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Female Image in Uzbek and Russian Literature

Chorieva Asila

Uzbekistan state university of world languages 3rd grade student of the third faculty of English

ABSTRACT

This article considers peculiarities of women's prose in modern Russian and Uzbek literature. It deals with a phenomenon which enables us to speak about women's prose already taken shape as a literary category.

KEYWORDS: *monographs, textbooks and articles, women's prose, a daytime, explicit, public person, a nighttime, hidden, natural.*

Art is an individual creative act, where the personality of the artist, the peculiarities of his psychology most directly determine the form and content of the work. The literature created by women writers is just a vivid confirmation of the above. Novels, novellas and short stories written by representatives of the "weaker sex" proved their worth and the right to be called "high literature", not only winning numerous literary competitions (1, 89), but also almost nationwide readership interest in the works of this categories (L. Petrushevskaya, L. Ulitskaya, T. Shcherbakova, D. Rubina, V. Tokareva, S. Vasilenko, O. Slavnikova, etc.).

Today it is no longer necessary to prove to readers and literary critics that a phenomenal phenomenon was born and established in Russian literature, which, along with the themes and figurative system, has certain formal features peculiar only to it. This is women's prose. The mere enumeration of monographs, textbooks and articles devoted to this phenomenon will take tens, if not hundreds of pages of text. Therefore, we will only limit ourselves to some digression into the problem in order to draw the attention of the reader and critics to the problems of Uzbek women's prose, which is going through a difficult period of its formation.

Women's prose, of course, artistically, like any literature, has strong examples, and sometimes unsuccessful experiences. In this regard, we can agree with the well-known literary critic O. Divov, who, in a collective conversation about modern science fiction, said that sometimes the concepts of "women's prose" and "women's prose" are sometimes substituted (2, 18), referring to the strong and weak works of this layer modern literature.

The well-known and respected critic P. Basinsky believes that the purpose of women's prose is to shock the reader, and this, in his opinion, is completely indecent: "Are you in pain? But why all this? Why test the nerves of the reader, already hounded by our life? Is this the task of "women's prose"?" (3, 10). And what would a respected critic say about the classic of Russian literature F.M. Dostoevsky, whose heroes are just hunted down by life, humiliated and insulted by society? And what about the suffering of "little people" in the works of Gogol and Chekhov? All Russian, and even part of foreign literature, considered it its duty to show the suffering of a humiliated person, in order to arouse sympathy and pity for him in readers and in power. The persistent unwillingness of some literary scholars and critics to approach professionally the problems associated with the place and role of women's prose in the modern literary process, to single out the content and formal dominants of this phenomenon, to understand the causes of the achievements and failures of female writers - this is what today provokes the emergence of stormy and unproductive discussions in literary life.

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The classical division of male and female principles, according to Dark, a well-known literary critic, a man is a daytime, explicit, public person, and a woman is a nighttime, hidden, natural one (4, 257 - 258).

Unlike Dark, N. Gabrielyan, agreeing with the opinion of Western feminists If Sedgwick and Simone de Beauvoir, believes that “the “male” is identified with the spirit, logos, culture, activity, strength, rationality, light, and the “female” with matter , chaos, nature, passivity, weakness, emotionality, darkness...».

Continuing the thought of critics, it can be argued that when comparing works written by men and women, the following trend is clearly traced: women's prose is the prose of states, men's is the prose of actions. The female pen is more maternal, sensitive, in our opinion, and therefore is focused on displaying the subjective side of what is happening around and is built on the postulates of the so-called female logic, and the male pen is on the objective, logical one.

For example, the prose of the modern writer Svetlana Vasilenko almost always permeates the feeling of motherhood, a feeling of some kind of pity for all living things around. This sense of presence is fully conveyed to the reader, even if there is no specific image of the mother in the plot.

In the story "Gopher" we are talking about a rather unusual occupation - catching these animals by a group of pioneers for harvesting skins. The plot is built on a strange combination: the emphasized cruelty of everything that happens and the description of the naive feelings of a helpless animal. Chlorinated water, with the help of which ground squirrels are washed out of their holes, turns into a generalized metaphor - chlorinated malice. But the heroine looks at this small defenseless creature through the eyes of a mother and sees a child in him: “He crawled out into the light of God, wet, trembling, small, as if he had just been born before our eyes from the womb of the earth, and froze, enchanted” (5, 56). His fright is the child's fear of the unknown, his "childish soul" howls in horror, but some kind of pathetic love for the world and unusual obedience to circumstances persistently stand out in it.

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