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THE DIFFERENCES IN THE IMAGE OF WOMEN BETWEEN ENGLISH AND UZBEK LITERATURE

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Abstract: In the current process of globalization, raising the spiritual, political and religious literacy of our people remains the greatest demand of our time. In this regard, the issue of women is of particular importance. The article deals with the image of women in English and Uzbek prose. It is known that in Uzbek prose, the image of a woman is depicted as a mother, wife, housewife, while in English literature, in addition to these, it includes the role of a woman-entrepreneur, a woman-worker. In English literature, the image of women has changed over time. In XIX century English prose, the image of a woman was fully idealized by male writers. Moreover, the article examines the relationship between women and society from different angles. English and Uzbek literature has always been distinguished by the depth of its ideological content, its relentless pursuit of the meaning of life, its humane attitude to man, and the authenticity of its imagery. English and Uzbek writers have tried to express the best features of our people in women's images.

Key words: Uzbek prose; female character; poetics; women's right; woman and society; English prose; emblems; image.

Introduction. The period of independence - increasing the position and influence of Uzbek literary studies in the international arena, critical study and mastering of the phenomena of the current literary process, research of our national and cultural heritage, the need to understand the values in today's globalization process, deepening the essence of fiction literature, requires justifying the worthy place of artistic works in the development of world literature and studying the heritage of creators who had a strong influence on the literature of the next period. Based on this, today's process of reforms in the cultural and educational spheres sets a number of new tasks for Uzbek literary studies. In particular, the problems of interpreting and expressing the image of a woman in fields such as literary theory, poetics, poetry, international literary relations and literary influence, classical literature history, translation studies, improvement of literary-aesthetic, artistic-philosophical thinking are important for world and Uzbek science. has become a source of research.

It is known that any literature is distinguished by its ideas and characters. Accordingly, in all times, works dedicated to the female figure and revealing the female character have been created. This shows the role of women in society and the life of mankind, and the relevance of the image of a woman. The image of a woman is currently being studied as an important problem in various sciences and all types of art (cinema, theater, sculpture, painting, dance, fiction, art history, psychology). However, the work in this regard is not achieving the intended goal of sufficiently revealing the inner world of today's woman, her social and political activities, her arduous duties as motherhood, mistress, and their aspects as a symbol of beauty, intelligence and wisdom.

Woman is the highest creature of nature. Women are the backbone of families, the pillar of our lives. Woman-mother, woman housewife, woman-leader, woman-teacher. Reverence for women is one of the most important aspects of any nation. But, unfortunately, in some periods

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we can see the violation of women's honor and dignity. For example, the Middle Ages were very difficult for women. In Europe, a girl could be accused of witchcraft by any transient passenger. Between the fourteenth and eighteenth centuries, about 40,000 to 50,000 people were burned at the stake in Europe on charges of witchcraft." Most of them were women. In 1613, the famous Rumor Court was held in the Netherlands, which burned more "witches" than ever before in Europe. The first to be thrown into the fire was midwife Entyen Gillis, who was accused of cursing newborns, and a total of 63 women were set on fire on a number of similar false charges. Also, during the ignorance period, women were treated very badly. Newborn girls are buried alive. Women had no rights and freedoms and were looked down upon.

In many previous works, the woman has not been revealed as a person, as a person with an inner world. Even Ophelia (Shakespeare's "Hamlet"), who was considered a perfect example of the image of a woman in her time, is a pure girl who, though loved and cherished, suffocated by the traditions of the modern world. , in front of the audience, the emotion is deeply expressed in monologues, but not yet an independent person (the image of an independent person is not the image of the ruling women, but the depth of psychological analysis in the creation of this image). It was only after the emergence of realism that the study of the inner world of man in literature, the “internal” psychological substantiation of the protagonist’s “external” activities, deepened immeasurably, and this became the main feature of realism. Therefore, it is during this period that each literary image is portrayed as an individual, a thinking person. The images created before him (for example, Majnun, Farhod, Layli, Shirin ... in Eastern literature ... or noble knights in Western word art ...) may not find any fame as a literary hero, they are the eyes of the reader.

He is not a living being, a person with his own inner world, but only with his own character, so the reader of his time can appreciate not the same image, but the aesthetic meaning and idea he represents. was just.

Every good work of art is a verdict on the life it depicts, every complete image is a verdict on its object, but the difference between a realistic work and others is that it presents the reader with a living person instead of a verdict. It is possible to meet this person, evaluate him and draw conclusions. Thus, with the development of literature, both the didactic and the principle of "contribution from the story" to the narrative will disappear. Now, as for the image of women in every national literature, it is reflected and perceived in accordance with the nature of that nation, the spirit of the time. Therefore, characters who act the same under the same conditions are embodied differently in each literature (a simpler example of this is that each folklore has its own "Emerald and Precious", none of which repeats the other). However, the image of women at the center of the work, which is the culmination of the events, is divided into two parts in any folk literature.

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

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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 n 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.

Literature is the mirror of the nation. As we read and observe the literature of each nation or country, we also bring to mind the culture of that nation through the characters in the work. In addition, the themes and universal values that have been identified affect all nations. The works of various authors in this regard, together with the folklore of the people, serve as a literary heritage for the next generations of each nation.

The cultures of different peoples of the world are always closely connected with each other, they are enriched both culturally and spiritually through literature, and the national literatures, which are distinguished by their own characteristics and at the same time complement each other, constitute the world literature. Accordingly, the literature of the peoples is closely connected with each other, more and more interacting and studying the interaction in the literary-historical space is of particular importance for the comprehensive development of world literature. Many people are well aware of the famous Russian writer N. I. Kondrad's words in this regard: "Humanity's cultural values have always been inextricably linked with each other, and there is no development without it." Based on the above, it can be noted that the role of world literature in the formation of ideas about the cultural and spiritual life of every nation and people in the world is incomparable.

Conclusion. English and Uzbek literature is always distinguished by the depth of its ideological content, its tireless desire to solve the issues of the meaning of life, humanitarian relations, and the truthfulness of its depiction. English and Uzbek writers tried to express the best features in female characters. Women's characters, distinguished by their loyal and loving heart and unique spiritual beauty, are described in different ways in world fiction. A woman is a multi-faceted creature, regardless of the fact that her tasks have expanded over time, and her outlook on the world has changed, her qualities such as tenderness, family, and loving mother remain unchanged. In the period of independence, Uzbek short-story writers, in addition to national short-story writing, mastered the experiences of world short-story writing and turned to national Islamic artistic interpretations. The main character of the literature, the main subject is a woman. True, there are eternal themes in literature, such as love for parents, beauty of nature, honesty, love for children, hatred for enemies, and each of them is glorified in the literature of thousands of peoples. Studying the topic of women is also one of the urgent tasks that should be researched in literary studies.

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