



## FEMALE IMAGES AND THEIR ARTISTIC INTERPRETATION IN THE WORKS OF UZBEK AND RUSSIAN WRITERS.

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The works written about the women of Uzbekistan and Russia are very interesting artistic material for comprehending nature femininity. For example, the Uzbek writer Askad Mukhtar, who created galleries of female images, made a great contribution to the development of modern Uzbek literature.

The study of female images in literature makes it possible to trace the evolution of ideas about a woman, about the features of her social role in society, about possible ways of self-realization in a particular historical era, about the methods of artistic embodiment in art from different countries.

Women of the East must always obey the Uzbek traditions and customs that their ancestors left them. Femininity, according to N.A. Berdyaev, in his highest manifestation on Earth acts as a person's ability to positive activity to transform the surrounding space, being realized in the creative aspect of human activity. Human activity, thanks to femininity, acquires a culture-producing appearance. Therefore, Femininity on Earth manifests itself as beauty, love, wisdom. Traditional images of the image of a woman in Russian philosophy have undergone significant transformations and received a new content.

It was the Silver Age that made it possible to raise the "women's issue" to a fundamentally different level than it was before. During this period, there was a comprehension of the image of a woman as an original philosophical and poetic concept.

For example, with regard to Natasha Rostova, everything is obvious here: Leo Tolstoy sought to present the ideal woman in her image - at least in his mind. The role of a mother and a reliable support for her husband is her main purpose, while it is better to forget about social events and balls as soon as possible.

Modern Uzbek "women's prose" is represented by such talented novelists as Salomat Vafo, Zulfiya Kurolboy kizi, Zhamila Ergasheva. The work of these writers opens up new facets of the image of the Uzbek woman, which no one has touched before them in Uzbek literature. Changes in social life and national values have also changed the moral world of an Uzbek woman. In the works of these authors, subtle feelings, aspirations, sufferings, the inner world of an Uzbek woman who lives full of hope, ready to fight for her destiny, but sometimes powerless before fate, but not losing faith in the future, are especially manifested. The work of Salomat Vafo marks a completely new stage in the development of Uzbek short prose. She is the author of the novel The Mysterious State (Tilsimsaltanati, 2004), the first historical novel in Uzbek literature written by a woman writer. The prose of Salomat Vafo, with its frankness

and ruthlessness, stands apart from the works of other authors of Uzbek "women's prose". The original author's principle, the elements of expression, the re-creation of the subjective world of the heroines literally pulls out the work of Salomat Vafo from the theme of love, traditional for "women's prose", erasing the secondary importance of women's 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 my opinion, not only because the authors of the above-mentioned works, being women themselves, write about what is closer, more understandable, dearer to them, but also because in the modern world over the past fifteen or twenty years, everyone has become more clearly aware that a woman is a creature absolutely amazing, her vision of the world, behavior, spiritual organization are in many ways fundamentally different from the male principle, and this difference is laid down at the gene level. Gender studies in psychology, sociology, linguistics show that women think, feel, and speak in a completely different way than men, they have a different frame of reference in this world. The fact that this is so, in my opinion, is evidenced by modern Russian prose. What kind of women are our prose writers trying to tell us about?

Let's go back to the names already mentioned. Absolutely amazing, penetratingly writes about women Lyudmila Ulitskaya. Her story "The Daughter of Bukhara" testified to the writer's close attention to the question of what is the essence of female nature, what determines her deepest essence in a woman. In this story, L. Ulitskaya gives the brightest example of a woman - a mother who is able to completely forget about herself and think only about her child when it comes to protecting his interests, supporting her child.

Bukhara is a street nickname for an Uzbek beauty who married a Russian officer, a military doctor. This young couple returned after the war to the city where the husband grew up and settled in the house of the young man's parents. They were a very beautiful couple, and the woman stood out especially for her grace, unearthly beauty of her face, and bright oriental clothes. Probably because of them she was nicknamed Bukhara. And everything was fine until their daughter was born. She was not full-fledged, suffering from Down's disease. And in this tragedy, the fragile, seemingly weak-looking beauty of Bukhara manifests herself as a being of amazing fortitude, as a selfless mother. This woman even makes the cancer that she falls ill

with recede, prolongs her life at the cost of incredible efforts, so great is her passionate desire to protect her unfortunate child, to bring him to at least a little bit of adulthood. The ending of the story is shocking: Bukhara marries her daughter, having found a family in which the young man suffers from the same disease, and dies only when she realizes that her child is somehow settled and happy.

"The Daughter of Bukhara" is a real song in praise of maternal selflessness in its ideological and emotional evaluative essence, although in form it is a prosaic story. Ulitskaya builds it as a story of an eyewitness, a witness. There is a feeling that we are talking about a person well known to the author, about her, for example, a neighbor, colleague or close acquaintance. The author, however, does not use such techniques at all, thanks to which it would be possible to comprehend the features of the spiritual organization and psychology of her heroine. L. Ulitskaya focuses on the deed, on the actions that Bukhara takes in the conditions of the terrible situation that has developed in her life. According to my observations, one of the characteristic features of the poetics of L. Ulitskaya's works is reflected in this. Thanks to her, the writer manages to convey the fundamental idea about the essence of female nature, which could be formulated as follows: a true woman does not speak, but does, her ability to sacrifice herself for the sake of a child affects her actions. From here we see that for Ulitskaya a woman in this world is, first of all, a selfless mother. She has a fundamental difference from a man - the ability to forget about herself and think first of all about a child, which means that she is presented as a being that is always closer to God than a man, because, not knowing how to give birth, a man turns out to be potentially unable to think about anyone. either other than yourself in the first place. The fate of Bukhara's husband is proof of this. He leaves the family, cohabits with an ugly, much older nurse, because he is unable to see his sick daughter every day.

According to L. Ulitskaya, the main characteristic feature of a true woman is the keeper of the hearth, the protector of the family, the keeper of the family, even if God herself did not give children. This is exactly how the main character of L. Ulitskaya's story "Medea and her children" is shown. In the Greek woman Medea, who was born and lived her whole long life in the Crimea, L. Ulitskaya manages to identify an essential property of female nature, which allows a woman to fulfill her main mission as a protector of the human race. This property could be defined as resilience. Medea embodies it to the highest degree. At the age of sixteen, she remained the only support for her many brothers and sisters after the death of her father in an explosion on a ship and the death of her mother in the birth of her fourteenth child. And, despite all the desperation of the situation, Medea managed to save her family, raise brothers and sisters. Although she was married, she had no children of her own. However, the closed and childless Medea Mendes seems to attract people with some kind of magical force. In her house, in the Crimea, numerous nephews and great-nieces gather every year. Ulitskaya writes: "It was believed that she loved them all very much. It is difficult to say what kind of love for children a childless woman has, but she had a keen interest in them, which even intensified with old age. This woman possessed fearlessness, independence and a special female giftedness of hands. Her house was always clean and comfortable. Things were in immaculate order. She looked at the life of the post-war generation, especially those who were twenty years old, as if it were a toy. Neither in marriages, nor in motherhood did she feel the responsibility that determined her life from an early age. She never made judgments, but extremely appreciated those who, like her mother, grandmother, friend Elena, performed

both insignificant and the most important deeds in the only way that was possible for Medea - seriously and finally. Solidity, constancy, responsibility - these are the natural beginnings of the heroine L. Ulitskaya, which determined the fundamental qualities of her character - the ability to withstand the blows of fate without losing the generosity of the soul. Criticism notes this ability of heroines - women of L. Ulitskaya to spiritual generosity as an indicator of their wisdom. It is this quality that is emphasized in another heroine of L. Ulitskaya - Sonechka from the story of the same name.

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