

THE ARTISTIC UNIQUENESS OF THE CONCEPT OF "FAMILY" IN AMERICAN AND UZBEK LITERATURE

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Abstract:

This article examines the artistic depiction of the concept of “family” in American and Uzbek literature. It focuses on Nathaniel Hawthorne’s novel "The Scarlet Letter" and Abdulla Qodiriy’s "O‘tkan kunlar". While both authors portray family as a central element of society, their literary treatment differs due to historical, moral, and cultural factors. Hawthorne critiques religious rigidity and moral hypocrisy through a disjointed family structure, while Qodiriy presents family as a harmonious and transformative force rooted in tradition and national awakening. This comparative analysis illustrates how literature can reflect, question, and shape societal attitudes toward family, morality, and gender roles.

Keywords: Family, morality, literature, cultural values, Hawthorne, Qodiriy, American literature, Uzbek literature, tradition, social critique

The concept of 'family' has long been a central theme in world literature. It serves not only as a social institution but also as a mirror of humanity, ethics, and national identity. In American and Uzbek literary traditions, the family motif emerges in diverse forms. Nathaniel Hawthorne’s "The Scarlet Letter" presents family under the scrutiny of religious and societal judgment, while Abdulla Qodiriy’s "O‘tkan kunlar" portrays it as a symbol of national pride and ethical transformation. This article offers a comparative analysis of these two works, exploring their distinct artistic treatments of the family concept.

In "The Scarlet Letter", Nathaniel Hawthorne delves into the fragile nature of family through the tragic tale of Hester Prynne. Cast out by her Puritan community for bearing an illegitimate child, Hester becomes both a symbol of sin and silent

strength. Hawthorne's portrayal of family is deeply rooted in individual isolation and moral judgment. Although Hester's biological family—her bond with her daughter Pearl—survives social condemnation, the absence of a traditional paternal figure (Dimmesdale's hidden identity) creates a fragmented family unit. Through this, Hawthorne critiques the rigid morality of 17th-century Puritan society and highlights how institutional religion and social norms disfigure the natural bonds of love, loyalty, and kinship.

In contrast, Abdulla Qodiriy's "O'tkan kunlar" depicts the family as a cornerstone of societal and national identity. The novel follows the love story of Otabek and Kumush, emphasizing the importance of marriage not only as a personal union but as a social contract laden with cultural expectations. Unlike Hawthorne's emotionally isolated characters, Qodiriy's protagonists are bound by traditional values, extended family ties, and the socio-political dynamics of 19th-century Turkestan. While challenges to love and marriage do arise—often due to class or societal constraints—the family remains a respected and necessary institution. Through Otabek's moral integrity and Kumush's devotion, Qodiriy presents an idealized image of a harmonious family that bridges tradition and modernity.

The artistic uniqueness lies in how both authors reflect their society's evolving values. Hawthorne questions the legitimacy of a family formed under moral judgment, while Qodiriy envisions family as a foundation for future national progress. Hawthorne's family is marked by secrecy, guilt, and individual resilience; Qodiriy's is shaped by communal responsibility, mutual respect, and the moral awakening of society.

In analyzing Hawthorne's and Qodiriy's literary works, it becomes evident that the concept of family, though universal in its presence, diverges significantly in its artistic treatment. Hawthorne uses the motif of family to critique hypocrisy and social rigidity in early American society, while Qodiriy celebrates it as a transformative cultural force in Uzbek society. These literary reflections not only provide insight into the historical and moral fabric of their respective cultures but also highlight the enduring relevance of the family in shaping identity and moral

values. The comparative lens underlines that while cultural frameworks differ, literature remains a powerful medium to question, reimagine, and affirm the meaning of family.

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