



THE REPRESENTATION OF NATIONAL UPBRINGING IN UZBEK AND ENGLISH LITERATURE

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Abstract. *This article provides a comparative analysis of the formation of the concept of national upbringing among the Uzbek and English peoples and its representation in literary works. It examines the specific characteristics of upbringing, national values, family, respect for parents, and the upbringing of the younger generation within Eastern and Western mentalities, as well as the representation of national and universal human values in contemporary drabbles. The aim of the study is to identify the national characteristics, similarities and differences of drabbles in Uzbek and English literature, as well as the relationship between the writer and the reader. The subject of the study comprises the structure, constituent elements, characters, and details of drabbles. The scientific novelty of the article lies in the comparative analysis of the national characteristics of drabbles in Uzbek and English literature based on the principles of artistic expression.*

Keywords: *national upbringing, national identity, national values, family, mentality, Uzbek literature, English literature, drabble, national consciousness, universal human values.*

INTRODUCTION

The peoples of the world possess their own distinctive ways of life, customs, traditions, and long-established perceptions of upbringing, shaped by centuries and even millennia of cultural development. First and foremost, upbringing emerged with the formation of human society and has remained one of the most essential and inseparable aspects of human life. Upbringing is a broad and multifaceted concept that manifests itself in various circumstances, situations, and forms of human behaviour. The role and significance of upbringing in human life have been repeatedly emphasized by Uzbek philosophers and writers. In particular, the famous statement of the prominent thinker Abdulla Avloni, “For us, upbringing is either life or death, salvation or destruction,

happiness or disaster,” (Avloniy, 1992:160) can be regarded as a fundamental principle for educating and nurturing the younger generation today.

The primary purpose of national upbringing is to define the role of national identity within the educational process and to contribute to the development and enrichment of individuals’ national culture. In the literature of every nation, particular emphasis is placed on national identity and national upbringing. This perspective can be demonstrated through literary works representing the traditions and cultural values of the two nations.

The study uses comparative close reading to examine how selected Uzbek and English literary texts represent upbringing through character, narrative voice, family relationships and moral conflict. The corpus discussed in the article includes Beowulf, Nabi Jaloliddin’s Meros, and the short narratives A Drop of Water and Mehmon. The aim is to identify similarities and differences in these examples, rather than to treat individual texts as representative of all Uzbek or English literature.

MAIN PART

Just as there are significant differences between Uzbek and English cultures in terms of approaches to human upbringing, notable distinctions can also be observed in their national identities, attitudes towards respecting parents and showing esteem for younger members of society, as well as in their understanding of the sanctity of the family. Although national identity may not be given the same degree of emphasis in contemporary English culture, traditional English folk narratives continue to highlight the importance of defending one’s homeland, supporting the vulnerable, and extending a helping hand to others in various circumstances. This perspective can be illustrated through Beowulf (Beowulf, 1892), a renowned Old English epic poem. The work provides a profound exploration of such concepts as courage, loyalty, and honour within English culture, while also addressing the enduring conflict between good and evil.

Literary works in Uzbek and English literature, including epics, short stories, flash fiction, and drabbles, which have become a popular genre among contemporary readers, contribute to promoting the concept of national upbringing and encouraging individuals to consistently adhere to its principles. As one scholar aptly states, “For national identity and artistic expression to be clearly manifested, the writer’s ‘self’ must first be fully developed. Regardless of whether the narrative is presented by the

author or by a narrator-protagonist, the ‘self’ should maintain a clearly defined attitude towards the characters and the events depicted. In this way, the reader can arrive at an appropriate conclusion with the guidance of this ‘self’” (Солижонов, 2013:62).

Numerous works in Uzbek literature adequately highlight the promotion of national identity, as well as the importance and necessity of integrating national upbringing into family relationships. In particular, the novella *Meros* by Nabi Jaloliddin serves as evidence supporting this perspective. The work demonstrates how ordinary customs and traditions within an Uzbek family are closely aligned with the principles of national upbringing. It also illustrates the role of parents within the family and their representation as role models for the younger generation. Furthermore, the relationships between parents and their children and grandchildren, as well as the interaction between a father-in-law and his daughter-in-law, are portrayed as being grounded in national values and traditions. In particular, the following episodes depicted in the work clearly demonstrate the distinctive features of Uzbek national upbringing.

- The traditional practice of daughters-in-law sweeping the street in Uzbek households early in the morning: “Women, particularly young daughters-in-law and the more agile girls, begin sprinkling water and sweeping the yard and street before dawn, while the men are leaving for the morning prayer.”

- The practice of daughters-in-law preparing water in an *obdasta* for family members in the morning: “Everything was in its usual place, as though waiting for him. Only his wife was absent. His heart felt even more desolate, and something seemed to catch in his throat. As he washed and dried his hands using the *obdasta*, he caught sight of his daughter-in-law near the kitchen.”

- The warm and considerate attitude of a father-in-law towards his daughter-in-law within the family: “– Refresh the tea, will you! The father gently admonished her: – Speak more quietly; you will wake the children. Just finish what you have in your cup.” (Jaloliddin, 2024).

Drabbles in contemporary world literature are no exception to this phenomenon. In particular, the promotion of moral and educational values in literary texts from both Eastern and Western countries can also be observed in drabbles, a relatively new and contemporary literary genre. Although almost all drabbles may appear to be written in simple and accessible language, they often convey profound meanings beneath their

concise form. Readers who engage with and analyse works belonging to this genre may arrive at their own conclusions based on their age, worldview, and cultural mentality; at the same time, these conclusions often carry significant educational and moral value.

For example, the English writer Allan Roberts has written a drabble entitled *A Drop of Water*. Through the image of a sparrow, the work conveys the idea that people should strive to do good and offer help to the best of their ability, regardless of the circumstances:

“The forest was on fire. The sparrow carried a drop of water in its beak, flew towards the forest, and then returned to the river. One of the animals, helplessly watching the forest burn, laughed and shouted:

— Hey, do you think you can save the forest with a single drop of water?

The sparrow replied:

— What else can I do? This is all I can do!” (Драбблар, 2018:6).

When analysing this drabble, particular attention should be paid to the image of the sparrow. The sparrow is capable of flying, which means that it has the opportunity to escape from any dangerous area. However, rather than abandoning its homeland in order to save its own life, it attempts to save its forest, unlike the stronger animals. The central idea of this drabble by A. Roberts is that, even in the most difficult circumstances, people can work together and contribute to saving the world.

Just as not all works of literature necessarily have positive endings, drabbles may also convey negative conclusions or address issues such as deception, betrayal, fraud, and the absence of adequate national upbringing within their broader context. This can be demonstrated through the drabble *Mehmon (The Guest)* by the Uzbek writer Alloma Hakimova, through which we can understand the role and significance of national upbringing in human life.

“— I knew that one day you would return!

He interpreted the woman’s broken smile in a different way:

— Thank you for waiting for me... my love! — He uttered the last words with some hesitation and difficulty.

— Who is it, darling?! — a cheerful voice called from inside.

— A beggar, — replied the woman with the broken smile” (Ibrohimova, 2020:130).

An analysis of this work by the Uzbek writer reveals that the themes of betrayal

and disloyalty are central to the narrative. It can also be observed that the protagonist does not embody the traditional values and moral upbringing typically associated with an Uzbek woman; in particular, the concept of national upbringing is largely absent from her character. Consequently, the reader is encouraged to draw an appropriate moral conclusion from the events depicted in the work. Although the drabble may not appeal to the reader at first glance, its underlying meaning encourages deeper reflection, critical analysis, and the drawing of meaningful conclusions.

CONCLUSION

Although the national characteristics of the protagonists depicted in Uzbek and English drabbles differ, commonalities can be observed in terms of universal human values. The purity of such concepts as mother, family, beloved, love, and loyalty is expressed through national representations in an existential form, while their ideological content serves to promote universal human values. The issues of moral and cultural upbringing addressed in these drabbles are shaped by the writers' worldviews, lifestyles, and cultural mentalities.

National upbringing occupies a prominent position in the texts examined in this study. In works addressing family, love, loyalty, poverty and psychological distress, representations of conduct are shaped by the writers' cultural contexts. These examples suggest that failures of moral responsibility can damage both individual relationships and the wider community. At the same time, the comparison identifies shared concerns with care, loyalty and the responsibility to help others. These findings apply to the selected texts and should not be generalised to entire national cultures without a broader corpus.

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