

HYMN OF A WOMAN IN THE WORKS OF UZBEK AND RUSSIAN POETS

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Annotation: The article deals with significant points about hymn of a woman in the works of Uzbek and Russian poets. Moreover, the image of women in Uzbek and Russian national literature were analyzed by examples. Peculiarities of describing women's role in the work of famous writers like Navoi and Gofur Gulam were studied.

Key words: *fundamental component, critical realism, maternal figures, urbanization processes, ever-changing status, literary competence, high-class reader.*

Improving our people's spiritual, political, and religious literacy continues to be the most pressing need in the current globalization process. The problem of women is especially significant in this context. The importance of the issue is demonstrated by today's discussion of women's rights as a fundamental component of human rights and as equal rights in society and the law. Today, in many parts of the world, there are serious problems with the status of women in society and the violation of their rights. A number of decrees, resolutions, laws and a number of legal documents have been adopted. These documents guarantee women benefits in the field of labor, state and social construction, pensions, and other benefits that should be granted to women with children. In addition, the number of women in parliament has been set at a certain percentage. The Action Strategy for 2017-2021 and the 5 important initiatives put forward by the President also increase the socio-political activity of women, strengthen their role in the state and society, provide employment for women, attract graduates of professional colleges to entrepreneurship and the family, issues such as further strengthening the foundation have been identified[1].

The picture of a woman in literature just cannot exist. A woman has always played an important role in the lives of all ages. It appears in all forms of literature, from antiquity to the present. A lot rests on them, including the future generation and the destiny of another state. The authors look at the worldview, at the perception of that atmosphere of that period, wrote their

works in different ways, giving a different characteristic to their heroes, especially the image of women. And at the same time, it is important to note that the image of a woman was different for each author. As mentioned above, the image of a woman changed from century to century, depending on the situation of one or another period. Reading any work, we may notice that the role of a woman and the attitude towards her in different literatures and eras were different. It is important to note that the situation of a particular period, as well as the attitude towards a woman, may differ from other eras or with the current situation. When reading the work, we, readers, need to take into account the situation of that period before making any conclusion.

Currently, the image of women in all national literatures is reflected and perceived in accordance with the nature of the nation and the spirit of the times. As a result, characters that act the same way under the same conditions are portrayed differently in different works of literature. In folk literature, the image of women in the center of the work, which is the climax of the events, is separated into two halves.[2]. However, if we say that in realistic works the inner world and psyche of a person are better revealed, we have to take an example from the Russian literature of the XIX century. On the one hand, critical realism flourished on Russian soil, and on the other hand, Russian literature of this period became the brightest, golden page in the history of world word art. New Russian prose dates back to Pushkin, Pushkin's time. But in the works of Pushkin and his contemporaries, especially in prose, it is difficult to distinguish between the examples of women's imagery that we are considering.

In the literature of this period, the principle of portraying the protagonists in a whirlpool of unexpected events prevailed, rather than a strong argument for the psychology of character. In Pushkin's "Captain's Daughter," "The Story of the Late Belkin," and in Gogol's "Taras Bulba," "Evenings in the Hutar Near Dikanka," the emphasis is more on the character's background than on the analysis of emotional experiences. After all, this stage was the beginning of this golden age, the process of getting closer to the reader of literature. Over the past half-century, Russian literature has, if appropriate, become "professionalized," meaning that it is written not for the general public, but for the taboo, the high-class reader appeared. For the same reason, the literature of the second half of the 19th century provides ample material on the subject we are considering. In Turgenev's "Spring Flood", Dmitry Sanin, a rich man traveling in Germany, enters a cafe and finds himself in danger in the owner's apartment: a thin teenager faints, his mother is not at home, and his frightened sister runs to him for help. so he brings her home. Sanin loosens the child's collar, splashes water on his face, and brings him to his senses. Thankfully, the family welcomes him as soon as he

leaves. In this way, Dmitri meets the boy's sister, Gemma, a beautiful girl from an Italian immigrant confectionery family living in Frankfurt. The guy and the girl like each other. Gemma's fiancée, Sanini, decides to renounce Kluber, a plump and dry elevator, and even convert to Orthodoxy, to which she belongs. Sanin's courage, humility, and passion are appreciated by this calm and peaceful Italian family. It all depends on the wedding.

Women are prominently represented in Uzbek classical literature. The magnificence, attractiveness, and appeal of women have served as a main source of inspiration for authors, resulting in the production of distinctive literary representations[3]. Literary works realistically represent many facets of women's existence, including their roles as mothers, sisters, companions, and friends, as well as their emotions of love, helplessness, and cunning. Examining how women are depicted in poetry and prose allows one to get insight into the work's subject, understand the author's artistic goal, and judge their literary competence. The depiction of women in the works of Alisher Navoi warrants special scholarly attention. Existing research in this area is noteworthy. For instance, in his article "Poetic Depiction of the Mother's Image," N. Jabborov explores the representation of mothers in Navoi's works. He categorizes the information related to this image under "the mother's image in the life of the masses" and "the role of the mother in the fate of hosts –kings and saints." Jabborov analyzes the depiction of mothers, their truth, and the fulfillment of respect towards them, based on verses that praise and glorify maternal figures. He concludes that "Alisher Navoi, in general, created unique artistic patterns in the portrayal of the revered figure of the mother. Continuing research in this area is one of the urgent tasks of our literary studies and Navoi scholarship." I. Adizova's article "Torches of Thought" addresses the theme of Orifa women in Hazrat Navoi's "Nasoyim ul-Sevgi." The article compares the portrayal of Sufi women in Ms. Annemarie Schimmel's book "Jonon in My Soul" with the depiction of 35 women praised in "Nasoyim ul-Lovabah," focusing particularly on the role of women in the Islamic world. The study of these distinguished women, who have attained the status of Orifa and Sufi women, provides a profound appreciation of Eastern female contemplation.

In the works of modern Uzbek writers the image of women took place the important role. In fact, many of G.Ghulam's poems expressed his thoughts and feelings with great skill[4]. Examples of this are the poet's poems "Sog'inish" (Longing), "Kuzatish" (Farewell), "Ona qizim, Jamilaga" (To my daughter, Jamila), "Ona" (Mother), "Xotin" (Wife), "Vaqt" (Time), "Chin arafa" (True Eve). Among them, the poet's poem "Xotin" is particularly noteworthy. There is no doubt that the analysis of this poem will help us understand G.Ghulam as a creator and a person.

“Xotin” by G.Ghulam was written on July 12, 1942. The poem begins with the line: “Modesty is a virtue for our wives”. The poet considers “modesty” to be the main sign of moral standards and moral beauty of the East, especially the Uzbek woman. Therefore, it honors women with high spiritual qualities who combine thought and coy with a sense of sophistication. Because modesty, which is a beautiful human quality, is a symbol of spirituality, enlightenment, honor and purity of heart. Consequently, G.Ghulom deeply understood that social phenomena such as the interaction of different civilizations, and sometimes their integration, the strengthening of urbanization processes, and fashionism, have a negative effect on modesty. He wanted to highlight the virtues of Uzbek women: their behavior, imagination in their behavior, beauty and delicacy of character. He was proud to be a representative of this nation. At the same time, the poet’s heart was tormented by moral ugliness, because he understood human freedom as a permanent responsibility to others. Unethical vices: promiscuity, lack of spirituality, impurity, hardness of heart, unscrupulousness.

To sum up all given information above it should be noted that the role of women in society and their ever-changing status has been a topic of great interest for an array of scholars in fields such as literature, sociology, history, cultural studies, and linguistics, to name a few. It is not only women in general that have been subject to scholarly study, but also women as gendered entities. As Okuyade Worthy aptly puts it, women are 'feminine' as they are constantly subjected to what a particular society deems them to be. The traits assigned to them can be peculiar to the society in question. What we can see is that the societal views on women and gender norms change with time, with each era that begins. It is not only the day and age that shapes the way women are perceived, but these perceptions also seep into all the cultural products created in that era. The most easily accessible cultural products to the masses can be found in literature and media. or centuries, literature and communication have contributed to shaping social structures and culture. In particular, women authors and characters in literature have played an influential role in redefining ways in which the female gender claimed its role in society and internalized existing models. Female literary characters acted as modern-day role models even before the concept was defined by sociologists. They encouraged women to be assertive, ambitious, and determined, strengthening self-confidence, rebellion, and resilience.

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