

THE INTERPRETATION OF THE FEMALE CHARACTER IN MODERN UZBEK STORYTELLING (BASED ON “MOON COVERED BY A CLOUD” BY SHUKUR KOLMIRZAYEV, “GOZAL” BY ISAJAN SULTAN)

Sadullayeva Mukhlisa

Master's student of Tashkent State University of Uzbek Language and Literature, Uzbekistan

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Abstract. *This article has classified the portrayal of women in modern Uzbek stories. The pictures showing the character, attitude to life, and thoughts of an Uzbek woman have been analyzed. The common aspects and peculiarities of Uzbek women in the stories of Shukur Kholmirzayev and Isajon Sultan have been comparatively analyzed. The characteristics of these images, which are relevant for today's women, have been explained.*

Keywords: *contextual analysis, immanent analysis, artistic image, character, prototype.*

The story is intended to express a brief event in a person's life. In this brief genre, information about what happened in the character's life before the incident, with whom and under what circumstances is not necessary. If necessary, some details can be indicated. The term "story" in a broad sense means to tell a story. Conciseness is an important feature of modern Uzbek storytelling, and the essence of the subject has been devoting its life for more than a hundred years to the illumination of human self-awareness. Of course, in the formation and development of this genre, the literary and creative experiences of many of our writers have been collected and it has got its present appearance. Among the representatives who created the Uzbek school of storytelling, the unique creative experiences of writers such as Abdulla Kahhor, Gafur Ghulom, Shukur Kholmirzayev, O'tkir Hashimov, Normurod Norqabilov, Shoyim Botayev, Sabir Onar, Isajon Sultan, Ulug'bek Hamdam serve as master classes for young artists. Although the story is the smallest genre of prose, a huge worldview and life experience live in its bosom.

Two different methods are leading in the analysis of a work of art. The first method is contextual analysis, which requires the study of the internal and external relations of the work of art together. If we take the example of the story genre, the scope of "context" expands in the contextual analysis, the specific work is included in the scope of contexts such as "biography of the author", "conditions of the period in which the author lived", "creative heritage of the author", "literature of the period when the work was created", "national literary tradition". Contextual analysis opens the way to understanding the content of the work by the author. The second method of immanent analysis allows the reader to form his own content based on the things described in the work (the image of the author in it). He looks at the work of art, especially the story genre, as a separate entity, and studies its internal connections.

An artistic image is included in the composition of the work of art. An artistic image is a reflection of existence (things and events in it) creatively processed on the basis of the ideal seen by the artist's eye and expressed in a form that can be perceived emotionally. In an artistic image, two contradictory aspects, individuality and generality, are combined at the same time. A character is a human image whose private features are perfectly described in works of literature and art and which embodies a historically specific type of character (behavior, experience, intellectual and

speech activity), and also expresses the author's spiritual and aesthetic concept. The character raised to the level of artistic discovery, regardless of whether it has a positive or negative essence, is important because it constitutes the artistic wealth of every literature and artistically embodies the national character and national identity of the people to which it belongs. The richness of each national literature is determined by the diversity of characters. Abdulla Qadiri brought to Uzbek literature such characters as Otabek and Kumush, Yusufbek Haji and Uzbek Oyim, who represented a certain historical period of the history of the Uzbek people and a certain stratum of this nation, while Oybek enriched with different types of hard-working people lived at the beginning of the 20th century such as Yolchi, Gulnor, Shogosim, Karatoy, Yormat ("Qutlugkhan"), discovered historical characters such as Navoi, Husayn Boygaro, Nizamulmulk, Majiddiddin, and fictional heroes such as Sultanmurad, Zayniddin, Togonbek. Such unique characters are often found in the works of writers such as Shaikhzada, Mirtemir, M. Osim, R. Fayziy, O. Yakubov, P. Kadyrov, Sh.Kholmirezayev. The issue of female characters in the narrative genre has always been considered relevant. After all, the criteria of the main culture of each nation are determined from the point of view of attitude towards women. In the work of art, of course, reality is reflected.

One of the branches of the Uzbek school of storytelling is Shukur Kholmirezayev. Shukur Kholmirezayev entered the literary process in the 60s. With his first works, he caught the attention of Abdulla Qahhor: "When he laughs, he smiles without showing his white teeth, when he cries, he cries without shedding tears. This is a rare quality for a prose writer". Shukur Kholmirezayev's story "Moon covered by a cloud" was written in 1996. The stories written by the artist reflect more vitality and authenticity. In Uzbek storytelling of the 1990s, "Stability Chaos" based on the theory of synergetics is defined as one of the most important features of literature, the relationship between balance and disequilibrium, order and disorder. If the story "Moon covered by a cloud" is analyzed immanently, the image of nature in the story is in harmony with the spiritual world of the characters. "Heavy rain" at the beginning of the story essentially represents the character trait of the heroine named "Gulsara", and "roaring wind" is the characteristic of the hero named Tavakkal. The image of "moon" in the story is a reference to "human life". "Black clouds" is presented as a symbol of trials and tribulations in Gulsara's life. Just as the cloud does not always cover the moon, these difficulties do not cast the character into eternal darkness. On the contrary, it gives Gulsara great experiences and teaches her the rules of life. The portrait of a woman created by the author is full of pity. This can be seen in the text of the story: "Gulsara is a shy, sad, in need of love, but she tries not to feel it, an unhappy woman who is not divorced from her husband and has not found the man of her heart." Through the narration of events, the creator explains that part of the character of Gulsara, an Uzbek woman, is enduring. He "infects" the reader with her heartaches. This character is described as "meaningful", "dancer", "beautiful soul". Also, Gulsara is an image in the whirlpool of candles. Her problem lies in the fact that her first married life partner was an older public prosecutor, and Gulsara's mental world was contradicted by the feeling of subordination to materiality in this person's psyche. This marriage will not last long. Although Gulsara lived in the world of wickedness with the intention of taking revenge on life, she was a representative of the world of goodness in spirit, morals, and soul.

Despite the appearance of another man named Tavakkal in the life of this woman, which reflects the intense experiences of a woman's heart, she does not believe that she can build a family and live happily with this man, especially, that their worldviews are compatible. For this reason,

she rejects this marriage proposal, as well. The heroine of the work goes on the path of continuous development; even if she goes against the decisions of her spouse, she studies to be a doctor and also runs her own business. However, in the end, she could not recover from life's anxieties, incomprehensible trials, and shocks. In the social environment of that time, as well as today, there are many women who could not find a suitable soul mate, a life partner, and were victims of society's decisions. It can be said that such a fate was definitely caused by the features of women as inability to control emotions and extreme submissiveness. The writer expresses Gulsara's depressed mood through her facial expressions while dancing. This can be understood from the following context: "Gulsara, while playing Tanovar, expressed the heart of a sad and strange person during the festivities, and the broken smile on her face and lips matched this content very well." Husanjon, a restaurant employee, said that this woman played "Tanovar" here a few days ago, "she cried while playing." Gulsara's behavior always shows that she walks with a "broken smile", stands "in pain", "squeezes" and is wary of something. This state of mind could be observed in the majority of Uzbek women in the 90s. That's why women, who got used to the policy of the former union and all its features, were hesitant, afraid and worried about the future when they were exposed to independence and the new regime. The author was able to reveal the characteristics of the women of Uzbek society in the years of independence in the image of Gulsara.

We will focus on the character of a woman in the story "Beautiful" written in 2014, which is included in the collection of stories "Bogi Eram" by another great writer Isajon Sultan. A characteristic feature of Isajon Sultan's stories is that they are full of symbols and metaphors. In most of his stories, the writer begins to describe Uzbek women and girls in an ideal state of character. In particular, Bibi Salima, the heroine of her story "Bibi Salima", is a character who thinks the same way and feels the grief of others as a part of her own grief. "... Look, you have to be able to judge the intention impartially. What would have happened if I had asked for repentance for myself then, and it was only given to us? How would we look at our neighbor?" - exclaims Bibi Salima. At the beginning of the story, the content of the work introduces the reader to the heart of the hero, who spends his life living an honest and pure life, working with the skin of his forehead and instilling honesty in himself and his children, filled with gratitude to the Creator, a simple-hearted, we come face to face with the unique heart of an Uzbek woman who grew up with the traditions of a true Muslim.

In this sense, the word "gozal" includes several meanings in the story titled "Gozal". The first meaning is the name of the main character of the work, and the second meaning is the beauty of the hero's external and internal, i.e. morals. Due to the real human qualities in the image of a girl named Gozal: hope, love, loyalty, endurance, the saying "The beautiful are unfaithful" among our people seems to have lost its significance. The main character does not leave the side of her loved one for ninety-two days praying for his recovery and taking care of him with love until he regains consciousness. In the text of the work, this situation is written as follows: "Will his eyelashes move?" The hero's incomparable strength, endurance, and the position of asking God for help are emphasized as an important aspect of the character of Uzbek women. It has been shown that standing firmly on the path of Gozal's gracious goal is a high feeling in women's nature. Attention to the negative opinions of the people around her and her thoroughness in her work also indicate the perfection of the female character.

In conclusion, we can say that Uzbek storytelling follows the path of artistic interpretation of the subject, human dreams and hopes, personal intimate experiences, analysis of human

psychology. There is a strong desire for self-realization in the artistic interpretations that have turned into the essence, and this is also evident in the images of women. We present qualities such as gentleness, politeness, perseverance, patience, ambition as common aspects of the character of all female characters in the stories. The difference is that Shukur Xolmirzayev brought the female character of the story in parallel with the image of the landscape. Isajon Sultan used the positive characteristics of Uzbek women as a prototype when creating a female image. This is also related to the writer's biography. After all, the writer was raised in the spirit of high respect for his grandmother and mother. Skillfully using the theme of the story, it was important to inculcate in the content of the story that the main character is a beautiful woman with a perfect appearance in every way, both appearance and morals. From the stories of both authors, it can be understood that the Uzbek woman is a woman of grace, faithful, caring, proud, searching, patient, noble and steadfast, and the heroes of the story will be enlightened on our way of life.

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