

**NEW ARTISTIC ASPECTS OF THE IMAGE OF A WOMAN IN MODERN
LITERATURE**

Mardonova Lobar Umaraliyevna

Termez State Pedagogical Institute

Head of the Department of Uzbek Language and Literature,

PhD, Associate Professor

lobarmardonova40@gmail.com

lobarmardonova8086@gmail.com

Tel: +99888 810 79 00

Abstract: This work examines the artistic interpretation of the image of a woman in modern Uzbek literature. After independence, a new, free, spiritually mature image of a woman was formed in Uzbek literature. In literature, a woman is depicted not only as a symbol of family life or love, but also as a person who takes an active place in society, thinks, is rich in spiritual experiences, and is spiritually mature.

Keywords: modern Uzbek literature, image of a woman, artistic interpretation, spiritual experience, freedom, spirituality, realism, psychology.

INTRODUCTION)

Literature, as a type of art that reflects the most delicate layers of the human psyche, requires a special approach to creating the image of a woman. A woman is depicted not only as a symbol of beauty and love, but also as a spiritual pillar of society, a source of affection and loyalty. Therefore, through the images of women in literature, authors express not only the inner world of a woman, but also the spiritual image of the nation. The evolution of the image of a woman from the early periods of the history of our national literature to the modern literary process is based on certain aesthetic laws. The poetic basis for the renewal of this image begins with Jadid literature. Jadid literature, in turn, brought the image of women to a new stage of development based on the experiences of Uzbek folk oral creativity, classical artistic thought and world literature. The great German philosopher I. Kant was absolutely right when he wrote that each era has its own image. Its significance lies in the fact that the development of an era is determined by the intellectual level of women. According to Kant, a woman is the criterion and foundation of the existence of any form of development. Since the formation of society on Earth and the emergence of the phenomenon called literature, the eternal theme at its core has been love, and in connection with it, the image of a woman has occupied one of the central places.

MATERIALS AND METHODS

The image of a woman in literature is interpreted as a symbol of beauty, elegance and spiritual purity. Each writer of the era embodied the aesthetic ideal of his time precisely in the image of a woman. For example:

- In the work of Alisher Navoi, the image of a woman is elevated to a high spiritual level as a symbol of kindness, loyalty and fidelity (the image of Layla in the epic "Layla and Majnun" is a vivid example of this).

- In the novel "Bygone Days" by Abdulla Qodiriy, through the images of Otabek and Kumush, along with the beauty of a woman, her intelligence and selflessness are glorified.
- In the works of such creators as Oybek, Saida Zunnunova, Zulfiya, Uygun, Erkin Vohidov, female images are depicted in harmony with the ideas of the national spirit, hard work and patriotism.

Aesthetically, the perfection of the image of a woman is manifested in the means of depiction, in the subtlety of language, and in the deep expression of emotions. The writer reveals the delicate experiences, internal conflicts, and aspirations of a woman's soul through figurative details.

DISCUSSION

Sources show that women were treated badly in the Middle Ages. "In Europe, any passerby could accuse a girl of witchcraft. From the 14th to the 18th centuries, approximately 40-50 thousand people were burned at the stake in Europe for being "witches". Most of them were women. In 1613, the famous Rumor Trial took place in the Netherlands, during which an unprecedented number of "witches" were burned. The first to be burned at the stake was Enten Gillis, a midwife accused of cursing newborn babies, and a total of 63 women were burned at the stake on a number of similar false accusations. In addition, women were treated extremely badly during the pre-Islamic period. Newborn girls were buried alive. In many developed countries that existed before Islam, women's rights were limited. A number of historical books on the subject It testifies to the fact that all over the world, women's place in society has been looked down upon and wrongly assessed as someone without dignity, whose rights have been trampled upon, and who does not have their own freedom and rights. The reason for this was the lack of knowledge among people. However, understanding the essence of religion is the key to peace and correct relations. It was with the advent of Islam that women's rights became equal to those of men. The status of women rose. In fact, the views that women should not work, not receive education, and not engage in social activities are completely alien to Islam. The point is that women's rights are exercised according to Sharia. Many confuse the concepts of equality and uniformity. Women's rights are equal to those of men, but this does not mean that they are the same. Islam requires women to have equal rights before society. The place and status, duties, rights and freedoms of a Muslim woman are described in the Holy Quran and It is clearly stated in the hadiths.

RESULTS

We have seen through the examples above that the initial genesis of the image of women began with Zulayha, Zaynab, and Bilqis in the "Holy Quran". We have analyzed the development of the image of women in Uzbek classical literature. The brave queen of the Massagetae tribe, Tumaris, who fought against the Achaemenid king of Iran, Kaykhusrav, Oychechak Khotun, who stood by her son Jalaluddin Manguberdi until his last breath against the Mongol invaders, the enterprising queen Saraymulkkhanim, who raised many Timurid princes, the devoted mother Kutlug Nigorkhanim, who accompanied Zahiriddin Muhammad Babur on all his campaigns and in the most difficult situations, the virtuous wife of Amir Umar Khan, Nodirai Davron, who was executed along with her sons and grandchildren, Jahon Otin Uvaysi, who mentored many poetesses of Margilan, and Kurbanjon Dadkhoh, known as the Queen of Aloy, who fought bravely against the Russian invaders and was able to call Russian generals to negotiations, are examples of the Turkic people whose blood flows like a mother's heart, never bowing to the enemy, never surrendering, and women stood on the same side as men. participation in battles is proof of the brave and courageous ancestors of Uzbek women.

At the end of the 19th and beginning of the 20th centuries, during the new revival of the Muslim East, women's liberation was one of the most important issues. From the very beginning, the

women's issue was at the forefront of the newspaper "Tarjiman". In 1887 and 1891, Gasprinsky tried to open a periodical for women. However, these attempts were rejected by Petersburg officials and ended in failure. Gasprinsky's views on women's issues are clearly expressed in his utopian novels "The Muslims of Dor-ur-Rohat" and "The Land of Wives". In the first work, he depicts a woman as equal to a man in all matters. He creates the image of a female judge, without whose consent in court no family quarrel or women's issue is resolved and does not have legal force. In the second work, Gasprinsky shows a man in the place of a woman, that is, the author reverses their social roles. In this country, the man wears the hijab, raises the children, cooks the food, does the laundry, and the woman dominates everything. In this way, she tried to show the true position of Muslim women in society and put this issue up for public discussion.

CONCLUSION

It is known that at the beginning of the 20th century, the press was an important tool that connected the peoples of the East and the West, especially the creative and intellectual people. Most of the works that have come down to us were expressed in the press. It is gratifying that among them, magazines created on the initiative of women began to see the world. The first special publication for women in the Turkic Muslim world was published by Shafiq Gasprali, the daughter of Gasprinsky, the editor-in-chief of the magazine "Olam Nisvan" ("Women's World"). It reflected such widespread problems in Islam as the equality of women and men, science and education, and the reform of the institution of marriage and family. In addition, the magazine introduced readers to the life and everyday life of women in other countries.

The image of a woman, as one of the highest and most delicate themes of literature and art, embodies the views of human thought on beauty, love and goodness. Each era, each creator has instilled in the image of a woman the socio-spiritual values, aesthetic ideals of their time. Therefore, the image of a woman is not only a symbol of beauty, but also a symbol of the meaning of life, spiritual perfection, loyalty, selflessness and kindness.

In works of art, the aesthetic interpretation of a woman's image reveals the inner world of a person, moral values and the cultural level of society. The artistic expression of a woman's image is not only an ornament of art, but also an expression of the national spirit, spiritual heritage and human qualities. In this sense, a deep and life-like depiction of a woman's image is a criterion indicating the aesthetic taste, artistic skill and spiritual elevation of each creator.

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