



Female images in the works of Askad Mukhtar "Roots" and Vyacheslav Shugaev "Russian Venus"

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Abstract: the article analyzes the semantic features of artistic comparison: the most frequent thematic groupings of comparisons are identified that contribute to the creation of a female image in Russian and Uzbek literature.

Abstract: this article analyzes the semantic characteristics of the thematic literary comparison of the creation of female characters in foreign and Russian literature. The female characters created by writers in world literature have a number of unique individual characteristics compared to the female characters in the works of writers, and it is necessary to study them comparatively and as a separate character. It is mentioned that he will confess.

Keywords: Female image, artistic comparison, object of comparison, thematic group.

Comparison of female images in literatures with almost polar cultural-historical and ethno-confessional traditions makes it possible to identify rather interesting points of their contact and point out common features in the functioning and development of modern prose in Russia and Uzbekistan. The works written about the women of Uzbekistan and Russia are beneficial artistic material for understanding the nature of femininity. Vyacheslav Shugaev (Russian Venus, 1988) and Askad Mukhtar (Roots), who created galleries of female images, made a great contribution to the development of the female image. The study of female images in literature makes it possible to trace the evolution of ideas about her, 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 the art of different countries. Any way of revealing the typology of female creativity will contribute to a deeper penetration into the nature of the female image, which is the task of the modern science of literature.

The work of Vyacheslav Shugaev (Russian Venus, 1988) and Askad Mukhtar (Roots, 1983, translated by R. Fatkullina), is the most representative for comparing the female image in the works of Russia and Uzbekistan at the turn of the 20th-21st centuries. The stories of V. Shugaev created by the writer in different years and made up a real collection about women. This book is about the upbringing of feelings, about the kind, courageous, loving heart of a woman-friend, a woman-mother, about the relationship of a Russian person with his native land, with compatriots, about the meaningful and



difficult years experienced at the end of the 20th century. "The fate of the modern Russian woman, the diversity of this fate is the basis of the stories collected in the book. The title story was written in memory of the artist B.M. Kustodeev, who generously and vividly captured the creative, peace-making power of a Russian woman - therefore, it seemed tempting to arrange the book with portraits of Kustodeev women, which, in my opinion, is significant and unusual, complements the characteristics of my heroines. I am grateful to the artist Yu.I. Seliverstov for such a fruitful idea" V. Shugaev. In his stories, V. Shugaev reveals the images of young women, girls who work and study, live a full life, doing everything. For them, the main thing is freedom and family.

Studies of the artistic heritage of outstanding authors have always attracted the attention of a wide range of researchers, linguists and literary critics. Of great interest is the study of the means and techniques used by the authors of fiction to create the imagery of their works and the aesthetic impact on the reader. All this is achieved due to the fact that various expressive and emotional shades are added to the purely logical content of the works.

The work of Askad Mukhtar "Roots" is one of his interesting stories. His work describes the national flavor. Women of the East must always obey the Uzbek traditions and customs that their ancestors left them. "Yes, our ancestors threw stones at their daughters for this. Of course, I am not in favor of this. But I appreciate the ancestors for the fact that they highly honored the honor. From their youth, they cherished honor and conscience. They took care of it the best they could. We respect the good customs of our ancestors. Besides, love is exalted in all books, you read them. We could not get an education, but we know what love means both in life and in battle. Holy, burning feeling. Is not girlish chastity included in this holiness? Is it not from this that trust and respect enter into the life of the young? These are the words of Marat. He adheres to the teachings of his ancestors. Also in the story, we are faced with the multifaceted nature of the narrative, the presence of side plots, consistent and growing intensity and the tragic denouement of events.

The ideological and compositional center of the work is the image of Muhsina, who adheres to advanced views. She openly opposes outdated methods, adheres to new views on family and everyday problems. A conflict arises between the brothers, and Muhsina tries to reconcile them. In many ways, Askad Mukhtar puts his own thoughts and judgments into the mouths of his heroes. In parallel, the writer traces the fate of the Uzbek woman. Inhuman and cruel practices. With special love and sincerity, the writer draws the image of the beautiful Mukhsina, who, thanks to her pure and all-consuming love for Marat, overcomes the trials of life. The image of Marat's mother is also very touching. This woman who raised children after the death of her husband. "- What a pity ... your father did not see this day ... - she said slowly but clearly. - Today at dawn, either in a nap, or in reality, he appeared to me, I can see, he wants to pick it up.

Mother ! - Marat exclaimed displeasely. - He will say it!

- Shut up, son! But you still can't fool death... - And she looked at Mukhsina. - He ... returned from the war with two fragments in his body. When we moved here, there were reeds all around. We decided to remove the reeds. In the fall, he landed in a swamp ... -Mother fell silent for a long time, re-experiencing the events of those days - He lay only three days. Then we had not yet had time to revive these steppes. In addition to three or four huts, reeds and a salty wind, there was nothing ... What kind of cemetery is there, even there is no hillock around. I didn't want to leave him somewhere else. They buried him in his native village. There it lies"



Mukhsina changed a lot after the death of Marat's mother, she realized that Marat was not the person she imagined him to be. Marat did not fulfill his mother's will, she asked to be buried next to her father. And she also learned that Marat had never been to the grave of his father, he gave his mother's necklace, a gift from Mukhsina, to the drama circle. Here are Muhsina's last words to Marat: "I don't know what has changed. I thought for a long time: in our life there are sources, spiritual values inherited from our ancestors. A person trampling them cannot be kind and sympathetic. In the book that you saw, a method of punishment is drawn. After it, a person loses his memory, forgets his homeland, his land, relatives, even his mother does not recognize them.

Conclusion. In fiction, they often resort to the use of figurative comparisons to achieve expressiveness of speech and convey the characteristic features of characters. When creating female images, the use of comparisons allows you to create an original description of the appearance of the heroines, their behavior, feelings, thoughts and the world around them. Comparisons in the speech of characters can give a figurative description of various actions and deeds of people, determine the psychological and physical state of a person, his worldview, circumstances, situations and situations in which the heroine of the work finds herself.

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