

A Comparison of The Features Forming Realistic Literature as A National and Cultural Heritage: Based on English And Uzbek Classical Realism of the 19th–20th Centuries

Khodjayeva Shoir Bekbergenovna

Lecturer at Urgench Innovation University, Uzbekistan

Received: 20 April 2026; **Accepted:** 16 May 2026; **Published:** 10 June 2026

Abstract: This article examines the comparative features of English and Uzbek classical realism of the nineteenth and twentieth centuries as literary systems that formed and preserved national and cultural heritage. The study focuses on the ways in which realistic literature reflected social reality, moral values, historical change, national consciousness, and the everyday life of ordinary people. English realism is considered through the works of such writers as Charles Dickens, William Makepeace Thackeray, George Eliot, Thomas Hardy and others, while Uzbek classical realism is analyzed through the literary heritage of Abdulla Qodiriy, Cholpon, Fitrat, Oybek, Gafur Gulom and other representatives of modern Uzbek literature. The article reveals that both literary traditions used realism not only as a method of artistic representation, but also as a means of preserving collective memory, criticizing social injustice, depicting moral conflicts and strengthening national identity. At the same time, the comparison shows that English realism developed mainly in the context of industrialization, urbanization and class contradictions, whereas Uzbek realism was closely connected with enlightenment, national awakening, colonial experience and the transformation of traditional society. The results of the research demonstrate that realistic literature becomes a form of national-cultural heritage when it reflects the historical experience of a people, embodies their moral ideals and preserves the living image of social life in artistic form.

Keywords: Realism, national-cultural heritage, English literature, Uzbek literature, classical realism, social reality, national consciousness, literary comparison, nineteenth century, twentieth century.

Introduction: Realistic literature occupies a special place in the history of world literature because it brings artistic creation closer to the real life of society, to the fate of ordinary people and to the moral contradictions of a particular historical period. Realism is not limited to the simple recording of external facts. It is a complex artistic method that seeks to reveal the inner logic of social relations, the spiritual world of the individual and the relationship between a person and the historical environment. For this reason, realistic literature often becomes one of the most reliable forms of national and cultural memory. Through realistic works, the reader observes not only separate human destinies, but also the character of an epoch, the structure of social life, the ideals of a nation and the contradictions of cultural

development.

The nineteenth century was the period in which English realism reached a high level of artistic maturity. The rapid growth of industry, the expansion of cities, the strengthening of capitalist relations and the deepening of class inequality created a wide social background for the realistic novel. English realist writers depicted factories, schools, courts, workhouses, provincial towns, family conflicts, moral hypocrisy and the difficult life of the poor. Their works reflected the transformation of English society and preserved many features of Victorian culture. In this sense, English realism became a literary archive of social experience and cultural consciousness.

Uzbek classical realism developed under different historical conditions. In the late nineteenth and early twentieth centuries, Uzbek society experienced the influence of colonial rule, the crisis of traditional institutions, the rise of Jadid enlightenment, the struggle for education and cultural renewal, and later the complex ideological transformations of the Soviet period. Uzbek realist writers turned to the life of the people, national traditions, family relations, social injustice, women's fate, ignorance, enlightenment and the moral problems of society. They created artistic images that expressed the spiritual condition of the nation in a period of transition. Therefore, Uzbek realism also performed the function of preserving national and cultural heritage, although its historical and ideological basis differed from that of English realism.

The relevance of this research is determined by the need to study realistic literature not only as an aesthetic phenomenon, but also as a cultural mechanism that preserves national identity. The comparison of English and Uzbek classical realism makes it possible to identify both universal and specific features of realistic representation. The purpose of this article is to analyze the literary features through which English and Uzbek realism formed national and cultural heritage in the nineteenth and twentieth centuries.

The research is based on comparative-historical, typological and cultural-literary methods. The comparative-historical method makes it possible to examine English and Uzbek realism in connection with their social and historical contexts. This approach allows one to understand why English realism focused strongly on industrial society, class hierarchy and urban problems, while Uzbek realism paid special attention to national awakening, enlightenment, traditional life and the transformation of moral values. The typological method is used to identify similar artistic features in both literatures, such as the depiction of ordinary people, the representation of social conflict, the use of national character, the criticism of injustice and the connection between individual fate and social environment. The cultural-literary method helps to interpret realistic texts as carriers of national memory, moral values and cultural experience.

The research material includes selected works of English realist writers of the nineteenth century and Uzbek realist writers of the late nineteenth and twentieth centuries. In English literature, the analysis relies on the works of Charles Dickens, William Makepeace Thackeray, George Eliot and Thomas Hardy, whose novels demonstrate the most important features of classical realism. In Uzbek literature, attention is given to the works of Abdulla Qodiriy,

Cholpon, Fitrat, Oybek and Gafur Gulom, whose prose and literary activity played a major role in the development of national realistic writing. The article does not aim to provide a complete analysis of all works by these authors, but focuses on the common and distinctive features that reveal realism as a form of national and cultural heritage.

The comparison of English and Uzbek classical realism shows that both literary traditions are united by the desire to depict life in its social, moral and historical complexity. In English realism, the individual is often shown as a person shaped by class relations, economic pressure, family education and social institutions. Dickens's heroes, for example, usually exist within a society where poverty, injustice and moral cruelty influence human destiny from childhood. The artistic power of Dickens lies in the fact that he presents social institutions not as abstract systems, but as living environments that affect the human heart. Schools, courts, prisons and workhouses in his novels become symbols of the moral condition of society. Through this method, English realism transforms social criticism into cultural memory.

In Uzbek realism, the individual is also depicted in close connection with the surrounding environment, but this environment is often defined by national customs, family traditions, religious views, colonial pressure and the struggle between ignorance and enlightenment. Abdulla Qodiriy's novels created a new model of Uzbek realistic prose by combining historical memory with the problems of national identity. In "O'tkan kunlar" and "Mehrobdan chayon", historical events and personal destinies are presented through the moral conflicts of society. The writer shows that the tragedy of the individual is inseparable from the spiritual condition of the nation. This feature makes Uzbek realism an important means of preserving historical consciousness.

One of the main features forming realistic literature as national-cultural heritage is the depiction of everyday life. English realist writers paid great attention to domestic space, work, education, social behavior, speech patterns and material details. These elements do not serve only decorative purposes. They create a full image of national life and reveal the structure of society. In the novels of George Eliot, provincial life becomes a moral and intellectual field in which human character is tested. The small town, family relations, religious atmosphere and social expectations become important components of English cultural identity.

In Uzbek realism, everyday life also plays a central role, but its national coloring is expressed through mahalla relations, family hierarchy, customs, wedding and

mourning rituals, market life, traditional education, speech etiquette and moral obligations. Uzbek realist writers used these details to show the cultural environment in which characters live and make moral choices. The value of such representation lies in the fact that it preserves the living image of national life in artistic form. Through the description of clothing, houses, ceremonies, conversations and social relations, Uzbek realism becomes a source for understanding the mentality and cultural memory of the people.

Another important result of the comparison is that both English and Uzbek realism are connected with moral criticism. English realism criticizes hypocrisy, greed, selfishness, social indifference and the moral consequences of capitalism. Thackeray's "Vanity Fair" presents society as a world of ambition and false values, where human relations are often determined by status and material interest. Hardy's novels reveal the tragic conflict between individual desire and the rigid laws of social life. In these works, realism performs the function of moral diagnosis.

Uzbek realism also has a strong moral-critical direction. It criticizes ignorance, social backwardness, injustice, gender inequality, spiritual narrowness and the loss of human dignity. The works of Jadid writers show that literature must awaken society and lead it toward enlightenment. Fitrat and Cholpon considered literature not only a form of artistic expression, but also a means of cultural renewal. Their realistic and romantic-realistic works reflect the pain of a nation seeking freedom, education and self-awareness. In this sense, Uzbek realism became closely connected with the idea of national revival.

The study also reveals that realistic literature forms national heritage through character creation. English realism created a gallery of socially and psychologically convincing characters. These characters are not isolated from their environment; they are products and critics of their time. Oliver Twist, David Copperfield, Becky Sharp, Dorothea Brooke and Tess are not only literary figures, but also cultural symbols that express the problems of childhood, ambition, moral search, gender inequality and social injustice. Their artistic life continues because they embody the moral questions of English society.

Uzbek realism also produced characters that became part of national cultural consciousness. Otabek and Kumush, Anvar and Ra'no, Yo'lchi and Gulnor, as well as many other figures in Uzbek prose, represent not only individual destinies but also the cultural and moral world of the nation. Through these characters, readers understand the conflicts between love and duty, tradition and renewal, justice and oppression, personal

happiness and social responsibility. The formation of such characters shows that Uzbek realism successfully transformed national experience into artistic images of lasting value.

The similarities between English and Uzbek classical realism are connected with the general nature of the realist method. Both traditions seek truthfulness, social concreteness, psychological motivation and moral depth. Both literatures show that human destiny cannot be understood without social context. In both cases, realism becomes a bridge between literature and life, between individual experience and collective memory. This is why realistic works often remain important for later generations. They preserve not only aesthetic value, but also information about the historical way of life, social relations and moral ideals of a people.

At the same time, the differences between English and Uzbek realism are equally important. English realism developed in a society where industrial capitalism had already created new social classes, urban poverty and institutional contradictions. Therefore, English realist prose often focuses on the city, the factory, the legal system, the school, the workhouse and the family as social institutions. Its main conflict is frequently connected with class inequality, social mobility and the moral consequences of economic relations. The English realist novel is broad in composition and often presents a wide panorama of society.

Uzbek realism developed in a context where the problem of national self-awareness was especially acute. The main contradiction in Uzbek realism was not only between rich and poor or individual and society, but also between enlightenment and ignorance, national identity and colonial dependence, tradition and modernization. For this reason, Uzbek realist works often contain a strong educational and reformist spirit. The writer appears not only as an observer of reality, but also as a moral guide who wants to awaken society. This feature gives Uzbek realism a special national function.

The role of language is also significant in forming realistic literature as heritage. English realist writers used different social dialects, speech styles and narrative tones to represent the diversity of society. Dickens's language, for instance, reflects both humor and tragedy, both social satire and emotional compassion. Uzbek realist writers, in turn, used the richness of the Uzbek language, national idioms, proverbs, forms of address and culturally marked expressions to create authenticity. The realistic text thus becomes a linguistic monument that preserves national speech culture.

Another point of comparison is the treatment of history. English realism often deals with contemporary social life, although some writers also turn to the past. Its main strength lies in the representation of the present as history in the making. Uzbek realism, especially in Abdulla Qodiriy's works, often uses historical material to discuss national destiny. The past is not presented as a distant and dead period, but as a source for understanding the present. This connection between history and modern consciousness is one of the most important features of Uzbek classical realism.

The female image also reveals important aspects of national-cultural heritage. In English realism, female characters often expose the limits imposed by class, marriage, property and social morality. George Eliot and Thomas Hardy, in particular, paid deep attention to women's intellectual and emotional lives. In Uzbek realism, the fate of women becomes a major indicator of social justice and cultural development. The images of Kumush, Ra'no and Gulnor show how women's destiny is connected with family, tradition, morality and social change. Through these images, Uzbek realism raises questions about dignity, freedom and human value.

The comparison also proves that realism does not mean mechanical copying of reality. Both English and Uzbek writers selected, organized and artistically transformed life material. Their works are realistic because they reveal the inner truth of life, not because they simply reproduce external details. The realistic method combines observation with artistic generalization. Therefore, realistic literature becomes national heritage when it creates images that remain meaningful beyond their immediate historical context.

English and Uzbek classical realism of the nineteenth and twentieth centuries demonstrate that realistic literature is one of the most effective artistic forms for preserving and expressing national-cultural heritage. Although these two traditions developed in different historical conditions, they share a common aim: to reveal the truth of human life through social reality, moral conflict and psychologically convincing characters. English realism formed cultural heritage by depicting industrial society, class contradictions, urban life and moral problems of Victorian England. Uzbek realism formed national heritage by portraying the life of the people, the struggle for enlightenment, the transformation of traditional society, historical memory and national identity.

The comparative analysis shows that realism becomes a cultural value when it reflects the living experience of a nation and transforms this experience into artistic form. The works of Dickens, Thackeray, Eliot and Hardy

preserve the moral and social atmosphere of English society, while the works of Qodiriy, Cholpon, Fitrat, Oybek and Gafur Gulom preserve the spiritual world, historical memory and national consciousness of the Uzbek people. Both literary traditions prove that the realistic method is capable of uniting social analysis, moral evaluation and aesthetic expression.

Thus, the features forming realistic literature as national-cultural heritage include truthful depiction of life, social criticism, psychological depth, national character, everyday cultural detail, linguistic authenticity, historical consciousness and moral responsibility. These features make English and Uzbek classical realism not only important literary phenomena, but also lasting cultural sources that help later generations understand the past, evaluate the present and preserve the spiritual values of their people.

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