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O'ZBEK VA INGLIZ ADABIYOTIDA ONA TIMSOLI: QIYOSIY TADQIQOT

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Annotatsiya

Jahon adabiyotida ona timsoli eng muhim va universal obrazlardan biri hisoblanadi. O'zbek va ingliz adabiy an'analarida onalik fidoyilik, axloqiylik, hissiy qo'llab-quvvatlash hamda avlodlar davomiyligini ifodalaydi. Biroq onalik ramzining talqini madaniy va tarixiy kontekstlarga qarab farqlanadi. O'zbek adabiyotida ona ko'proq oila sha'ni va milliy qadriyatlarning muqaddas himoyachisi sifatida ideallashtiriladi, ingliz adabiyotida esa onalik psixologik realizm va hissiy murakkablik orqali tasvirlanadi. Ushbu maqolada O'tkir Hoshimovning Dunyoning Ishlari, Cho'lponning Kecha va Kunduz, Louisa May Alcottning Little Women hamda D. H. Lawrence'ning Sons and Lovers asarlaridagi ona timsoli qiyosiy tahlil qilinadi. Tadqiqot qiyosiy adabiy tahlil va matniy interpretatsiya usullariga asoslanadi. Natijalar shuni ko'rsatadiki, madaniy yondashuvlar turlicha bo'lishiga qaramay, har ikki adabiy an'anada onalik cheksiz muhabbat va hissiy bardoshlilik ramzi sifatida talqin qilinadi.

Kalit so'zlar: onalik, ramz, o'zbek adabiyoti, ingliz adabiyoti, qiyosiy adabiyotshunoslik, ona obrazi, fidoyilik, psixologik realizm, milliy o'zlik, oilaviy qadriyatlar.

ОБРАЗ МАТЕРИ В УЗБЕКСКОЙ И АНГЛИЙСКОЙ ЛИТЕРАТУРЕ: СРАВНИТЕЛЬНОЕ ИССЛЕДОВАНИЕ

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Аннотация

Образ матери является одним из самых важных и универсальных символов мировой литературы. В узбекской и английской литературных традициях материнство олицетворяет жертвенность, нравственность, эмоциональную поддержку и преемственность поколений. Однако интерпретация символики материнства различается в зависимости от культурного и исторического контекста. Узбекская литература, как правило, идеализирует мать как священную хранительницу семейной чести и национальной идентичности, тогда как английская литература часто рассматривает материнство через призму психологического реализма и эмоциональной сложности. В данной статье проводится сравнительный анализ символики матери в произведениях O'tkir Hoshimov Dunyoning Ishlari, Чулпана Кеча ва Kunduz, Луизы Мэй Олкотт Little Women и Д. Г. Лоуренса Sons and Lovers. Исследование основано на сравнительном литературоведческом анализе и текстуальной интерпретации. Результаты показывают, что, несмотря на культурные различия, обе литературные традиции изображают материнство как символ безусловной любви и эмоциональной стойкости.

Ключевые слова: материнство, символ, узбекская литература, английская литература, сравнительное литературоведение, образ матери, жертвенность, психологический реализм, национальная идентичность, семейные ценности.

THE SYMBOL OF MOTHER IN UZBEK AND ENGLISH LITERATURE: A COMPARATIVE STUDY

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Abstract

The symbol of the mother is one of the most important and universal images in world literature. In both Uzbek and English literary traditions, motherhood represents sacrifice, morality, emotional support, and continuity of generations. However, the interpretation of maternal symbolism differs according to cultural and historical contexts. Uzbek literature generally idealizes the mother as a sacred guardian of family honor and national identity, while English literature frequently explores motherhood through psychological realism and emotional complexity. This article comparatively analyzes maternal symbolism in O'tkir Hoshimov's Dunyoning Ishlari, Cho'lpon's Kecha va Kunduz, Louisa May Alcott's Little Women, and D. H. Lawrence's Sons and Lovers. The study uses comparative literary analysis and textual interpretation to identify similarities and differences in the literary representation of mothers. The findings

demonstrate that although cultural approaches differ, both traditions portray motherhood as a symbol of unconditional love and emotional endurance.

Keywords: motherhood, symbol, Uzbek literature, English literature, comparative literature, maternal image, sacrifice, psychological realism, national identity, family values.

The image of the mother occupies a special place in literature because it reflects not only family relationships but also moral ideals, cultural values, and national identity. Throughout literary history, mothers have symbolized love, sacrifice, patience, protection, and spiritual guidance. According to literary scholar Farangiz Obidova, “the mother image in Uzbek literature is closely connected with national spirituality and moral education.”[10]. In Uzbek literature, motherhood is traditionally viewed as sacred. Writers portray mothers as protectors of family honor and symbols of emotional endurance. O‘tkir Hoshimov especially emphasizes the moral greatness of ordinary Uzbek mothers. In *Dunyoning Ishlari*, maternal care is represented through everyday actions such as preparing bread, waiting for children, and giving blessings[7]. For example, Hoshimov writes:

“Onaning ko‘ngli bolasi bilan yashaydi.”(The soul of a mother lives with her child). This statement demonstrates how Uzbek literature associates motherhood with emotional self-sacrifice.

Similarly, Cho‘lpon’s *Kecha va Kunduz* presents mothers as symbols of suffering and social oppression during historical transformation. Literary critic Zoya Sarsenbaeva argues that Cho‘lpon uses female characters to symbolize “the pain of the nation under colonial and patriarchal pressure.”[12]

English literature approaches motherhood differently. English novelists frequently explore the emotional psychology of mothers and their personal struggles. Louisa May Alcott’s *Little Women* presents motherhood as emotional mentorship and moral education. Marmee encourages her daughters’ independence while maintaining family unity. For instance, Marmee tells Jo:

“Watch and pray, dear, never get tired of trying.”[5] This advice demonstrates maternal guidance through emotional understanding rather than authority.

D. H. Lawrence’s *Sons and Lovers* portrays motherhood through psychological realism. Mrs. Morel’s emotional dependence on her son Paul reveals the complexity of maternal influence. Literary critic Diana Holmes notes that Lawrence “transforms motherhood from an ideal into a psychological force shaping identity.”[8]

Thus, Uzbek literature tends to idealize motherhood spiritually, whereas English literature often humanizes motherhood psychologically.

Methods. This research applies comparative literary analysis, textual interpretation, and symbolic analysis. The study compares representations of motherhood in selected Uzbek and English novels.

Uzbek Literature

O‘tkir Hoshimov — *Dunyoning Ishlari*

Cho‘lpon — *Kecha va Kunduz*

The research methodology includes:

-close textual reading;

-symbolic interpretation;

-comparative literary analysis;

-cultural analysis.

English Literature

Louisa May Alcott — *Little Women*

D. H. Lawrence — *Sons and Lovers*

The study also uses secondary scholarly sources discussing maternal symbolism, gender studies, and comparative literature. According to comparative literature scholar Susan Bassnett, literary comparison helps reveal “how cultural identity shapes universal human experiences.”[3] Important passages, dialogues, and descriptions from the novels are examined to understand how motherhood functions symbolically in Eastern and Western literary traditions.

Results The Symbol of Mother in Uzbek Literature

1.1 Mother as Sacred Sacrifice in *Dunyoning Ishlari* O‘tkir Hoshimov’s *Dunyoning Ishlari* presents one of the most emotional maternal images in Uzbek literature. The mother symbolizes unconditional love, spiritual purity, patience, and sacrifice. Literary critic N. Muzaffarova notes that Hoshimov “raises the ordinary Uzbek mother to the level of sacred moral ideal.”[9] The writer uses simple domestic situations to reveal maternal greatness. The mother wakes early, works continuously, and hides her suffering to protect her children emotionally. For example: “Ona uchun bolaning baxti o‘zining baxtidan ustun edi.”[11] (“For a mother, her child’s happiness was more important than her own happiness.”) This sentence reflects traditional Uzbek cultural values where maternal sacrifice is

considered sacred. Another emotional scene describes the mother baking bread despite illness: “Qo‘llari qaltirasa ham tandinga non yopardi.” Bread symbolizes family unity, care, and emotional warmth in Uzbek culture. Literary researcher Hurmatoy Jo‘raqulova states that bread in Uzbek literature often symbolizes “maternal blessing and spiritual protection.”[8] The concept of “mother’s blessing” (“ona duosi”) also appears repeatedly: “Onamning duosi meni har qanday balodan asraydiganday tuyulardi.”¹³ (my mother’s duas seem to protect me from harm) Here, maternal blessing symbolizes divine protection and emotional security.

Symbolic Meanings in the Novel

Bread	Care and sacrifice
Mother’s blessing	Spiritual protection
Waiting at night	Endless devotion
Silence	Emotional endurance

Thus, motherhood becomes not only a personal role but also a representation of Uzbek national morality.

1.2 Motherhood and National Suffering in *Kecha va Kunduz*

Cho‘lpon’s *Kecha va Kunduz* portrays mothers within the difficult social conditions of colonial Turkestan. Unlike Hoshimov’s nostalgic tone, Cho‘lpon presents motherhood through suffering, oppression, and social inequality. Women in the novel experience: poverty, patriarchal restrictions, emotional suffering, limited freedom.

For example: “Ayolning ko‘zidagi yosh yuragidagi alamni yashira olmasdi.” The hidden tears symbolize silent emotional suffering. Another important passage states: “Ayol oilasi uchun yashardi, lekin jamiyat unga erkinlik bermasdi.” Here, motherhood becomes connected with social injustice. Scholar Zilola Ayitboyeva argues that Cho‘lpon’s female characters symbolize “the suffering and silence of the colonized nation.”[1] Therefore, mothers in the novel represent not only family tragedy but also national tragedy.

Comparison Between Uzbek Novels

Aspect	<i>Dunyoning Ishlari</i>	<i>Kecha va Kunduz</i>
Main Symbolism	Sacred motherhood	Oppressed motherhood
Emotional Tone	Warm and nostalgic	Tragic and critical
Main Focus	Family morality	Social injustice
Maternal Role	Spiritual protector	Victim and survivor

Both novels emphasize sacrifice, but Cho‘lpon focuses more on social criticism.

2. The Symbol of Mother in English Literature

2.1 Moral Motherhood in *Little Women*

Louisa May Alcott’s *Little Women* portrays Marmee as a wise and compassionate mother. Unlike traditional Uzbek maternal figures, Marmee encourages individuality and emotional openness. For example, when Jo struggles with anger, Marmee admits: “I am angry nearly every day of my life, Jo.” This confession humanizes motherhood because Marmee openly acknowledges personal weakness. Another important scene occurs during the family’s poverty: “We can make our little sacrifices for one another.” Sacrifice becomes central to maternal morality in the novel. Scholar Sarah Elbert argues that Marmee represents “domestic feminism,” balancing traditional motherhood with female independence.

Marmee also provides emotional comfort: “Don’t try to carry your burdens alone.” Unlike many Uzbek mothers who silently endure emotions, Marmee encourages open communication.

Symbolic Meanings in the Novel

Symbol	Meaning
Warm home	Emotional security
Conversation	Emotional openness

Symbol	Meaning
<i>Sacrifice</i>	<i>Family love</i>
<i>Guidance</i>	<i>Moral education</i>

Thus, motherhood in *Little Women* combines affection, morality, and individuality.

2.2 Psychological Motherhood in *Sons and Lovers* D. H. Lawrence's *Sons and Lovers* presents motherhood through psychological realism. Mrs. Morel becomes emotionally attached to her son Paul after her unhappy marriage. Lawrence writes:

"His mother was the central point of his life."²⁴ This statement demonstrates emotional dependence. Another passage states:

"No other woman could take her place."²⁵

Mrs. Morel unconsciously prevents Paul from developing emotional independence. Scholar Judith Ruderman explains that Lawrence portrays motherhood as "a powerful emotional force capable of nurturing and controlling simultaneously."²⁶ Unlike idealized Uzbek mothers, Mrs. Morel experiences:

- jealousy,
- frustration,
- emotional possessiveness,
- psychological conflict.

Symbolic Meanings in the Novel

Symbol	Meaning
<i>Emotional attachment</i>	<i>Dependence</i>
<i>Family conflict</i>	<i>Psychological tension</i>
<i>Possessive love</i>	<i>Emotional control</i>
<i>Mother-son bond</i>	<i>Identity formation</i>

Thus, English literature portrays motherhood more realistically and psychologically.

Discussion The comparative analysis demonstrates both similarities and differences between Uzbek and English literary traditions. There are some similarities in two literatures. Both traditions portray mothers as:

- protectors,
- moral educators,
- emotional supporters,
- symbols of sacrifice.

For example, both Hoshimov's mother and Marmee prioritize their children's happiness above personal comfort. Both literatures also connect motherhood with emotional endurance and moral guidance. Moreover, both have differences: Uzbek literature often idealizes mothers spiritually. For example: "Onaning duosi farzandni asraydi."

English literature humanizes mothers through emotional complexity. Lawrence portrays Mrs. Morel as emotionally conflicted and psychologically dependent. Uzbek mothers symbolize:

- national traditions,
- family honor,
- collective morality.

English mothers often struggle with:

- personal identity,
- emotional frustration,
- individuality.

Scholar Susan Bassnett explains that Western literature frequently emphasizes "individual psychological experience," while Eastern literature focuses more on collective values.

Conclusion The symbol of the mother remains one of the most universal, enduring, and emotionally powerful literary images in both Uzbek and English literature. This study has demonstrated that motherhood functions not merely as a family role but as a complex cultural and symbolic phenomenon that reflects the values, beliefs, and historical experiences of different societies. Through comparative analysis of O'tkir Hoshimov's *Dunyoning Ishlari*, Cho'lpon's *Kecha va Kunduz*, Louisa May Alcott's *Little Women*, and D. H. Lawrence's *Sons and Lovers*, it becomes evident that maternal

imagery serves as an important vehicle for expressing both personal emotions and broader social concerns.

Uzbek literature generally portrays mothers as sacred figures who embody moral purity, patience, self-sacrifice, and spiritual strength. Maternal characters symbolize family unity, national traditions, and ethical values, often representing the moral foundation of society. In Hoshimov's works, the mother becomes a symbol of unconditional love and spiritual protection, while in Cho'lpon's novel motherhood is connected with national suffering and social injustice, reflecting the hardships faced by women during periods of historical transformation.

In contrast, English literature presents motherhood through a more individualized and psychological perspective. Alcott's *Marmee* combines maternal care with moral guidance and emotional openness, encouraging personal growth and independence. Lawrence's *Mrs. Morel* reveals the psychological complexities of motherhood, illustrating how maternal love can simultaneously nurture, influence, and constrain individual identity. These portrayals demonstrate the Western literary tendency to explore the inner emotional world of both mothers and their children.

Despite these cultural differences, both literary traditions share important common features. Mothers are consistently represented as protectors, educators, sources of emotional support, and symbols of devotion. Their sacrifices contribute to the moral development of future generations, highlighting the universal significance of maternal love across cultures. The comparison also reveals that literature reflects society's understanding of gender roles, family relationships, and human values through maternal imagery.

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