

## **WOMEN'S IMAGES IN THE WORK OF UZBEK AND RUSSIAN AUTHORS: FEATURES OF ARTISTIC EMBODIMENT**

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### **Abstract**

The article is aimed at a comprehensive study of the semantic features of artistic comparisons used to form a woman. The most common thematic groups of comparisons characteristic of Russian and Uzbek literary traditions are highlighted, and analyzes their functional role in revealing the individuality and emotional and psychological depth of female characters. In addition, attention is paid to significant changes and transformations of the female image in different historical periods, which allows us to trace the evolution of ideas about women in these national literatures.

**Keywords:** Era, society, national traditions, education, the role of the mother and her image, artistic comparison, the image of women, the object of comparison.

### **Introduction**

The female image in literature has always been the subject of in-depth analysis and attentive attitude from both writers and literary critics. Women are not only symbols of beauty, love and motherhood, but also important carriers of certain social, cultural and psychological types, whose images often serve as a mirror of society. The topic of female images in the works of Uzbek and Russian authors is especially relevant for research, as the literature of these two cultures has its own

traditions and features, while many features in the interpretation of female characters intersect. Comparative analysis of the images of women in Uzbek and Russian literature allows to identify both general trends and unique features characteristic of each tradition.

### **Female images in Russian literature: from ideal to tragedy.**

Russian literature of the XIX century, especially in the works of writers of the golden age, pays a lot of attention to female characters. A woman in the works of Pushkin, Turgenev, Tolstoy, Dostoevsky is primarily a reflection of a particular social class, but at the same time their characters are distinguished by the richness of the inner world.

**Alexander Pushkin** in his work "Eugene Onegin" created the image of Tatiana Larina, which personifies the ideal of a Russian woman of her time. Tatiana is an image of a romantic, pure, deep person who dreams of love and happiness. Her character combines the features of naivety and inner strength, which makes her one of the brightest female characters in Russian literature.

**Ivan Turgenev** in the work "Fathers and Children" creates images of women who are looking for their place in life. The image of Fenechka and, especially, the image of Anya, reflect the attempts of the female soul to find its way in the conditions of social changes and internal crises.

**Leo Tolstoy** in "Anna Karenina" contrasts two female images: Anna Karenina and Kitty Shcherbatskaya. Anna, trying to find happiness in love, destroys her life, while Kitty, embodying the ideal of female virtue, finds harmony in marriage and family. Tolstoy shows how women of that time had to balance between social expectations and personal feelings.

Female images in Uzbek literature: from traditions to modernity. In Uzbek literature, as in Russian literature, female images play an important role, but due to the peculiarities of cultural tradition and historical context, women in Uzbek literature are often represented within the framework of certain social and cultural roles. Alisher Navoi, a classic of Uzbek literature, often depicts women as symbols of love and spiritual purity in his work. In the poem "Hamsa" he creates images full of inner harmony and moral beauty, but in the context of his work, female characters often turn out to be idealized and inaccessible to real life. Many writers in their works depict women's images in a more realistic manner, reflecting the traditional ideas of women's role in Uzbek society. semantic

features of artistic comparisons used in the creation of the female image. The author highlights the most characteristic and frequent thematic groups of comparisons inherent in Russian and Uzbek literature, and considers their contribution to the formation of emotional, psychological and socio-cultural diversity of female characters. Particular attention is paid to how the transformation of artistic images of women reflects the historical and cultural development of Uzbek literature. Thus, in the works of Abdullah Kadyri and Chulpan, female characters are often represented within the framework of family and social responsibilities, which corresponds to the social norms of their era. At the same time, modern authors - representatives of a new generation of writers, such as Khurshid Davran and Gafur Gulyam - portray a woman as an independent person who is able to make important decisions and actively participate in public life. Thus, the evolution of the female image demonstrates profound changes in the worldview and cultural values of Uzbek society. Comparative analysis: similarities and differences of female images in Russian and Uzbek literature. Despite cultural differences, female images in both literary traditions often intersect in the depiction of women's internal struggle for their place in society and the world. What is common is that both literatures of the XIX - early XX centuries depict women who are victims of social restrictions, but at the same time have a strong inner peace. In Russian literature, women's images are often in the context of a tragic choice, when a woman has to choose between personal happiness and social expectations. This is especially evident in such works as "Anna Karenina" by Leo Tolstoy and "Resurrection" by the same author, where women, despite their passion and desire for freedom, are unable to cope with the cruel demands of society.

In Uzbek literature, especially in traditional literature, women are usually depicted within the framework of cultural and religious traditions, where their fate is closely related to family and society. However, in later works, such as the works of Shukrutdin Saidov, women begin to act as active personalities fighting for their rights and self-determination, an in-depth analysis of the semantic features of artistic comparisons used to form the female image in Russian and Uzbek literature. The author highlights the most significant thematic groups of comparisons that allow you to explore the multi-level structure of female characters - their emotional world, social status and cultural conditioning.

Particular attention is paid to how the transformation of the female image reflects the historical and cultural dynamics of Uzbek literature.

Thus, in the works of Abdullah Kadyri and Chulpan, a woman often appears within the framework of traditional family and social obligations, which corresponds to the norms and ideals of their era. However, in novels and stories created at the turn of the XX-XXI centuries, there is a qualitatively new stage in the depiction of female characters: they act as independent personalities, making independent decisions and actively participating in social processes. For example, in the works of Khurshid Davron and Hani Shams, the heroines freely manage their lives, build relationships and professional careers, demonstrating a high level of internal autonomy and self-awareness.

At the next stage, associated with the strengthening of women's social activity, literature began to reflect their growing role in the political, economic and cultural spheres of society. In the works of Bakhtier Ahmad and Nadira Karim, female images often become central figures of social change, finding their own voice not only in family, but also in public, social and professional activities.

Thus, the evolution of the female image traced in the literature demonstrates profound changes in public consciousness, the transition from the traditional perception of women to her recognition as an active, independent and equal participant in public life.

## Conclusion

Thus, female images in Russian and Uzbek literature have both similar features and their own unique features due to the cultural context and historical situation. In both cases, women are portrayed as active participants in social change, despite the pressure of traditional norms. A comparative analysis of these images allows a deeper understanding of how the literature of different peoples perceives the role of women and her place in society.

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