
Female Images in Modern Russian and Uzbek Literature

*Kalanova Nargiza Nurzhanovna, Mirzakulov Uktamjon Almardanovich,
Tursoatov Adhamjon Asadovich*

Lecturer at the Denau Institute of Entrepreneurship and Pedagogy, Department of Russian Language and Literature

Abstract: This article discusses female images in literary prose, Woman as the main image in a literary work.

Key words: Woman, image, Russian literature, feminization, gender equality, prose.

Modern Russian prose, as never before, is literally saturated with women's destinies, women's characters, women's heroines. If you look at who L. Petrushevskaya, L. Ulitskaya, M. Paley, T. Tolstaya, V. Tokareva, and many other authors write about in recent decades, it can be argued without a doubt that one of the main trends in current Russian prose is exploration of women's issues.

The fact that a woman became the main character of Russian literature of the late 20th century confirms, and the mass gravitation of many writers already in the title of the work clearly defines their orientation towards revealing the peculiarities of the female fate and female character. If twenty-five - thirty years ago, only individual authors could name their work by a female name, as, for example, Viktor Astafyev called his story "Lyudochka", then recently there has been a kind of boom in the use of female names already in the title of the work. "Sonechka", "Medea and her children", "Daughter of Bukhara", "Bronka" - this is how Lyudmila Ulitskaya calls her works. "Cabiria from the Obvodny Canal", "Evgesha and Annushka" - these are the titles of Marina Paley's stories. "Darling Shura", "Sonya" are the names of Tatyana Tolstaya's stories. "The Poor Heart of Panya", "Jewish Verochka", "Nyura the Beautiful" - stories by Lyudmila Petrushevskaya. What explains such a massive passion for women's topics? In world literature, the problems of studying the image of a woman began with the second half of the twentieth century. In this regard, in the novels of such mature figures of the world literature like Jack London, Charles Dickens, Margaret Drebbel, RashodNuri Guntekin, the cult of a woman and its connection with national and universal values is an important factor, the study of the status of a woman as a pair of characters in a work of art, as one of the leading characters, her character traits, her place in society, the representation of the spiritual and moral world, self-expression has become one of main problems.

Comparative study in world literary criticism of what the female characters created by the writers have a number of distinctive individual traits in relation to the female image, which found in the works of writers, is the basis for the recognition their individual characters, in connection with this, new directions appear. The fact that in national literatures social, economic and spiritual changes against the backdrop of the problems of globalization are reflected in the destinies of women, makes one of the topical issues the study of these images in the literature on the basis of new principles.

In Uzbek literary criticism, a woman who in the post-Soviet period was depicted as more laborious, having a "happy life", in modern novels has a complex and contradictory character, and sometimes the study of the social basis for the transformation of the helpless into tragic images

wandering in the anxieties of life, in the light of crises time, is of great scientific and theoretical importance in terms of determining the features of the literature of two eras. In particular, in the works of writers, the main characters are women, portrayed in harmony with their destiny, psyche, spirituality, place and position in public life, in the form of heroes wandering on crossroads of life. The urgency of the problem is demonstrated by the study past and by comparing the image of a woman in Uzbek literature within the Uzbek realistic literature of the 20th century, the beloved beloved, loving mother, suffering woman, tied to public life, began to be portrayed as a negative image in the 80s by examples of world literature, such features as a tendency to materialism and egoism;

the image of a woman in the novels of women writers of the period of independence classified into five groups according to the nature of the characters; the main characters of Togay Murad's novels are based on the fact that they act as a symbol that contradicts the high female images that reflected in Soviet literature; substantiated that the image of a woman in the works of N. Norkobilov reveals the national and local flavor (of the country where the writer spent childhood) and features of the heroines of folk epics; comparing the novel by Lukman Burikhan "Jazirama dagi odamlar (People in swing)" with the novel by the English writer Charles Dickens "Katta umidlar (Great Expectations)", universal and national features are revealed female character.

American researchers introduced into science the concept of "female literature". Because by the middle of the twentieth century the feminization of the world (feminism is a Latin movement for the rights of women in social and social life) also influenced literature, which is the art of speech. In 1978, N. Beim published the book *Women's Literature*. N. Beim discovered the peculiar typological features of the works women writers. Japanese literary critics have studied creativity writers who compiled the "Japanese Women's Literature", and revealed its unique features, gender characteristics in creating a heroic image writers. Y. Rumak analyzed the works of famous writers and showed genetic differences in them. For example, works of Japanese female writers were mostly written in Japanese script (ideographic syllabic, mixed communication), and the works of writers in Chinese. Because in the Middle Ages in Japan, the Chinese language was considered the language of science, official documents and the language of scientists. Because of

its difficulty Japanese women could not learn Chinese¹. It is known that in Russian literature, vivid images of Russian women created by such famous writers as A. Pushkin, M. Lermontov, N. Gogol, I. Turgenev, N. Nekrasov, A. P. Chekhov, F. Dostoevsky, L. Tolstoy. In Chekhov's works, women are tragicomically embodied (old women, young wives), mothers-in-law, cruel women, frivolous women, various images of working women. In their study, Chekhov scientists have identified in their works the "prototypes" of some female heroines.

In the novels of the 1920s and 1930s, women were portrayed as loving companion, personifying love and affection, the hero of his time, a weak mother, unable to overcome the vices of terrible times, and a mother, died during childbirth. Attention is paid to the fact that in the novels of A. Kadyri, Chulpon, Oybek describes the recent tragedies of female heroes, such like Kumush, Rano, Zebi, Gulnor, the fate of oppressed women in the khanate, the fate of the captives in the harem, the contradictions of everyday life. So way, the artistic development of the tragedies of the period and the origins of the spiritual crisis in the works was evaluated in terms of creative skill.

It should be noted that in the gallery of a female image created in 20-30

years of the last century, a peculiar regularity is observed. How in the first decades after the formation of the Soviet Union actively promoted in political, artistic and journalistic language, after the October Revolution became the main principle of literature description of a "prosperous life" as opposed to an "ugly life" and the chanting of "socialist life". Especially, this start is bright conspicuous in the literature of the 1930s and literature armed with the idea Soviet Union, began to shout about a "happy life." In such situation, of course, it is reasonable to assume that any work of art from the past (regardless of genre) is naturally portrayed as a doomed hero. This can be partially seen in the description of the fates of Kumush and Rano, in particular Zebi and Gulnora.

Therefore, at the end of the episode, these heroes are influenced and oppressed by the dominant ideology of that time.

References:

1. RumakYu.S. Factors in the formation of gender images in the culture of Japan: Abstract of the thesis. diss ... cand. culturologists. - Saratov, 2010. - 23 p.
2. Hwang P.Ch. Female images in the prose of A.P. Chekhov: Author. diss ... cand. philol. Sciences. - Saint Petersburg, 2005.– 24 p.
3. See: Li.T.Principles of artistic characterology and typology of female images in the novels of I.S. Turgenev in the 1850s. Abstract diss ... cand. philol. Sciences. - Volgograd. 2002. - 22 p.
4. Fattakova A.A. Women's images in the Tatar educational literature: Abstract of the thesis. diss ... cand. philol. Sciences. - Tobolsk, 2011. - 25 p.
5. Mukhammedova H. Charles Dickens asarlaridaayol character typologysi: Philol. (PhD)... diss. - Tashkent, 2019. - 22 b., Mukhammedova N. Margaret Drabble asarlaridaayolobrazivava UningIzhtimoiy-esthetician Talqini. Philol.fan. b'yyichafalsafa Dr. (PhD)... diss. - Tashkent: 2019. - 165 p.