



THE NATIONAL WORLDVIEW IN THE TRADITIONS OF RUSSIAN AND UZBEK CHILDREN'S LITERATURE

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Abstract

Children's literature plays a crucial role in shaping cultural identity, moral consciousness, and social values in younger generations. This article examines the representation of the national worldview in the traditions of Russian and Uzbek children's literature from a linguocultural and comparative perspective and analyzes how national worldviews are reflected through thematic structures, symbolic imagery, folklore motifs, character systems, and culturally marked linguistic units in both literary traditions. Special attention is given to the depiction of family values, attitudes toward nature, collective and individual identity, and ethical ideals. By comparing Russian and Uzbek children's texts, the research identifies both universal elements of childhood representation and culturally specific models rooted in historical, social, and spiritual contexts.

Keywords: National worldview, children's literature, Russian literature, Uzbek literature, linguocultural analysis, cultural identity, folklore motifs, moral values, comparative literature, cultural transmission.

Introduction

The concept of the national worldview occupies a central place in contemporary literary and cultural studies, particularly in the analysis of children's literature, where cultural values, moral norms, and collective memory are transmitted to younger generations. In Russian and Uzbek children's literary traditions, the national worldview is reflected not only through сюжет and imagery, but also through linguistic choices, symbolic systems, folklore elements, and representations of social and family structures. Therefore, the study of the



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national world picture in Russian and Uzbek children's literature provides valuable insight into how cultural identity is constructed and preserved through literary discourse.

Children's literature performs a formative function: it shapes a child's perception of reality, instills ethical principles, and introduces models of social behavior. As scholars of cultural semiotics emphasize, literary texts for children often encode culturally specific concepts of nature, community, heroism, morality, and spirituality. In Russian children's literature, the national worldview is frequently expressed through themes of collective solidarity, moral испытание (trial), and the relationship between the individual and society. In Uzbek children's literature, the national picture of the world is deeply rooted in traditional values such as respect for elders, family cohesion, hospitality, and harmony with nature, often drawing on folklore and oral storytelling traditions.

Literature review

From a linguocultural perspective, the national worldview manifests itself in culturally marked vocabulary, proverbs, mythological motifs, and symbolic imagery. The comparative analysis of Russian and Uzbek children's texts reveals both universal patterns of childhood representation and distinctive cultural models shaped by historical, religious, and socio-cultural contexts. Thus, examining the national world picture within these two literary traditions allows us to explore how language and narrative function as instruments of cultural transmission and identity formation in children's literature.

Several prominent representatives of Uzbek children's prose, including People's Writers of Uzbekistan such as Kh. To'xtaboev, A. Obidjon, F. Musajonov, and L. Mahmudov, have had their works translated into Russian. The wide readership enjoyed by Khudoyberdi To'xtaboev's works is largely due to the significant contribution of the translator Ervin Umarov. Many of the writer's books were published in Russian under the titles "Верхом на жёлтом диве" (Riding the Yellow Giant), "Конец жёлтого дива" (The Golden Ransom), "Золотой выкуп", «Золотая голова мстителя» (The Golden Head of the Avenger), "Свет в заброшенном доме" (Light in the Abandoned House)[2]. It is important to emphasize that Ervin Umarov managed to convey the unique features of Uzbek



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life and national color with remarkable accuracy, selecting contextually appropriate language and preserving the semantic integrity of the original texts to a great extent.

For instance, in Khudoyberdi To‘xtaboev’s works such as *“Riding the Yellow Giant,”* the narrative often combines adventure with moral instruction. While humor and fantasy are present, the underlying message reinforces courage, honesty, and respect for social norms[3]. The child protagonist learns through experience, but always within a moral framework shaped by traditional values.

The dissemination of the works of the beloved Uzbek children’s writer and poet Anvar Obidjon among readers of neighboring cultures has also been made possible through the efforts of translators such as Z. Tumanova, R. Azimova, L. Samoylova, and Kh. Ismoilova. Nearly ten of the author’s works were included in the collection published in Russian under the title *“Грозный Мешпалван»*[4]. In Anvar Obidjon’s children’s poetry and prose, folkloric humor and allegory are central devices. His characters frequently embody traits admired in Uzbek culture—resourcefulness, politeness, and respect for community elders. The narrative voice often incorporates proverbs or culturally specific metaphors, reinforcing national identity through language.

In addition, several works by other representatives of Uzbek children’s literature, including F. Musajonov and L. Mahmudov, have been translated into Russian. Mahmudov’s books *“Дневник, письмо, первоклассница”*, (Diary, Letter, First-Grade Girl) and *“Приключения лентяев”* (Adventures of the Lazy Ones) contain a number of his short stories and novellas. Translators such as F. Kamalova, E. Umarov, and P. Shufal made substantial contributions to these publications.

With regard to the translation of foreign works from Russian into Uzbek, it is encouraging that contemporary Uzbekistan has highly qualified translators such as I. G‘afurov, J. Kamol, N. Otaboev, A. Fayzulla, and M. Ahmad. Nevertheless, it remains a challenge that there are relatively few young translators entering the field of literary translation. In particular, there is a noticeable shortage of skilled translators capable of rendering Uzbek literary works into Russian with a high level of artistic mastery.

The translation of the finest works of Eastern literature from Arabic and Persian constituted one important direction in the development of children’s literary



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translation. Another major direction was the adaptation of Western literature, particularly Russian literary works, into Uzbek. The fables of I. A. Krylov, A. S. Pushkin's "*The Tale of the Fisherman and the Fish*," as well as several stories and fairy tales by K. D. Ushinsky and L. N. Tolstoy, were translated during this period and included in primers and reading textbooks for the newly established modern schools.

Through translation, local authors were able to master more fully the distinctive features of realistic children's literature. As a result, a group of writers specializing in literature for children gradually emerged, contributing to the formation and development of a national tradition of children's writing.

The concept of the national worldview in children's literature reflects how a particular culture interprets reality, social relations, morality, and the place of the individual within society. In both Russian and Uzbek literary traditions, children's prose and poetry function not only as artistic texts but also as mechanisms of cultural transmission. Through narrative patterns, imagery, folklore motifs, and character construction, children's literature introduces young readers to culturally specific models of thinking and behavior.

Uzbek children's literature, deeply influenced by oral folklore, epic traditions, and Islamic ethical values, reflects a worldview centered on family cohesion, respect for elders, hospitality, and harmony with nature. The national identity is embedded in culturally marked vocabulary, proverbs, and traditional imagery.

Research Methodology

The study of the national worldview in the traditions of Russian and Uzbek children's literature is conducted within an interdisciplinary framework that integrates comparative literary analysis, linguocultural studies, and elements of semiotic and discourse analysis. The research aims to identify how cultural identity, moral values, and collective memory are constructed and transmitted through children's literary texts in both traditions. This methodological approach ensures a comprehensive examination of how national worldviews are



Results and Discussion

Uzbek children's texts also emphasize intergenerational continuity. Grandparents often appear as carriers of wisdom, symbolizing the transmission of collective memory. Nature is depicted not as a threatening force but as a harmonious environment connected to agricultural life and seasonal cycles.

Therefore, the Uzbek national worldview in children's literature is characterized by:

- strong family and community orientation,
- moral didacticism rooted in tradition,
- respect for elders,
- integration of folklore and oral narrative forms.

A comparative analysis reveals both universal and culturally specific elements. Both traditions share common themes of moral growth, friendship, and the struggle between good and evil. However, the narrative emphasis differs.

Russian texts often foreground collective action and societal duty, reflecting historical experiences of communal organization. Uzbek texts place stronger emphasis on familial bonds and moral harmony within the immediate social environment.

Linguistically, Russian children's literature frequently employs metaphorical density and symbolic ambiguity, while Uzbek children's literature tends to integrate culturally marked idiomatic expressions and folkloric references more directly. These differences illustrate how language structures and cultural memory shape narrative strategies.

The national worldview in Russian and Uzbek children's literature functions as a cultural code that shapes young readers' perceptions of identity, morality, and social order. While both traditions aim to educate and entertain, they reflect distinct historical experiences and cultural values[5]. Russian texts often emphasize collective responsibility and moral испытание, whereas Uzbek texts foreground family unity, tradition, and ethical harmony.

Thus, children's literature in both cultures serves as a powerful instrument of cultural continuity, preserving national identity while transmitting core values to future generations.



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The comparative analysis of Russian and Uzbek children's literature reveals that the national worldview in both traditions is structured around culturally specific value systems, yet expressed through distinct narrative and linguistic mechanisms. The results demonstrate that children's literature in both cultures functions as a formative space in which moral norms, collective memory, and social identity are systematically encoded.

One of the key findings concerns the representation of social relations. Russian children's texts frequently foreground collective solidarity and civic responsibility. For example, narratives centered on group cooperation and shared moral tasks present the child as a participant in a broader social structure. The emphasis on teamwork, discipline, and endurance reflects a worldview shaped by historical experiences that valorize communal cohesion. This orientation suggests that the Russian national worldview in children's literature is closely linked to collective identity and moral испытание (trial), where characters often mature through challenges that test loyalty and responsibility.

In contrast, the analysis of Uzbek children's literature highlights the central role of family and intergenerational continuity. Uzbek narratives consistently portray elders as carriers of wisdom and moral authority, reinforcing respect for tradition and social harmony. Cultural concepts such as hospitality, mutual support, and ethical balance are frequently embedded in dialogue, proverbs, and symbolic imagery[6]. Unlike the socially institutionalized collective focus observed in Russian texts, Uzbek works tend to construct the child's identity within the intimate framework of family and community. This finding indicates that the Uzbek national worldview in children's literature prioritizes moral harmony and continuity of cultural heritage.

Linguocultural analysis further reveals differences in expressive strategies. Russian texts often employ metaphorical density, symbolic allegory, and abstract moral representation. In contrast, Uzbek children's literature integrates culturally marked vocabulary, folklore-based imagery, and didactic elements more directly. These linguistic distinctions reflect deeper cognitive patterns within each culture's perception of childhood, authority, and moral development.

At the same time, the research identifies several universal elements shared by both traditions. Themes of kindness, honesty, courage, and the triumph of good



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over evil appear consistently across the texts. The presence of folklore motifs in both literatures demonstrates a shared reliance on mythological archetypes as pedagogical tools. However, the symbolic functions of these motifs differ according to cultural context: in Russian literature, folklore often conveys moral struggle and resilience, whereas in Uzbek literature it reinforces ethical harmony and social cohesion.

The results also suggest that children's literature serves as a semiotic mechanism of cultural continuity. Through narrative repetition and symbolic patterns, national values become normalized in the consciousness of young readers. Thus, the national worldview is not merely described but actively constructed through literary discourse.

In discussion, it becomes evident that the differences observed between Russian and Uzbek traditions are not merely stylistic but reflect broader historical and socio-cultural developments. Russian children's literature reflects a historically centralized social structure and collective ideology, while Uzbek children's texts mirror a tradition deeply rooted in oral storytelling and communal ethics. Nevertheless, both traditions share the pedagogical function of shaping cultural identity through narrative.

Overall, the findings confirm that the national worldview in Russian and Uzbek children's literature operates as a dynamic cultural model encoded in thematic, linguistic, and symbolic structures. The comparative perspective allows for a deeper understanding of how literature for children becomes a medium for transmitting national identity while simultaneously preserving universal human values.

The analysis of the national worldview in the traditions of Russian and Uzbek children's literature demonstrates that children's texts function as powerful instruments of cultural transmission and identity formation. In both literary systems, children's literature reflects not only universal themes of moral growth, friendship, and socialization, but also culturally specific models of perception shaped by historical experience, social structure, and spiritual values.

Russian children's literature tends to foreground collective responsibility, moral испытание (trial), and the individual's relationship to society. It often incorporates folkloric archetypes, symbolic imagery, and narratives that



emphasize discipline, solidarity, and civic consciousness. These features reflect a worldview shaped by communal traditions and historical transformations that prioritize social cohesion.

Conclusion

In contrast, Uzbek children's literature highlights family unity, intergenerational respect, ethical harmony, and the preservation of traditional values. Deeply rooted in oral folklore, proverbs, and epic storytelling traditions, it presents a national worldview in which cultural continuity, moral education, and communal harmony play central roles. Linguistically and thematically, Uzbek texts emphasize culturally marked expressions and symbolic representations that reinforce national identity.

Despite these differences, both traditions share a common educational function: they construct a cultural framework through which children learn to interpret the world. Children's literature in both Russian and Uzbek contexts serves not merely as entertainment, but as a formative space where collective memory, moral codes, and national consciousness are transmitted to younger generations.

Therefore, the national worldview in Russian and Uzbek children's literature can be understood as a dynamic cultural system encoded in narrative structures, linguistic choices, and symbolic imagery. Its study contributes to a deeper understanding of how literature shapes cultural identity and sustains national heritage across generations.

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