

"Female Images in Modern Russian and Uzbek Prose"*Kalonova Nargiza Nurjovovna**Denau Institute of Entrepreneurship and Pedagogy, Department of Russian Language and Literature**Samanova Nasiba Batir qizi, Usmonaliyev Xurshid Husniddinovich, Haqnazarov Himoyiddin
Mannonovich**Denau Institute of Entrepreneurship and Pedagogy*

Annotation: The article is devoted to the issues of women's prose in contemporary art criticism in Uzbekistan. The article defines actuality and the phenomenon of "women's prose" in modern literary process in Uzbekistan.

Keywords: gender, poetess, poetry, female images, human passions, modern literature.

Freed from the canons, conventions and stereotypes of socialist realism, abandoning the role of public opinion and educator of human souls, modern literature of independent Uzbekistan, evolving, it turned into a complex, original, multi-level artistic system with its own laws, development trends, the valuable centuries-old experience of national classical literature and new achievements of the world literary process, due to socio-historical, socio-cultural and national factors. It is quite obvious that the functioning of any national literature in the modern world is carried out in active interaction with other literatures. The independence of Uzbekistan has acquired a special significance and relevance of literary insights into the phenomena of modern Uzbek literature, as its status has changed: from one of the subjects of the multi-literary system "Soviet multinational literature", it has become an independent subject in the system "world literature". There was a need to identify its most important, fundamental phenomena and innovations, their national and artistic identity, contribution to the world literature, interaction with other literatures, and place in the system of interliterary communities. The need to resolve these complex problems is recognized and noted by all Uzbek literary critics. One of the most urgent tasks of modern Uzbek literary criticism is to understand, correctly, adequately, objectively, and evaluate such a new phenomenon in Uzbek literature as women's prose. Today, there is no need to prove to readers and literary critics that Uzbek literature was born and acquired "citizenship" that cultural phenomenon, which, along with the theme and image system, has certain formal characteristics peculiar only to it. Women's prose is increasingly asserting itself, taking its rightful place in the modern Uzbek literary process. Creativity of Salomat Vafo, Zulfiya oralbay Kizi, Mehriniso Kurbanova, Nargiza Gulyamova, Farida Afrouz, etc. In Uzbek literary studies, special attention to this important phenomenon should be devoted (the formation process of which continues), the process of literary understanding of women's prose is just beginning. Special research which is devoted to the study of the history of formation and laws of its development, typology of women's prose, poetics of genres, structural features, originality of visual and expressive means, its specifics at different stages of development, problems of interaction with women's prose in other countries, national identity of women's prose, etc. The concepts of "women's prose" and "typology of women's prose" are still used rather infrequently and cautiously. Moreover, sometimes there are doubts about the legitimacy of highlighting women's prose. However, K. Yuldoshev, H. Dustmukhammad point out openly in an interview about "women's prose": "We do not discriminate on the ground of gender. But women's prose has its own characteristics. No one but a woman can describe a woman's psychology, her physiological state, I am convinced of this, because a woman's happiness (pregnancy) – ("Sin" by Zulfiya Kuroilboy Kizi) or loss (of a born child) – ("Lost" by S.

ISSN 2792-4017 (online), Published under Volume: 1 Issue: 5 in October-2021

Copyright (c) 2021 Author (s). This is an open-access article distributed under the terms of Creative Commons Attribution License (CC BY). To view a copy of this license, visit <https://creativecommons.org/licenses/by/4.0/>

Vafo), female loneliness ("Cry" by D. Saidov), the desire to be loved and beautiful even on her deathbed ("Woman" by Zulfiya Kuroloy Kizi) and other purely female psychological States can only be described by a woman, because they are peculiar only to her... The works of Farida Afruz, Zulfiya Kuroloy kizi, Nargiza Gulyamova, Salomat Vafo, Mamura Zohidova, Dilbar Saidova, Mehriniso Kurbanova prove that they do not need leniency, this is real, highly artistic literature.

On the basis of a comparative approach, give a characterological description of female images in modern Russian and Persian prose, appealing to the artistic experience of prominent representatives - Victoria Tokareva and Zoya Pirzad; to reveal the general and distinctive features of the artistic and poetic depiction of women in the indicated literatures.

In the course of the research, we used comparative and interdisciplinary (ethnocultural studies, psychopoetics, etc.) approaches adequate to the formulated tasks, systemic and structural analysis of the selected works.

The theoretical significance of the work lies in the fact that a research model has been developed for the comparative study of the image of a woman in different periods of the literary history of Iran and Russia; a retrospective algorithm for the study of gender imagery, which is dominant in the studied works of art, is proposed. An integrated approach to the analysis of female images, as well as an acceptable level of abstraction from artistic specifics, made it possible to identify the similarities and differences in the axiological paradigm of literary heroines, to create a comparative characterology of female images in Russian and Persian female prose.

References:

1. K. YuldashYonikSuz. Great breakthroughs in a small genre."Generation of the New Century" - P., 2006.P. 130. U. Normatov. Nafosatgurunglari. "Editor" - P., 2010.
2. Z. QuorolboyKizi .Captive "Generation of the New Century" - P., 2009. SalomatVafo.
3. The magic of magic."East" - P., 2004.
4. M. Курбанова. the season of love. ("Presentation". Sh. Kholmirzaev). "East" - P., 2003
5. Akhmadulina B.A. Poems .- M .: Art. lit., 1988.- 334p
6. Vorobyova, S. Yu. Medea and her children (gender aspect) / news. Volgograd. state University. - 2013, page-8
7. Benyash R.M. Katerina Semyonova. - L .: Art, 1987.- 230s.
8. Vovchok M. Tvorii: In 2 volumes -K ...: Dnipro, 1983.- 439s.
9. Vrublevska V.V. Solomiya Krushelnytska: Novel-biography. / Peredm. O. Honchara.- K ...: Dnipro, 1986.- 358s. 6. Lermontov M.Yu. Collected works: In 4 volumes ..- M .: Pravda, 1986.- 460s.
10. Tolstoy L.N. Anna Karenina: Novel - M .: Sov. Russia, 1982.- 688s.