

THE EXPRESSIVE ESSENCE OF REVITALIZATION IN ENGLISH AND UZBEK FICTION

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Abstract: Revitalization is a persistent and transformative motif in global literature. This paper explores how English and Uzbek fiction express the theme of revitalization—through personal, societal, and cultural rebirth. By comparing narrative techniques, symbolic language, and thematic focus in selected works by authors such as Charles Dickens, Charlotte Brontë, Abdulla Qodiriy, and Hamid Ismailov, this study reveals both shared and divergent ways that revitalization operates as an expressive and identity-defining force.

Keywords: essence, fiction, language, focus, metaphor, narrative, cultural, value, moral, literature, tradition, expressive.

1. Introduction: Revitalization as a Literary Theme

Revitalization—renewal, rebirth, or reawakening—is one of literature’s most enduring motifs. From ancient epics to postmodern fiction, authors have long been fascinated by the processes of transformation, recovery, and inner awakening. This theme often serves as both a personal and collective metaphor for overcoming crisis, reclaiming identity, or returning to lost values.

In English fiction, revitalization is commonly tied to personal growth or moral reformation. In contrast, Uzbek fiction tends to approach revitalization through cultural memory, collective values, and spiritual endurance. While shaped by different cultural histories, both literary traditions explore the potential of renewal as a narrative arc and expressive mode.

This article will examine how revitalization is portrayed in English and Uzbek fiction, highlighting stylistic techniques, symbolic frameworks, and thematic interpretations that express the desire for inner and social transformation.

Revitalization in English Fiction: A Personal and Moral Awakening

English literature has long featured characters who undergo moral and emotional revitalization. These characters often begin in a state of emotional detachment, social alienation, or spiritual decline and undergo a journey toward inner growth.

One of the clearest expressions of revitalization in English fiction occurs in **Charles Dickens' *A Christmas Carol* (1843)**. Ebenezer Scrooge begins the narrative as a misanthropic miser. His transformation is not merely emotional, but also symbolic—a renewal of compassion, generosity, and human connection. Dickens uses the supernatural (the three spirits) as a narrative device to facilitate this rebirth:

“I will honour Christmas in my heart, and try to keep it all the year.”

Similarly, **Charlotte Brontë's *Jane Eyre* (1847)** offers a psychological and feminist revitalization. Jane emerges from trauma and marginalization with a strong sense of self and moral autonomy:

“I am no bird; and no net ensnares me: I am a free human being with an independent will.”

Here, revitalization is presented not as a return to societal norms, but as a reclamation of personal dignity and selfhood—especially significant in a patriarchal context.

In the 20th and 21st centuries, English authors continue to explore revitalization amid disillusionment. In **Ian McEwan's *Atonement* (2001)**, the character Briony seeks moral renewal through fiction after a life-altering mistake. She attempts to “atone” through narrative reconstruction, suggesting that literature itself becomes a medium of revitalization.

Zadie Smith's *White Teeth* (2000) illustrates cultural revitalization in a postcolonial context. Set in multicultural London, the novel explores how characters navigate fractured identities to rebuild cultural continuity:

“Every moment happens twice: inside and outside, and they are two different histories.”

Here, revitalization involves reconciling inherited trauma with the possibilities of hybrid identity, thereby creating a new cultural synthesis.

Revitalization in Uzbek Fiction: Cultural Memory and Spiritual Awakening

Uzbek fiction, shaped by Central Asian traditions, oral epics, and Soviet/post-Soviet history, approaches revitalization as a collective process. It often involves the rediscovery of moral values, national identity, or cultural spirituality.

Abdulla Qodiriy's *O'tkan kunlar* ("Days Gone By", 1926) is a pioneering historical novel that presents revitalization as a fusion of tradition and reform. Otabek, the protagonist, symbolizes the emerging Uzbek intelligentsia that seeks ethical renewal within the framework of Islamic values and social progress:

“Otabekning yuragi qattiq siqildi, ammo u bilardi: haqiqat vaadolat yo‘lidagi kurash abadiydir.”

This quote shows Otabek’s realization that societal revitalization is rooted in moral struggle—a perspective deeply reflective of Qodiriy’s vision of a future Uzbekistan.

During and after the Soviet era, Uzbek writers often used fiction as a medium of resistance, preservation, and cultural revival.

Chingiz Aitmatov, though Kyrgyz, is essential to Uzbek literary consciousness. In *The Day Lasts More Than a Hundred Years* (1980), he blends folklore and science fiction to show how spiritual truths can survive even in an age of technological alienation:

“Man is not only a biological being, but also a historical and moral one.”

Hamid Ismailov’s *The Railway* (2006) presents a symbolic geography where the village of Gilas becomes a microcosm of Soviet multiculturalism. The railway itself represents both the trauma and the lifeblood of the region’s identity:

“The railway runs through the heart of the country like a scar—but also like a vein, keeping it alive.”

Isajon Sulton, in novels like *Dunyoning ishlari*, uses introspective characters to depict the loss of moral values in a post-ideological society—and their subsequent spiritual reawakening.

Both English and Uzbek fiction use a variety of techniques to express revitalization, though their tools often reflect their cultural traditions.

English writers frequently use:

- **Interior monologue** (stream of consciousness in Woolf, Joyce)
- **Natural symbolism** (seasons, landscapes)
- **Gothic or spiritual devices** (ghosts, visions)

These strategies allow for introspective, individual transformation narratives.

Uzbek fiction employs:

- **Folkloric elements** (dervishes, spiritual journeys)
- **Sufi motifs** (metaphors of light, heart, truth)
- **Allegorical structures** (characters representing moral archetypes)

The use of historical and mythical references serves not only to revitalize the plot, but also to preserve cultural memory.

Revitalization aligns with concepts in **postcolonial theory**, **Jungian archetypes**, and **Bakhtin's chronotope**.

- From a **postcolonial perspective**, revitalization represents the reclaiming of suppressed voices.
- In **Jungian psychology**, it corresponds with the process of individuation—the integration of self.
- In **Bakhtin's terms**, time and space in revitalization narratives often reflect **liminal spaces** (thresholds of change)—e.g., Scrooge's supernatural nights or Ismailov's border villages.

Conclusion: A Shared Human Narrative of Renewal

Revitalization in English and Uzbek fiction offers a bridge between cultures—each reflecting unique historical circumstances, yet converging in their portrayal of resilience and rebirth. While English literature tends to foreground the individual's internal journey, Uzbek literature embeds revitalization within collective memory and national identity.

In both traditions, fiction serves as a mirror and a catalyst for renewal. Whether through moral redemption, cultural reawakening, or spiritual insight, the expressive power of revitalization continues to shape the human experience of literature.

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