.

The problem of creating multi-layered and structurally

complex narrative works, the development of artistic prose, and the establishment of the novel as a genre prompted Karakalpak writers to turn to the artistic experience of Russian classical literature, even during the formative period of national prose.

At the present stage of the development of national artistic consciousness, a new reinterpretation of the artistic experience of foreign literature is taking place, particularly in relation to the synthesis of national traditions and universal literary achievements.

At every stage of literary development, writers approach tradition from new ideological and aesthetic positions. The study of the patterns and specific

features of the development of literary connections in national literatures — as well as the origins that have ensured their present level of development — remains an important and relevant task. Equally significant is the investigation of the relationship between the realism of Maxim Gorky and the realism traditionally rooted in folklore, pre-revolutionary democratic literature, and Enlightenment realism.

By tracing these processes, we reveal the complex evolution of national artistic consciousness. The study of the reception of foreign literary experience necessarily involves examining the problem of synthesizing national and cross-cultural artistic traditions.

How, then, do intra-literary and cross-cultural traditions correlate? Literary scholar Zh. Narimbetov identifies features inherent to the novel within Karakalpak epics, which, in his view, “have deeply preserved realism.” He refers to the poems “Amangeldi”, “Aydos biy”, “Ernazar biy” by Berdakh, as well as “Bozataw” by Ajiniyaz, as the first novels in the history of the people [1:100].

S. Bakhadirova, however, argues that “when considered one-sidedly, this problem becomes narrowed and reduced merely to an examination of the ‘external’ specificity of dastans. In reality, the novel did not emerge directly from the dastan. Although the realist genre had well-developed roots in folklore, it faced considerable difficulties during its formation. The transition from naturalistic description to realistic representation, and from folkloric idealization to realistic typification, proved to be far from easy” [2:182].

Doctor of Philological Sciences Z.S. Osmanova, tracing the patterns of accelerated literary development in the republics of Central Asia based on extensive historical and contemporary material, notes the gradual and continuous nature of evolution — a smooth transition from one qualitative stage to another — and identifies a distinctive stage-based progression in literary development [3:48].

In Karakalpak literary studies, the intra-national sources of modern prose have been examined in the works of M.K. Nurmukhamedov [4], K. Maksetov [5], A. Pakhratdinov [6], K. Sultanov [7], S. Bakhadyrova [2], Zh. Narimbetov [1], and Z.A. Nasrulaeva [8].

Researchers argue that intra-national literary traditions significantly influenced the selection of positive protagonists in the first Karakalpak novels. As noted:

“A characteristic feature of the early Karakalpak novels was that their main characters — embodying the positive principle — were women. This was not accidental; rather, it reflected national traditions rooted in the творчество of Berdakh and in oral poetic creativity, where the theme of women and women’s fate occupied a central place” [8:14].

In addition, the turn toward female-centered themes may also have resulted from external literary influence. Uzbek prose inevitably exerted an impact on Karakalpak literature, which at that time was undergoing persistent artistic exploration and had not yet accumulated sufficient realist experience for large-scale representations of reality or for the creation of complex, multidimensional characters — achievements already evident in Uzbek and Kazakh major prose [8:15].

The women’s theme thus became a point of convergence among the literatures of the Central Asian region. In all the republics of the region, the issue of the genuine emancipation of women was among the most pressing concerns — not only in moral and ethical terms but also in social and economic dimensions. It is therefore закономерно (natural and historically conditioned) that the female image occupies a prominent place in the earliest Karakalpak novels.

These early Karakalpak novels also represented the first significant artistic attempts to create large-scale, fully developed characters.

METHODS

In specific historical and literary research, there arises a need to speak precisely about different forms of literary interaction that produce distinct creative results and involve profound ideological and artistic impact. It is in relation to such deep artistic influence that the term “influence” is most appropriately applied.

Academician M.K. Nurmukhamedov, examining the problem of literary reception, sees the depth of influence in the fact that a writer, familiar with thousands of works of world classical literature, broadens his knowledge, refines his mastery, and strives to write in the spirit of the great authors of world literature, without consciously thinking about

any external similarities with particular classics.

As an example, he cites a statement by Ibrayim Yusupov, the author of «Галоши старика Сейдана» (“The Galoshes of Old Seydan”). Yusupov remarked that while writing the story, he did not think about «Поднятая целина» (“Virgin Soil Upturned”) by Mikhail Sholokhov or «Муму» (“Mumu”) by Ivan Turgenev. However, after reading literary scholars’ arguments about the influence of Russian writers on his work, he acknowledged that Pakhirbay does indeed resemble Makar Nagulnov in some respects.

“As for influence,” the writer noted, “it is probably not something that lies on the surface; influence must be a deeper process” [9:193].

Nurmukhamedov explains that the similarity of life circumstances and human destinies depicted in the story, combined with Yusupov’s knowledge of Russian classics, gave rise — on the one hand — to a spiritual affinity between Yusupov’s narrative and the works of Sholokhov and Turgenev, and — on the other hand — subtly influenced the stylistic manner of the Karakalpak writer, even without his conscious awareness [9:198].

What constitutes the writer’s artistic mastery?

Honoré de Balzac wrote: “If a character is fictional, the art of the novelist lies in the truthfulness of every detail.”

Seydan is a vivid and authentic character. The richness of genuine details, factual material, and psychological nuances that the author places at the foundation of the work allows him considerable artistic freedom to employ his creative imagination and rise to broader generalizations.

The plot of the story is drawn from life in the 1930s, during the period of agricultural collectivization. Through the artistic image of the older man Seydan, the writer conveys the characteristic features of the consciousness of people of that era.

At the beginning of the narrative, Seydan does not understand the significance of the changes taking place in the aul (village). He does not yield to the agitation urging him to join the TOZ (Partnership for Joint Cultivation of Land). The writer portrays the hero's inner world and his contradictory thoughts.

When Seydan helps transport the exiled landowner's belongings, he sympathizes with the exiled landowner.

However, when he realizes that the landowner’s son, Kalniyaz, is harming the poor villagers, Seydan enters into conflict with him. As noted earlier, the story was not directly influenced by any particular writer's work.

The author created a truthful and convincing image. Although Seydan is a fictional character, he embodies generalized, stereotypical traits.

It is evident that in analyzing a literary work, one should not merely search for factual evidence of influence, but rather seek what is inherent in every true artist — creative individuality and distinctiveness. It is precisely in this originality that a writer’s mastery lies, and in this sense, the concept of ideological and aesthetic impact acquires its true meaning.

The very notion of “literary tradition” implies the enrichment and continuation of accumulated experience. While acknowledging the influence, Mirzaev simultaneously emphasizes the innovativeness of Abdulla Qodiriy, which consists in the creation of realistic characters and in the psychological analysis of his protagonists' inner worlds [10:85].

In this regard, Russian literature — particularly the works of Leo Tolstoy and Fyodor Dostoevsky — possessed a vast artistic tradition and exerted a profound influence on literature worldwide.

Z.A. Nasrulaeva writes:

“In the artistic творчество of Karakalpak prose writers, the positive influence of many major masters of literature is clearly felt. However, it must be emphasized that this influence is not straightforward or imitative; at times, it is difficult to identify openly. Externally, it manifests itself in the internal tone of the work, in the selection of material, in the interpretation of phenomena and facts, in the approach to the theme itself, in artistic techniques and expressive means, in the realism of depiction, and in the choice of vital problems and the type of hero” [8:32].

RESULTS

In contemporary Karakalpak prose, a distinct national manner of creating character types has been developed. National traditions have been formed that determine the artistic conception of personality.

As noted: “Above all, the continuity of traditions plays a more significant role here than in Kazakh and Uzbek literature; these traditions have been creatively

continued in modern Karakalpak literature” [8:31].

At the same time, these traditions appear in a new quality, acquired through interaction with the literatures of other peoples — peoples “connected with the Karakalpaks by a shared historical destiny and regional proximity, which leaves a mark of kinship on the artistic experience of linguistically, geographically, historically, and culturally related nations — such as the Karakalpak, Kazakh, and Uzbek peoples” [8:32].

In subsequent years, writers increasingly sought to interpret and reconstruct historical epochs in epic terms. Employing chronicle-based, event-centered plots, they combined depictions of the Revolution, the Civil War, the first decades of building a new society, and the Great Patriotic War with portrayals of village and urban life, often focusing on one or several families whose destinies are examined simultaneously.

In the interweaving of individual human lives, time itself is reflected as in a mirror, revealing the complexity of the transition to new social relations and the destinies of the peoples of the CIS.

Among works of this type are «Буря» (“The Storm”) by Ilya Ehrenburg, the trilogies of Konstantin Fedin and Konstantin Simonov, «Открытие мира» (“The Discovery of the World”) by Vasily Smirnov, «Пряслины» (“The Prysaslins”) by Fyodor Abramov, «Война» (“War”) by Ivan Stadnyuk, «Строговы» (“The Strogovs”), «Соль земли» (“The Salt of the Earth”), and «Сибирь» (“Siberia”) by Georgy Markov, «Тени исчезают в полдень» (“Shadows Disappear at Noon”) and «Вечный зов» (“Eternal Call”) by Anatoly Ivanov, «Любавины» (“The Lyubavins”) by Vasily Shukshin, «Кануны» (“The Eve”) by Vasily Belov, «Истоки» (“Origins”) by Gavriil Konovalov, «Судьба» (“Fate”) and «Имя твое» (“Your Name”) by Pyotr Proskurin, «Блокада» (“The Blockade”) by Alexander Chakovsky, «Кровь и пот» (“Blood and Sweat”) by Abdizhamil Nurpeisov, «Потерянный кров» (“Lost Shelter”) by Ieva Aivazis, and «Дыхание грозы» (“Breath of the Storm”) and «Люди на болоте» (“People in the Swamp”) by Ivan Melezh.

Literary scholar V.Yu. Polyskálov notes a characteristic feature of literary analysis of epic works:

“It has already become customary, when analyzing epic canvases, to associate them with the traditions of classical Russian literature and to compare them with

‘War and Peace’ by Leo Tolstoy. However, the influence of the later works of Maxim Gorky — «Дело Артамоновых» (‘The Artamonov Business’) and «Жизнь Клим Самгина» (‘The Life of Klim Samgin’) — is, for some reason, overlooked, although it is undoubtedly very strong. It is precisely on the traditions of these works that contemporary writers rely to concretize grand historical events, bring them closer to the life of the ordinary individual, and depict the collision of character with history and its influence on human destiny” [11:121].

Contemporary writers explore the destinies of a people in close connection with the logic of history. In their works, historical time is not merely recognizable as a background element; it becomes one of the central protagonists. In doing so, writers inevitably rely on the traditions of Gorky’s epic narrative and on the genre-specific features of «Дело Артамоновых» (“The Artamonov Business”) and «Жизнь Клим Самгина» (“The Life of Klim Samgin”) by Maxim Gorky.

Literary scholar V.Yu. Polyskálov reaches this conclusion in his comparative study of Gorky’s later works and the novel «Вечный зов» (“Eternal Call”) by Anatoly Ivanov. He disagrees with classifying the work strictly as a novel, arguing that the novelistic principle is traditionally connected with the logic of character development, whereas in “Eternal Call”, as in “The Artamonov Business”, the plot is driven primarily by the logic of history.

In a traditional novel, each event is linked to the protagonist’s actions, through which the character is revealed. The character arrives at a logical conclusion as a result of their own actions. However, Polyskálov defines “Eternal Call” as an epic (epopee), since its leading “hero” is historical time itself, and therefore the narrative is propelled by the logic of historical development [11:123].

Scholars of Russian literature have noted that Leo Tolstoy and Fyodor Dostoevsky synthesized the global experience of the novel form, thereby predetermining the structure and thematic problematics of twentieth-century fiction. Tolstoy recreated the “dialectics of the soul,” combining social motivations with psychologically developed characters; his narrative manner is epic in scope. Dostoevsky’s innovation lies in his profound exploration of the depths of human

psychology.

Tulepbergen Kayipbergenov is a leading prose writer of modern Karakalpak literature. His creative work has been the subject of research by many Karakalpak literary scholars, including M.K. Nurmukhamedov, K. Maksetov, Zh. Narimbetov, K. Sultanov, K. Kamalov, S. Allayarov, S. Bakhadyrova, Z.A. Nasrulaeva, A. Kozhykbaev, T.Yu. Kurbanbaeva, and Kh. Otemuratova.

Articles devoted to Kayipbergenov's творчество have also been written by literary critics such as Z.S. Kedrina, Z.S. Osmanova, V. Oskotsky, M. Lomunova, P. Shermukhamedov, K. Yanin, G. Maryanovsky, and others.

In studies examining his novels «Последний бой» (“The Last Battle”) and «Дочь Каракалпакии» (“The Daughter of Karakalpakia”), scholars have noted the beneficial influence of the artistic experience of Mikhail Sholokhov and Maxim Gorky on Kayipbergenov's work. Zh. Narimbetov emphasizes that Kayipbergenov's translation of Sholokhov's works significantly influenced his own creative development.

As noted: “The fruitful influence of translation practice on a writer's original creativity becomes especially evident in the novels of subsequent years. For example, in the contradictory and complex image of Turimbet in the novel «Дочь Каракалпака» (‘The Daughter of the Karakalpak’), one can discern elements of M. Sholokhov's creative manner, whose works the writer has long been translating” [1:33].

In examining the emergence of the novel as a genre in Karakalpak literature, the researcher points to its historical закономерность (historical inevitability) and, at the same time, to the fact that the novel represents the result of the internal development of the artistic process itself.

While acknowledging the influence of international literary experience on the formation of the Karakalpak novel, Professor Zh. Narimbetov places primary emphasis on national traditions. Observing in all genres of Karakalpak literature — poetry, drama, and short prose — tendencies toward broad artistic generalization and deepened psychological analysis, he concludes that:

“The artistic prerequisites of the novel matured within the depths of the literary process itself, which,

developing from simple forms to complex ones, from folkloric conventionality to profound realism, underwent significant qualitative transformations during these years” [1:88].

The intra-typological connections of works devoted to the historical-revolutionary theme are also demonstrated. This theme received comprehensive treatment across major literary genres, including the dastan «Бахадыр» (“Bakhadir”) by A. Dabilov, the poems «Жизнь» (“Life”) by A. Begimov, «Айпара» (“Аупара”) by M. Daribaev, and «Мы победили в борьбе» (“We Won in the Struggle”) by Zh. Аумурзаев, and the play «Девушка, нашедшая счастье» (“The Girl Who Found Happiness”).

Analyzing the novels «Дочь рыбака» (“The Fisherman's Daughter”) by A. Begimov, «На берегу Амударьи» (“On the Bank of the Amu Darya”) by Zh. Аумурзаев, «Трудное счастье» (“Difficult Happiness”) by Kh. Seitov, «В объятиях Арала» (“In the Embrace of the Aral”) by O. Аyzhanov, «Последнее наступление» (“The Last Offensive”) and «Дочь Каракалпака» (“The Daughter of the Karakalpak”) by Tulepbergen Kayipbergenov, as well as «Акдарья» (“Akdarya”) and «Ажинияз» (“Ajiniyaz”) by K. Sultanov, Zh. Narimbetov emphasizes the “gradual and complex merging of folk traditions with new traditions” [1:106].

At the same time, he stresses that cross-cultural literary experience contributes to the development and further refinement of national artistic practice.

Nevertheless, the primary scholarly focus remains on identifying the novel's national origins and analyzing the images and character types it creates.

In the study of the complex problem of interrelations among national literatures, there have been instances in which the issue was reduced to secondary questions.

As early as G.N. Lomidze observed, researchers often “seek parallelisms in the works of the writers under consideration, looking for simple coincidences of motifs, plots, characters, or figurative associations, seeing precisely in these the genuine examples of interaction” [12:142].

Such a methodological approach was later criticized in the works of G.I. Lomidze [12], A.S. Bushmin [13], and I.G. Neupokoeva [14], who emphasized the inadequacy of reducing literary interaction to external similarities.

The depiction of characters against the backdrop of the contradictions of social life is one of the fundamental principles of realist literature. However, attributing this principle exclusively to Maxim Gorky's narrative method represents a one-sided interpretation. The true foundation of a national image must be grounded in life itself rather than in literature alone.

In portraying reality in all its contradictions, the writer proceeds from the truth of life. The creative individuality of any writer is formed through a complex process. Image — and, more specifically, character — constitutes the primary marker of national form.

As noted: “In the national character, despite its flexibility and variability, there exist certain historically stable features. These are what make a national character truly national and make it possible to distinguish one national character from another” [15:88].

CONCLUSIONS

In the literature of the peoples of Central Asia and Kazakhstan, a distinct tendency toward historical themes is evident. In each of them, an epic-scoped historical novel has emerged. Such a phenomenon becomes possible only when literature can move beyond simple descriptiveness toward serious artistic and historical analysis — when it can authentically trace a people's movement toward modernity and attain a certain level of artistic maturity in its development [8:191].

The writer successfully portrayed a crucial stage in the life of the Karakalpak people — a period in which progressive forces were maturing and actively asserting themselves. The artistic maturity of the novelist is also reflected in the organic integration of elements of the national heroic epic into «Дастан о каракалпаках» (“The Dastan of the Karakalpaks”), renewed and strengthened through the principle of genuine historicism.

Tulepbergen Kayipbergenov skillfully drew upon the rich epic traditions embodied in the heroic dastans of the Karakalpak people, creatively renewing them and giving them new life [8:193].

The novel «Сказание о Маман-бие» (“The Legend of Maman-biy”) employs the poetics of the Karakalpak dastan extensively; however, even its most unexpected plot turns — meetings, separations, recognitions, and

intricate interweavings of destinies — ultimately serve to depict historical fate in a realist manner [8:194].

From the perspective of genre characteristics, the trilogy «Дастан о каракалпаках» (“The Dastan of the Karakalpaks”) by Tulepbergen Kayipbergenov represents a new literary phenomenon in which the features of the historical novel are combined with the didactic, philosophical, and Enlightenment traditions of folk creativity.

In this work, the writer depicts the people's struggle to survive and preserve their name and independence. At the same time, an image of historical time emerges, saturated with philosophical reflections that accompanied the people over many centuries, reflected and preserved in folklore and transmitted from generation to generation.

In the trilogy “The Dastan of the Karakalpaks”, Kayipbergenov proceeds from folklore, which has preserved the historical memory of the people. In the consciousness of every nation, there live images of historical figures who are profoundly national in essence. Such characters are difficult to create without drawing upon folk tradition, even at a high level of literary development [2:170].

Kayipbergenov relies on the folk poeticization of the hero in his trilogy “The Dastan of the Karakalpaks”, which includes: «Сказание о Маман-бие» (“The Legend of Maman-biy”) — 1966, «Обездоленные» (“The Dispossessed”) — 1971, «Непонятные» (“The Incomprehensible”) — 1977

In Tulepbergen Kayipbergenov's trilogy, the ideological and artistic criteria defining the national historical novel's distinctiveness take shape. The trilogy is based on plots drawn from folk narratives and authentic historical documents.

As noted: “Literary interaction does not, in general, occur at the level of form” [2:170].

When the influence of folklore was still strong in Karakalpak literature, the impact of Russian literature remained confined within folkloric boundaries; only those elements that were close and comprehensible at the time were assimilated. In a more mature period, however, Karakalpak literature developed a different attitude toward Russian literature. European realist artistic thinking began to penetrate in its “proper form,” expanding the artistic consciousness of

literature as a whole [2:196].

What influence did the realist tradition of other people exert on national literature? Did it transform literary style? Did it disrupt the colors of national originality? If Russian literature taught a mode of thinking capable of socially analyzing society in its revolutionary-historical development, could this have undermined national style?

On the contrary, the influence of mature artistic experience encouraged the search for creative potential within folklore itself [2:197].

However, the novel is not limited solely to an appeal to folkloric traditions. The epic portrayal of Russian life, initiated in «Война и мир» (“War and Peace”) by Leo Tolstoy, was continued in «Жизнь Клима Самгина» (“The Life of Klim Samgin”) by Maxim Gorky.

The aspiration toward a broad representation of reality and thematic scope has been characteristic of the novel genre in all national literatures. Writers’ attention to historical themes and their desire to artistically reconstruct the history of their people were both natural and socially conditioned. Their turn to the national past can be explained by the desire, from the standpoint of modernity, to depict the people's life and historical path more profoundly and comprehensively.

Prominent masters of artistic expression — Sadridin Ayni, Mukhtar Auevov, Sabit Mukanov, Abdulla Qodiriy, Togolok Sydykbekov, Oybek, and Berdi Kerabayev — created historical novels that depict the complex path their peoples have taken toward the present day.

Works such as «Рабы» (“Slaves”) by Ayni, «Путь Абая» (“The Path of Abai”) by Auevov, «Навои» (“Navoi”) and «Священная кровь» (“Sacred Blood”) by Oybek, and «Решающий шаг» (“The Decisive Step”) by Kerabayev stand as distinctive realist canvases of national life. They artistically and convincingly portray crucial periods in the history of the Tajik, Kazakh, Uzbek, and Turkmen peoples, showing their spiritual awakening, growth, and development of national consciousness [8:27].

The aspiration to artistically reconstruct the history of one’s own people and a deep interest in the national past are likewise characteristic of Karakalpak literature, in the historical novels of Tulepbergen Kayipbergenov, K. Sultanov, and Sh. Seitov and K. Mambetov clearly manifest artistic maturity and depth in historical

interpretation.

Between the past and the present, there exists a dialectical connection. The development of culture is stimulated not only by the creation of the new but also by the contemporary reinterpretation of the old. Classical heritage constitutes an inexhaustible source of spiritual values, while the artistic discoveries of modern writers represent the natural continuation and creative development of this legacy.

Karakalpak prose of the 1960s–1980s achieved significant accomplishments, consistently and successively building upon the heritage of previous generations.

REFERENCES

1. Нарымбетов Ж. Каракалпакский роман. Становление и развитие. Ташкент: Фан, 1974. (Narimbetov, Zh. The Karakalpak Novel. Formation and Development. Tashkent: Fan, 1974.)
2. Бахадырова С. Фольклор и каракалпакская советская проза. Нөкис: Қарақалпақстан, 1984. (Bakhadirova, S. Folklore and Karakalpak Soviet Prose. Nukus: Karakalpakstan, 1984.)
3. Османова З.С. Художественная концепция личности в литературах Советского Востока. Традиция и современность. М.: Наука, 1972. (Osmanova, Z.S. The Artistic Concept of Personality in the Literature of the Soviet East. Tradition and Modernity. Moscow: Nauka, 1972.)
4. Нурмухамедов М.К. Каракалпакская советская проза. Ташкент: Каракалпакмэмбаспа, 1968. (Nurmukhamedov, M.K. Karakalpak Soviet Prose. Tashkent: Karakalpak State Publishing House, 1968.)
5. Максетов К. Октябрьден туўылған әдебият. Нөкис: Қарақалпақстан, 1975. (Maksetov, K. Literature Born of October. Nukus: Karakalpakstan, 1975.)
6. Пахратдинов А. Роль и значение творчества народных шаиrow в становлении и развитии каракалпакской литературы. Нукус: Каракалпакстан, 1978. (Pakhratdinov, A. The Role and Significance of the Creativity of Folk Poets in the Formation and Development of Karakalpak Literature. Nukus: Karakalpakstan, 1978.)
7. Султанов Қ. Прозаның раўажланыў жоллары.

- Некис: Қарақалпақстан, 1977. (Sultanov, Q. Ways of the Development of Prose. Nukus: Karakalpakstan, 1977.)
8. Насрулаева З.А. Проблема типа и характера в современной каракалпакской прозе. Нукус: Каракалпакстан, 1984. (Nasrulaeva, Z.A. The Problem of Type and Character in Contemporary Karakalpak Prose. Nukus: Karakalpakstan, 1984.)
9. Нурмухамедов М.К. Судьбы народов – судьбы культуры. Ташкент: Издательство литературы и искусства им. Г. Гуляма, 1982. (Nurmukhamedov, M.K. The Fate of Peoples – The Fate of Cultures. Tashkent: Publishing House of Literature and Art named after G. Gulyam, 1982.)
10. Мирзаев И. Пути развития узбекской реалистической прозы (20–30 годы). Ташкент: ФАН, 1984. (Mirzaev, I. The Paths of Development of Uzbek Realist Prose (1920–1930s). Tashkent: FAN, 1984.)
11. Польшкалов В.Ю. Традиции эпоса Горького в «Вечном зове» А. Иванова. // Горьковские чтения. 1982. Материалы конференции: «Художественный опыт М. Горького и советская литература». Горький: Волго-Вятское книжное издательство, 1982. (Polyskalov, V.Yu. The Traditions of Gorky's Epic in A. Ivanov's "Eternal Call". In: Gorky Readings. 1982. Conference Proceedings: "The Artistic Experience of M. Gorky and Soviet Literature". Gorky: Volga-Vyatka Book Publishing House, 1982.)
12. Ломидзе Г.И. Проблемы творческого взаимодействия литератур народов СССР. // Взаимосвязи и взаимодействия национальных литератур. М.: Издательство АН СССР, 1961. (Lomidze, G.I. Problems of Creative Interaction among the Literatures of the Peoples of the USSR. In: Interrelations and Interactions of National Literatures. Moscow: Publishing House of the Academy of Sciences of the USSR, 1961.)
13. Бушмин А.С. М. Горький и А. Фадеев. «Разгром» в свете горьковской традиции. // М. Горький. Материалы и исследования. М.–Л.: АН СССР, 1951. (Bushmin, A.S., M. Gorky, and A. Fadeev. "The Rout" in the Light of the Gorkian Tradition. In: M. Gorky. Materials and Studies. Moscow–Leningrad: Academy of Sciences of the USSR, 1951.)
14. Неупокоева И.Г. Проблемы взаимодействий современных литератур. М.: Наука, 1963. (Neupokoeva, I.G. Problems of Interaction of Contemporary Literatures. Moscow: Nauka, 1963.)
15. Ломидзе Г.И. Единство и многообразие. М.: Советский писатель, 1960. (Lomidze, G.I. Unity and Diversity. Moscow: Soviet Writer Publishing House, 1960.)