



## The Image of a Woman in The Work of Uzbek Writers

Raximov Muzaffar  
Muradovich

Bukhara state university

### ABSTRACT

This article discusses an attitude to women in the past and the interpretation of the image of women in the works of some writers.

### Keywords:

Woman, women's right, freedom, human rights, social and legal equality between men and women.

**Introduction:** Woman is the highest creature of nature. Women are the backbone of families, the pillar of our lives. Woman-mother, woman-housewife, woman-leader, woman-teacher. Reverence for women is one of the most important aspects of any nation [1]. But, unfortunately, in some periods we can see the violation of women's honor and dignity. For example, the Middle Ages were very difficult for women. In Europe, a girl could be accused of witchcraft by any transient passenger. Between the fourteenth and eighteenth centuries, about 40,000 to 50,000 people were burned at the stake in Europe on charges of "witchcraft." Most of them were women [2]. In 1613, the famous Rumor Court was held in the Netherlands, which burned more "witches" than ever before in Europe. The first to be thrown into the fire was midwife Entyen Gillis, who was accused of cursing newborns, and a total of 63 women were set on fire on a number of similar false charges. Also, during the ignorance period, women were treated very badly. Newborn girls are buried alive. Women had no rights and freedoms and were looked down upon [3].

In many previous works, the woman has not been revealed as a person, as a person with an inner world. Even Ophelia (Shakespeare's "Hamlet"), who was considered a perfect example of the image of a woman in her time, is a pure girl who, though loved and cherished, suffocated by the traditions of the modern world. , in front of the audience, the emotion is deeply expressed in monologues, but not yet an independent person (the image of an independent person is not the image of the ruling women, but the depth of psychological analysis in the creation of this image)[4].

It was only after the emergence of realism that the study of the inner world of man in literature, the "internal" psychological substantiation of the protagonist's "external" activities, deepened immeasurably, and this became the main feature of realism. Therefore, it is during this period that each literary image is portrayed as an individual, a thinking person [5]. The images created before him (for example, Majnun, Farhod, Layli, Shirin ... in Eastern literature ... or noble knights in Western word art ...) may not find any fame as a literary hero, they are the eyes of the reader.

He is not a living being, a person with his own inner world, but only with his own character, so the reader of his time can appreciate not the same image, but the aesthetic meaning and idea he represents. was just [6].

Every good work of art is a verdict on the life it depicts, every complete image is a verdict on its object, but the difference between a realistic work and others is that it presents the reader with a living person instead of a verdict. It is possible to meet this person, evaluate him and draw conclusions. Thus, with the development of literature, both the didactic and the principle of "contribution from the story" to the narrative will disappear [7].

Now, as for the image of women in every national literature, it is reflected and perceived in accordance with the nature of that nation, the spirit of the time. Therefore, characters who act the same under the same conditions are embodied differently in each literature (a simpler example of this is that each folklore has its own "Emerald and Precious", none of which repeats the other). However, the image of women at the center of the work, which is the culmination of the events, is divided into two parts in any folk literature [8].

However, if we say that in realistic works the inner world and psyche of a person are better revealed, we have to take an example from the Russian literature of the XIX century. On the one hand, critical realism flourished on Russian soil, and on the other hand, Russian literature of this period became the brightest, golden page in the history of world word art [9].

New Russian prose dates back to Pushkin, Pushkin's time. But in the works of Pushkin and his contemporaries, especially in prose, it is difficult to distinguish between the examples of women's imagery that we are considering. In the literature of this period, the principle of portraying the protagonists in a whirlpool of unexpected events prevailed, rather than a strong argument for the psychology of character [10]. In Pushkin's "Captain's Daughter," "The Story of the Late Belkin," and in Gogol's "Taras Bulba," "Evenings in the Hutar Near Dikanka," the emphasis is more on the character's

background than on the analysis of emotional experiences. After all, this stage was the beginning of this golden age, the process of getting closer to the reader of literature. Over the past half-century, Russian literature has, if appropriate, become "professionalized," meaning that it is written not for the general public, but for the taboo, the high-class reader. appeared. For the same reason, the literature of the second half of the 19th century provides ample material on the subject we are considering [11].

In Turgenev's "Spring Flood", Dmitry Sanin, a rich man traveling in Germany, enters a cafe and finds himself in danger in the owner's apartment: a thin teenager faints, his mother is not at home, and his frightened sister runs to him for help. so he brings her home. Sanin loosens the child's collar, splashes water on his face, and brings him to his senses. Thankfully, the family welcomes him as soon as he leaves. In this way, Dmitri meets the boy's sister, Gemma, a beautiful girl from an Italian immigrant confectionery family living in Frankfurt. The guy and the girl like each other. Gemma's fiancée, Sanini, decides to renounce Kluber, a plump and dry elevator, and even convert to Orthodoxy, to which she belongs. Sanin's courage, humility, and passion are appreciated by this calm and peaceful Italian family. It all depends on the wedding[12].

**Methodology:** We, in turn, can see in the anthropological literature the image of women who have been abused and whose dreams have been violated. For example, we take the image of Zebi in the novel "Night and Day" by the famous writer Abdulhamid Cholpon, who with his simplicity, beauty, manners, unique talent will win the love of any reader. Zebi is terrified of her father, who is the closest person in the world. But he doesn't hate her. At his father's request, he was forced to give up all his dreams and marry Akbarali, a man whose father was equal but more ignorant. She, like the captain's other wives, does not want to inherit or get rich. He succumbs to fate, and at the end of the work, he becomes an innocent culprit. Well-known writer Mushfiq Kozimi's novel The Terrible Tehran, which depicts the truly

horrific events of the first quarter of the twentieth century in Tehran, depicts the tragic fate of women such as Maliktojonim, Mahin, and Iffat. The book makes it clear that women at that time were seen as a tool for their own benefit, a ladder on the career ladder. As an example, I can quote Mahin's words to his father: I want to use your wedding to become a deputy. "1 In scary Tehran, young men marry only for material gain. And the poor woman can't resist because she has no rights! His opinion is ignored, he is illiterate. He is like a rag that is not human. Fearful Tehran focuses on women's rights and freedoms, illiteracy, and early marriage. We get the image of Iffat in the play, who is the only daughter of one of the great houses in Tehran. She grew up with a passion for science and entertainment, and at the age of 14 she married Ali Ashraf Khan. His whole life will be ruined. Mahin, on the other hand, understood that he was not one of the illiterate daughters of Iran, and that he should not sacrifice himself to his father, who wanted to sacrifice himself for the sake of his dreams. But Mahin lives in Tehran, where the aristocracy is divided, women are abused, and immorality, prostitution, and ignorance are rampant. The end of this disgusting environment will sacrifice him anyway. If we continue, there are many works depicting the tragic fate of women. But at the same time, the image of a woman is a very glorious concept. There are also many beautiful works of art depicting the image of heroic women who can be an example to all. For example, in the fairy tales "A Thousand and One Nights" the image of a woman is described as the highest miraculous aesthetic. The image of Barchin in the epic "Alpomish", one of the most worthy gems of the Uzbek people to the cultural heritage of the peoples of the world, embodies the highest qualities such as fidelity, devotion, courage and bravery. It is worth mentioning that the "Arafah" part of Dante's "Divine Comedy" is directly dedicated to the courage of Tomaris, the Queen of Turan, as we know her. Shakespeare portrayed Tomaris as a role model for European women. In French literature, Tomaris is praised as the French national heroine Jeanne d'Arc. Silver and Rano

in Abdullah Qadiri's novels "Last Days" and "Scorpion from the Altar", Jahonbika in Muhammad Ali's novel "Sarbadorlar", "Black Amma" in Utkir Hoshimov's novel "Between Two Doors", Robiya, and Shakespeare in world literature. These include Cordelia in King Lear, Deniza in Emil Zolia's Woman's Happiness, Kamola in Tagore's Destruction, Hemnolini, Farhod in Rashod Nuri Guntekin, and Fatima in Ahmad Lutfi Kazanchi's Stepmother. They will not give up under any circumstances, will never stop fighting, will not lose their identity even in the most difficult situations, and most importantly, will not forget that they are "women" and will set a high example to women around the world with these qualities. they get.

**Discussions and results:** In the current process of globalization, raising the spiritual, political and religious literacy of our people remains the greatest demand of our time. In this regard, the issue of women is of particular importance. "Today, the issue of women's rights as an integral part of human rights, social and legal equality between men and women shows the urgency of the issue. Today, in many parts of the world, there are serious problems with the status of women in society and the violation of their rights." A number of decrees, resolutions, laws and a number of legal documents have been adopted. These documents guarantee women benefits in the field of labor, state and social construction, pensions, and other benefits that should be granted to women with children. In addition, the number of women in parliament has been set at a certain percentage. The Action Strategy for 2017-2021 and the 5 important initiatives put forward by the President also increase the socio-political activity of women, strengthen their role in the state and society, provide employment for women, attract graduates of professional colleges to entrepreneurship and the family. issues such as further strengthening the foundation have been identified.

**Conclusion:** Without women, there would be no literature. Literature is created primarily for women, for women, to please them, to know what they want, to understand what a woman

is. As Abdullah Qahhor said, the male of the bird also sings. The art of speech is primarily the work of the man, so the main issue of interest to the man will be the main problem of literature. Men, of course, are primarily interested in women. Therefore, the main protagonist of the literature, the main theme is a woman.

True, there are dozens of themes in the art of speech, such as love for parents, beauty of nature, honesty, love of children, hatred of enemies, each of which has been in the art of speech of hundreds of nations for thousands of years. deep, all - rounded. But still, none of them occupy a position as a female figure. In this sense, literature, which is anthropology, is first and foremost the science of women, that is, the study and development of women. Even the oldest works are dedicated to women, and the conflict is between women and things related to them. In fact, it can be said that the development of literature is closely connected with the artistic study of the subject of women, its deepening. In short, to increase the socio-political activity of women in our country, to ensure their unconditional observance of their rights and legitimate interests, to provide full support to motherhood and childhood, to show their abilities and potential in various fields and industries. The creation of conditions for their realization, as well as the implementation of large-scale work to strengthen the institution of the family is not the main topic of today.

## REFERENCES

1. Mushfiq Kozimiy "Qo'rqinchli Tehron" G'afur G'ulom nomidagi adabiyot va san'at nashriyoti. Toshkent 1971 y.
2. Giddens E Sotsiologiya. - M.: Editorial URSS. - 1999. p. 14.
3. <http://xs.uz/uz/post/ozbekiston-respublikasi-prezidenti-shavkat-mirziyoyevning-oliy-majlisga-murojaatnomasi>
4. Rakhimov, M. M. Methods in Cognitive Linguistics. *International Journal on Integrated Education*, 3(2), 34-36. <https://www.neliti.com/publications/333086/methods-in-cognitive-linguistics>.
5. D. The Z. Rajabov, T. A. Rajabov, M. M. Rakhimov. Transferring of Meaning in the Modern Uzbek Poetry: Metaphors and Synecdoche, *International Journal of Trend in Scientific Research and Development. Special Issue on Modern Trends in Scientific Research and Development, Case of Asia* Available Online: [www.ijtsrd.com](http://www.ijtsrd.com) e-ISSN: 2456 – 6470. India p.p.78-79, 2020, November. <https://docplayer.net/199935654-Transferring-of-meaning-in-the-modern-uzbek-poetry-metaphors-and-synecdoche.html>.
6. Azimova Nozima Hikmatovna, Nargis Sulaymonovna Kobilova, (2021), SOCIO-CULTURAL ASPECTS OF LINGUOCULTURE "CLOTHING" IN ENGLISH AND UZBEK LANGUAGES, *ELECTRONIC JOURNAL OF ACTUAL PROBLEMS OF MODERN SCIENCE, EDUCATION AND TRAINING*, 18-21. <http://khorezmscience.uz/archive/1635782433.pdf>.
7. Назарова, Г. П., & Кобилова, Н. С. ELABORATED METHODS IN THE LIGHT OF WRITING. <https://www.inter-nauka.com/issues/2016/4/1010>.
8. Ahrorovna, N. N. ., & Marjona, M. . (2021). Essential Memory Improving Techniques in Teaching and Learning Process. "ONLINE - CONFERENCES" PLATFORM, 62–68. Retrieved from <http://papers.online-conferences.com/index.php/titfl/article/view/589>.
9. Saidova, M. U. (2019). Lexical Stylistic Devices and Literary Terms of Figurative Language. *International Journal of Recent Technology and Engineering (IJRTE)* ISSN, 2277-3878. <https://www.ijrte.org/wp-content/uploads/papers/v8i3S/C10541083S19.pdf>.
10. Akramov, I. (2021). Linguistic Culture Expressing Happiness and Contentment in The English And Uzbek. ЦЕНТР НАУЧНЫХ ПУБЛИКАЦИЙ (buxdu.Uz),

- 1(1). извлечено от [https://journal.buxdu.uz/index.php/journals\\_buxdu/article/view/2881](https://journal.buxdu.uz/index.php/journals_buxdu/article/view/2881).
11. Sanjar Saliyevich Kurbanov, Mohigul Ramazonovna Saparova BADIY ASAR JOZIBADORLIGINI OSHIRISHDA QARG'ISH ANGLATUVCHI DISFEMIZMLARNING PERSONAJLAR NUTQIDA BERILISHI // Academic research in educational sciences. 2021. №5. URL: <https://cyberleninka.ru/article/n/badiy-azar-jozibadorligini-oshirishda-qarg-ish-anglatuvchi-disfemizmlarning-personajlar-nutqida-berilishi>.
  12. Xamroyevna, X. G., & Shavkatovna, S. N. (2020). Polysemy of the word. *International Journal on Integrated Education*, 3(1), 85-90. <https://media.neliti.com/media/publications/333793-polysemy-of-the-word-44e9a6db.pdf>.
  13. Shavkatovna, S. N. (2021, April). THE PECULIARITIES OF JOURNALISTIC STYLE. In *E-Conference Globe* (pp. 122-123).r2. <https://papers.econferenceglobe.com/index.php/ecg/article/view/401/398>.
  14. Shavkatovna, S. N. Khamdamova Gulshan Khamroyevna. *SCIENTIFIC REPORTS OF BUKHARA STATE UNIVERSITY*, 153. [https://buxdu.uz/docs/jurnallar/ilmiy\\_axborot/ilmiy\\_axborot\\_6\\_son\\_2020.pdf#page=155](https://buxdu.uz/docs/jurnallar/ilmiy_axborot/ilmiy_axborot_6_son_2020.pdf#page=155).
  15. Shavkatovna, S. N. (2019). DIALECTS OF AMERICAN ENGLISH. *MODERN SCIENTIFIC RESEARCH*, 303. [https://sciencecentrum.pl/wpcontent/uploads/2019/04/G.B.%20SCIENTIFIC%20CHALLENGES%20AND%20TRENDS%20%E2%84%96%20\(web\).pdf#page=304](https://sciencecentrum.pl/wpcontent/uploads/2019/04/G.B.%20SCIENTIFIC%20CHALLENGES%20AND%20TRENDS%20%E2%84%96%20(web).pdf#page=304).
  16. Shavkatovna, S. N. (2019). THE TEACHER-STUDENT RELATIONSHIP IN THE PROCESS OF LANGUAGE LEARNING. *MODERN SCIENTIFIC RESEARCH*, 171. <https://sciencecentrum.pl/wpcontent/uploads/2019/04/G.B.%20SCI> ENTIFIC%20CHALLENGES%20AND%20TRENDS%20%E2%84%96%20(web).pdf#page=172.
  17. Shavkatovna, S. N., & Nasillovna, S. S. (2020). Linguistic features of the publicistic style. *ACADEMICIA: An International Multidisciplinary Research Journal*, 10(11), 1419-1425. <https://www.scirp.org/journal/paperinformation.aspx?paperid=112667>.
  18. Khudoyberdievna, S. Z. (2017). Didactic games as framework of students in cooperation. *Научный журнал*, (3 (16)). <https://cyberleninka.ru/article/n/didactic-games-as-framework-of-students-in-cooperation>.
  19. Khudoyberdievna, S. Z. (2017). Psychological bases Of the development moral and aethetic outlook of future vocational teachers. *Научный журнал*, (3 (16)). <https://cyberleninka.ru/article/n/psychological-bases-Of-the-development-moral-and-aethetic-outlook-of-future-vocational-teachers>.
  20. Saidova, Z. K. (2018). QUESTIONING TECHNIQUES IN TEACHING ENGLISH. *Достижения науки и образования*, (5), 60-61. <https://www.elibrary.ru/item.asp?id=34914073>.
  21. Khudoyberdievna, S. Z. (2018). Implementation of some techniques in developing reading skills in English classes. *Достижения науки и образования*, (5 (27)). <https://cyberleninka.ru/article/n/implementation-of-some-techniques-in-developing-reading-skills-in-english-classes>.
  22. SZ Khudoyberdievna, [ANALYSIS OF THE CONCEPTS OF EMOTIONS IN RUSSIAN AND ENGLISH PHRASEOLOGICAL PICTURE OF THE WORLD](#). *Pindus Journal of Culture, Literature, and ELT*, 2021, <https://literature.academicjournal.io/index.php/literature/article/view/21>.

23. Askarovich, H. A., & zulfizar Khudoyberdiyevna, S. (2021). EMOTIONAL CONCEPTS IN ENGLISH AND RUSSIAN PHRASEOLOGY. *Conferencious Online*, 33-37.  
<https://conferencious.com/index.php/conferences/article/view/55>.
24. Khudoyberdiyevna, S. Z. (2021). Phraseologization as Cognitive Process. *International Journal of Culture and Modernity*, 1, 22-26.  
<https://ijcm.academicjournal.io/index.php/ijcm/article/download/4/4>.
25. Khudoyberdiyevna, S. Z. (2017). Teaching English through games. *Научный журнал*, (3 (16)).  
<https://cyberleninka.ru/article/n/teaching-english-through-games>.
26. Khudoyberdiyevna, S. Z. (2018). Model training method: classes in the form of
27. buseness games, lessons such as lesson-court, lesson auction, lesson-press Conference. *Достижения науки и образования*, (5 (27)).  
<https://cyberleninka.ru/article/n/model-training-method-classes-in-the-form-of-buseness-games-lessons-such-as-lesson-court-lesson-auction-lesson-press-conference>.
28. Саидова, З. Х. (2016). Обучение в сотрудничестве. *Молодой ученый*, (7), 701-703.  
<https://www.elibrary.ru/item.asp?id=25863421>.
29. Khudoyberdiyevna, S. Z. (2021). STRUCTURAL GRAMMAR ANALYSIS OF PHRASEOLOGISM OF MENTAL PROCESSES AND PERSONAL CHARACTERISTICS. *Web of Scientist: International Scientific Research Journal*, 2(10),137-143.  
<https://wos.academiascience.org/index.php/wos/article/view/401>.