

## **The Image of a Woman in Folklore and Literature**

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### **Abstract**

The fact that the history and development of this problem in Uzbek literary criticism is directly related to Russian literary criticism has been proven with specific examples, it is proven that the history and development of this problem in Uzbek literary criticism is directly related to Russian literary criticism.

**Keywords:** Description of the soul, psychological description, artistic psychologism, analytical analysis, dynamic, syncretic, typological analysis, subconscious feelings.

How is the image of a woman characterized in folklore? The fact that the image of women depicted in the epics “Alpomish” and “Kuntugmish” is given in a wide variety of different forms in written literature fully supports our opinion. It is not a secret to anyone that all the tender and loving qualities embodied in the character of Barchin in the epic “Alpomish” are a great source of today's written literature. The loyalty of Barchinoy in the epic will surely make any Uzbek woman feel proud.

If we take into account that the qualitative changes in the genesis of fiction, especially, the short story genre, are closely related to the tradition started by the moderns in Uzbek literature, the essence of the issue becomes clearer. For example, there are many reasons, such as the subjects of images in folklore works, characters' abnormality, changeability, speed of time, and approaching distance, that deep perception is commendable. Today, when we analyze the manifestations of folklore related to the genre of written literature (short stories), a three-dimensional world appears in the style of yesterday, today, and tomorrow. If the essence of religion is goodness and familiarity with God, the same themes are perceived in the essence of folklore. In artistic (written) literature, the symbolic-metaphorical interpretation appears in a mixed form. In the words of Prof. J. Eshonqul: “Issues of the impact of folklore on written literature are as relevant today as they were in Alisher Navoi's time. In all the works of Alisher Navoi, we observe a creative approach to folklore—the glorification of universal values based on nationalism. This tradition continues to one degree or another in the research of modern poets, from the times of Navoi and Babur, from Abdulla Qadiri to our writers who are creating today, from Cholpon to our time. This situation is observed not only in our country but also in world literature. It can be said that in the last hundred years, a period of turning back to folklore has begun in literature. The work of such writers as Joyce, Borges, Marquez, Kafka, and Kawabata is an example of this. In the 21st century, the period of re-appeal to the myths of the world, the period of new interpretation, and the period of neomythologism<sup>1</sup> have begun. When humanity first recognized the light of its civilization, it was surrounded by myths and legends. It is a proven phenomenon that myths influence the total literature, survive in the nature of any genre in written literature, and that each person creates his own myths. Such myths serve as the

<sup>1</sup> <https://ziyouz.uz/suhbatlar/jabbor-eshonqul-folklor-millatning-boqi-tarixi/?lng=cir>

decorative spirit of fiction. Prof. J. Eshonqul approaches the issue with a wide scope. He proves the great role of myth, especially folklore, in the development of genres in the form of his research.

**The pathos of depicting social life.** The fact that it is important to evaluate social life with the mentality of characters in Uzbek short stories is evident in the tendencies of historical development. The works created by writers who are not indifferent to every event, regardless of whether they evaluate domestic or social life, all emphasize the issue that runs through the red thread. First, the volume played a big role in the created stories, and secondly, the way the characters were embodied in it was also important. Painless, emotionless works have moved from the pages of history to non-existence. Among them are those that were written under the guidance of ideology.

Depicting social life does not mean only works written under the influence of the ideology of the former Soviet Union. It should be noted that during the reign of Amir Temur in the 14th century, Bibikhanim was involved in the affairs of the palace, and Sahibqiran himself paid attention to women in choosing a bride and conducting state affairs. In the inscription "Kul Tigin," there is a lot of information about the depiction of women and the justification of the position of the mother in the life of society. We must not forget how important the position of women is in the social and political scene of these works that have come down to us over the centuries and the great work of our wise people and ancestors, who included their heroism in epic works. Therefore, in the beginning of the 20th century, we deeply understood the appreciation of the Uzbek woman in the novels and short stories of A. Qadiri, in the poetic and prose works of Cholpon, and in the literature of the Turkic peoples.

Prof. U. Normatov article **“On the Poetics of Contemporary Short Stories”** very aptly explains his views on the tale and narrative genres. That is, according to the scientist, “a short monophonic genre compares good and ideal examples of this genre to a melody played in one word”<sup>2</sup> (the emphasis is ours, Yu. Eshmatova). So, today's literary studies also prove that tales and narratives are not independent genres that grew out of novels and stories. It is true that the scientist studies the developments in the story using the example of works written in the 1960s, but it seems that it raises a number of issues that allow us to find a clear boundary for the genre. Qualitative changes in Uzbek short story as an independent genre for almost a century were re-examined on the basis of the possibility of independence, and certain recommendations are being confirmed. In this sense, it should not be forgotten that the pathos of describing social life was influenced by the literature and ideology of the former Soviet Union in many places. Some of the stories of P. Kadirov, O. Yaqubov, O. Umarbekov, and Sh. Kholmirzaev reflect life after the 1960s and beautiful scenes of that time. As a result, in some of P. Kadirov's research, one cannot forget the influence of the ideological pressures of the time on the issue. Critics have widely acknowledged the importance of land appropriation, collectivization, and collective farming as the main objects of the day's agenda.

**Attitude toward the image of a woman in world literature.** The American scientist N. Baym conducted a large amount of research on “women's literature.” Researcher M. Kholova expressed her opinion about this in the article “Evolution of the Formation of Women's Literature”: “The image of a woman, her mysterious world, and her beautiful past have been one of the leading themes in the literature of all nations in the world. They performed a great task in ensuring the poetic beauty of their works of art and in feeling the delicacy of feelings. The image of a woman created by the imagination of the creator can be found in all genres and types of artistic creation. A woman's social status is directly related to her place in the family. The family is a small unit of society, and the attitudes, views, preferences, and thoughts of people in society naturally reflect the environment in the family.”<sup>3</sup> In fact, the author of the article, M. Kholova, emphasizes the

<sup>2</sup> Mamajanov S. Critic and literary process. - T., "Turan-Iqbal". 2011. -P.119-120.

<sup>3</sup> Khalova, M. (2021). The evolution of the formation of Women's literature. Foreign philology: language, literature, education, (2 (79), 14–17. extracted from [https://inlibrary.uz/index.php/foreign\\_philology/article/view/1685](https://inlibrary.uz/index.php/foreign_philology/article/view/1685)

creative psychology of female poets in Uzbek literature and expresses her thoughts about their place in society. Therefore, there were many poets who served in the palace in the past. However, it is a fact that these data emerged in a more unique way after the division of Central Asia into khanates. If we talk about this in Uzbek literature, after the 1950s of the 20th century, the magazine "Saodat" was founded. Necessary measures have been developed by our state to raise the status of women in society and ensure their healthy living in social life. The establishment of the state prize named after the poetess Zulfia is also noteworthy, as it is aimed at increasing the status of women in our society. In world literature, the dignity of women and their service in heavy industrial labor zones are written with deep sorrow in the works of writers such as A. Chekhov, L. Tolstoy, F. Dostoevsky, J. Joyce, A. Camus, and A. Kafka.

In general, many comments, observations, debates, and specific conclusions about the historical roots and stages of development of the genre allow us to understand the big picture of a new era in Uzbek short story writing and learn from them. Because that was the demand at the time. It is important that our above theoretical-scientific observations serve as a source for a comparative study of the poetic interpretation of the image of a woman in Uzbek short-story writing, which began with stories from the Quran. We hope that today's process will clarify the difference between the short story and the novel, the story from the novel, or any kind of genre-compositional integrity modification-synthesization in the rapidly developing era. Being satisfied with the achievements of a relatively recent period should not prevent us from realizing the immense services of our ancestors in the past. Eras, people, and time are mixing, proving even more "**the importance of finding the Qibla in the postmodern world**". Therefore, it shows that one of the main tasks of our work is to discover the image of a woman in the poetic interpretation of short stories, to evaluate the direction in which reality happened, and to show what the writer's creative concept is aimed at in the plot and compositional lines.