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WOMEN, CULTURE, AND DISCOURSE: COMPARATIVE GENDER REPRESENTATION IN OGAHIY'S LITERARY TEXTS AND ALCOTT'S LITTLE WOMEN

Annotatsiya

Mazkur maqolada Muhammad Rizo Ogahiy asarlarida va Louisa May Alcott ning Little Women romanida ayol obrazining madaniy va gender jihatdan ifodalanishi qiyosiy tahlil qilinadi. Tadqiqotning asosiy maqsadi Sharq va G'arb adabiy an'analarida ayollarning ijtimoiy roli, axloqiy qadriyatlari va shaxsiy identitetining qanday tasvirlanganini aniqlashdan iborat. Maqolada diskurs tahlili va qiyosiy adabiyotshunoslik metodlari asosida Ogahiy asarlarida ayol obrazining ko'proq an'anaviy, axloqiy va ma'naviy fazilatlar orqali ifodalanishi, Alcott romanida esa ayol shaxsiyati mustaqillik, o'zini anglash va ijtimoiy faoliyat bilan bog'liq holda tasvirlanishi ko'rsatib beriladi. Tadqiqot natijalari turli madaniy kontekstlarda ayol identitetining shakllanishi va gender diskursining o'ziga xos xususiyatlarini yoritishga xizmat qiladi. Maqola Sharq va G'arb adabiyotida ayol obrazini talqin qilishdagi umumiylik va farqlarni ochib berib, gender tadqiqotlari hamda qiyosiy adabiyotshunoslik yo'nalishida muhim ilmiy xulosalar beradi.

Kalit so'zlar

Ogahiy, Little Women, ayol obrazi, gender diskursi, madaniy tasvir, qiyosiy adabiyotshunoslik, ayol identiteti, Sharq va G'arb adabiyoti.

Abstract

This article examines the cultural and gender representation of women in the works of Muhammad Rizo Ogahiy and in Louisa May Alcott's novel Little Women through a comparative literary approach. The main aim of the study is to analyze how female identity, social roles, and moral values are portrayed within Eastern and Western literary traditions. Using discourse analysis and comparative literary methods, the study explores how female characters in Ogahiy's texts are often represented through traditional, moral, and spiritual virtues, while Alcott's novel presents women in relation to individuality, self-development, and social participation. The research highlights the cultural contexts that shape gender discourse and the representation of women in both literary traditions. The findings reveal both similarities and differences in the construction of female identity across cultures and contribute to broader discussions in gender studies and comparative literature.

Keywords

Ogahiy, Little Women, female representation, gender discourse, cultural representation, comparative literature, female identity, Eastern and Western literature.

Introduction: Literature serves as an important cultural medium that reflects the social, moral, and ideological values of a particular society. The representation of women in literary texts, in particular, reveals significant insights into cultural perceptions, gender norms, and

historical attitudes toward women's roles and identities. The analysis of female representation in literature therefore becomes not only a literary inquiry but also a broader cultural and social investigation. In this context, the comparative study of female identity in Eastern and Western literary traditions has become an important area of research in both gender studies and comparative literature.

One of the prominent representatives of Uzbek classical literature, Muhammad Rizo Ogahiy, devoted considerable attention to moral values, social relations, and human virtues in his works. In many of his texts, female characters are portrayed as symbols of loyalty, modesty, spiritual purity, and moral integrity. Such representations reflect the ethical ideals and traditional cultural values of the Eastern society in which Ogahiy lived and created his works.

In contrast, Western literary traditions often depict women in relation to individuality, personal freedom, and self-realization. This perspective is particularly evident in the works of the American writer Louisa May Alcott, especially in her well-known novel Little Women. Through the characters of the March sisters, the novel explores themes such as female ambition, independence, personal growth, and women's roles within society. The narrative highlights the struggles and aspirations of women seeking to balance societal expectations with their personal desires and identities.

The main objective of this study is to comparatively analyze the cultural and gender representation of women in Ogahiy's literary texts and Alcott's *Little Women*. The research employs discourse analysis and comparative literary methods to examine how female identity is constructed within two different cultural and historical contexts. This approach allows for the identification of both similarities and differences in the portrayal of women and the gendered narratives that shape these representations.

By examining these texts from a comparative perspective, the study aims to contribute to a deeper understanding of how cultural values influence the literary construction of female identity. Furthermore, it provides insights into the broader discourse on gender representation in Eastern and Western literary traditions.

Main Part: The representation of women in literary texts often reflects the cultural, moral, and social structures of the society in which those texts are produced. In this regard, the works of Muhammad Rizo Ogahiy and the novel Little Women by Louisa May Alcott present two different yet culturally meaningful portrayals of female identity. A comparative analysis of these works allows us to explore how gender discourse is shaped by historical context, cultural values, and literary tradition.

In Ogahiy's literary heritage, the image of women is closely connected with traditional moral ideals and social expectations prevalent in nineteenth-century Central Asian society. Women are frequently portrayed as symbols of modesty, loyalty, wisdom, and spiritual purity. Such representations emphasize the importance of family values and ethical behavior, reflecting the moral philosophy embedded in classical Eastern literature.

Ogahiy's poetic and historical writings often highlight the role of women as guardians of moral integrity and social harmony. The depiction of women is not primarily centered on individual autonomy but rather on their ethical and cultural significance within the family and society. These portrayals correspond with the broader aesthetic and ethical principles of classical Oriental literature, where idealized female figures embody virtues such as patience, devotion, and moral strength.

Moreover, the discourse surrounding women in Ogahiy's texts frequently reflects the patriarchal structure of traditional society. While women are respected for their moral qualities and influence within the family sphere, their roles are generally framed within established cultural norms. Thus, the female image functions as a symbolic representation of moral and spiritual values rather than an expression of personal independence.

In contrast, the representation of women in *Little Women* reflects the social and cultural transformations of nineteenth-century American society. Through the experiences of the March sisters, Louisa May Alcott presents female characters who actively pursue education, creativity, and personal aspirations. The novel explores themes such as self-development, independence, and the search for identity within a changing social environment.

Each of the March sisters embodies a different aspect of female identity. For example, Jo March represents intellectual ambition and independence, challenging traditional gender expectations by aspiring to become a writer and seeking a life beyond conventional domestic roles. Meg, Beth, and Amy reflect other dimensions of womanhood, including domestic responsibility, moral kindness, and artistic ambition.

Unlike the traditional representation found in many classical Eastern texts, the female characters in *Little Women* are portrayed as dynamic individuals who negotiate their personal desires with social expectations. The narrative emphasizes the importance of self-expression, emotional growth, and personal choice. In this sense, the novel reflects the emerging discourse on women's rights and education that was gaining prominence in nineteenth-century Western society.

A comparative analysis of these two literary traditions reveals both similarities and significant differences in the representation of women. In both Ogahiy's texts and *Little Women*, female characters are associated with moral virtues such as kindness, compassion, and dedication to family. These shared qualities indicate the universal literary tendency to associate femininity with ethical and emotional values.

However, the cultural contexts of the two traditions lead to different emphases in the portrayal of female identity. In Ogahiy's works, the female image is primarily defined through traditional cultural ideals and collective social values. Women are portrayed as embodiments of moral perfection and social harmony within the family structure.

In contrast, *Little Women* places greater emphasis on individuality and personal development. The novel illustrates how women can pursue intellectual and creative ambitions while still maintaining moral integrity and social responsibility. This difference reflects broader historical developments in Western societies, including the rise of feminist thought and the growing emphasis on women's education and self-realization.

Thus, the comparative analysis demonstrates that gender discourse in literature is deeply influenced by cultural and historical contexts. While both traditions value women's moral qualities, they differ significantly in their interpretation of female agency and social roles. The works of Ogahiy and Alcott therefore provide valuable insight into how different cultures conceptualize womanhood and construct female identity through literary representation.

Conclusion: The comparative analysis of female representation in the works of Muhammad Rizo Ogahiy and the novel Little Women by Louisa May Alcott demonstrates that literary portrayals of women are strongly influenced by cultural, historical, and social contexts. Both

authors present women as important moral and social figures; however, the ways in which female identity is constructed differ significantly between Eastern and Western literary traditions.

In Ogahiy's works, women are generally depicted through traditional moral ideals such as modesty, loyalty, spiritual purity, and dedication to family values. These representations reflect the cultural and ethical principles of classical Eastern society, where the role of women is closely connected with maintaining social harmony and moral integrity within the family structure. The female image in Ogahiy's texts therefore functions as a symbol of ethical perfection and cultural stability.

In contrast, the female characters in *Little Women* are portrayed as individuals who actively seek personal growth, education, and self-realization. Through the experiences of the March sisters, Alcott highlights women's intellectual potential, emotional development, and their ability to shape their own identities within society. This representation reflects the social changes and evolving views on women's roles that characterized nineteenth-century Western culture.

Despite these differences, both literary traditions emphasize important universal values such as compassion, responsibility, and moral strength in the portrayal of women. The comparative study therefore reveals that while cultural contexts shape the form and meaning of female representation, certain ethical qualities associated with womanhood remain consistent across different literary traditions.

Overall, the analysis contributes to a deeper understanding of gender discourse in literature and highlights the significance of cultural perspectives in shaping the representation of women. By examining the works of Ogahiy and Alcott together, this study demonstrates how comparative literary analysis can provide valuable insights into the evolving concepts of female identity in both Eastern and Western cultural contexts.

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