



The versatility of female images in Uzbek and Russian prose

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Abstract: The article talks about female images in Russian and Uzbek literature of the 20th century, about heroines striving for self-realization and freedom from social restrictions, and talks about how times of change brought new ideas of equality and emancipation of women. And also about images, which reflect the complexity and diversity of women's experience and the sociocultural factors that gave ideas about a woman.

Key words: image of women, characters, society, modernist movement, self-realization and freedom, heroine, realization, love for children.

In Russian literature, female images are one of the main focuses of authors. Great writers such as Leo Tolstoy, Fyodor Dostoevsky and Anton Chekhov often created complex, multifaceted and emotional images of women. Female images in Russian and Uzbek prose of the 20th – 21st centuries. are multi-faceted and multi-layered, embodying multiple realities and ideas about femininity and the female role. They reflect the strengths and weaknesses of women, their aspirations and ambitions, their struggles and victories. Female images in Russian and Uzbek prose will certainly attract attention and open up many new and interesting aspects of this topic. Interestingly, female characters in Russian prose were often tied to their role in the family and society. Often they were portrayed as victims of their own circumstances or conditions, but just as often they were portrayed as strong, self-reliant and independent individuals. For example, Tolstoy's heroines such as Anna Karenina and Varvara Oblonskaya represent different feminine ideals and clashes with traditional roles.

Uzbek prose also has its own unique female images, which are a reflection of the characteristics of Uzbek culture, traditions and customs. Women in Uzbek literature are often depicted as guardians of family and culture, showing their strength and devotion. In traditional Uzbek families, women have certain roles and responsibilities. They are mothers and wives, as well as participants in public life. Novels and stories by Uzbek writers such as Khamid Ismailov and Nodira Abdullaeva often depict their struggle for their place in society and self-determination. The study of female images in the literature of different nations makes it possible to trace the evolution of ideas about a woman, about her particular social role in society, about possible ways of self-realization in a particular historical era, about the embodiment of artistic techniques in the art of different countries. For example, in the work of Abdulla Kahar "Mukhabbat" (Love), the heroine Mukhayo is one of the Uzbek women who experiences a lot of difficulties in her life. But despite all the difficulties, she remains a real Uzbek woman. Her beloved man Anwar always tried to support her. They solved many difficulties together. This story is written in the spirit of socialist realism,



where, using the example of two mahallas, the shortcomings of the society of that time are revealed, there is criticism of Aunt Anvar, who loves money very much. This story shows the struggle with the remnants of the past - the powerless position of women, followed by a story about what the Soviet government gave to a simple Uzbek woman who just yesterday did not have the right to vote. In many of the works of Abdulla Kakhkhar one can glean the life and customs of the Uzbek people in the first half of the twentieth century. It is clear that the life of the common people in those days was not easy. But with the advent of Soviet power, the life of the people improved. Young people studied and became enlightened. The people's life gradually began to improve. Depicting the characteristic features of his heroes, A. Kakhkhar strives to influence the reader not with intonations and instructions, but with artistic images. Therefore, having mastered artistic skills, he contributed to the excellent development of Uzbek national literature.

If we take Russian prose, then Ulitskaya's work "Daughter of Bukhara" tells the events of the post-war period. In this story, the heroine is shown simply as an Eastern riddle. As we understand from the prose, women of the East are submissive not only to their husbands, but also to their mothers-in-law. In the image of Bukhara, associations arise about magic, the mysterious East, and beauty. Bukhara zealously does household chores and this offends nanny Pasha. But she figured it out quickly. Not a mother-in-law or a maid, she identified old Pasha, thought and guessed: a nurse. And from that moment Pasha had no dissatisfaction with his daughter-in-law, because although she was mistaken regarding the role of the old woman, the mistake turned out to be truer than the truth. Alechka was affectionate and respectfully simple with Pasha. Ali gives birth to a weak child - a girl who is named Lyudmila. And after a while, when everyone realized that the child had developmental disabilities, Down syndrome, the husband did not want to spend time with his family. He leaves Bukhara and becomes the lover of his own nurse Tamara Stepanovna. As we see from the story, Bukhara was a very submissive woman and sacredly kept family traditions. She is not burdened by foreign culture, she tries to be friendly to everyone and treats Pasha kindly, calling her "nurse." She does everything in her power to save the child. The work is dedicated to such a phenomenon as maternal feat. The father abandons his daughter and "buries" her alive. The heroes of this story find themselves contrasted with the surrounding environment. But at the same time they are opposed to each other. Dmitry tries to deny reality, push away bad premonitions, and therefore simply walks away from them.

Motherhood is an unusual feat, because they express their readiness to give everything without reserve for the health of their children, life, peace and happiness. It is in this story that L. Ulitskaya tells about a brave woman who accomplished a maternal feat. Despite her fatal illness, she tried in every possible way to help her daughter Mila, who had Down syndrome. She left this life only when she got a job and found her a husband and a new family.

One of the common types of female images in Russian and Uzbek prose of the 20th and early 21st centuries was the image of a woman-mother and housewife. During this time, women were the expected caring and devoted mothers, devoting all their energy to raising children and maintaining the family home.

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