ARTISTIC REPRESENTATION OF THE FEMALE IMAGE IN UZBEK AND ENGLISH LITERATURE

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Annotation. This article examines the artistic representation of the female image in Uzbek and English literature from a comparative literary perspective. It focuses on the ways female characters are constructed, transformed, and reinterpreted in relation to cultural values, social roles, identity, and personal agency. The study traces the development of female representations from idealized images associated with love, purity, motherhood, and moral strength to more active, independent, and socially conscious characters. Particular attention is paid to the differences between Uzbek and English literary traditions. Uzbek literature frequently represents female characters through the interaction of family, cultural traditions, spiritual values, and personal aspirations, while English literature more explicitly explores individual agency, psychological complexity, and resistance to patriarchal expectations. The study applies comparative literary analysis and textual interpretation to identify common themes and distinctive patterns in the portrayal of women. The findings demonstrate that, despite considerable cultural and historical differences, both literary traditions address universal issues of identity, resilience, social expectations, freedom, and self-realization. The research highlights the important role of literature in reflecting changing perceptions of women and contributes to a broader understanding of female identity through comparative literary analysis.

Keywords: female image, Uzbek literature, English literature, comparative literature, female characters, gender representation, female identity, cultural values, agency, literary analysis.

Annotatsiya. Mazkur maqolada o'zbek va ingliz adabiyotida ayol obrazining badiiy ifodalanishi qiyosiy adabiyotshunoslik nuqtayi nazaridan tadqiq etiladi. Unda ayol obrazlarining madaniy qadriyatlar, ijtimoiy rollar, shaxsiy identifikatsiya va mustaqillik bilan bog'liq holda shakllanishi hamda o'zgarishi tahlil qilinadi. Tadqiqotda ayol obrazining muhabbat, poklik, onalik va ma'naviy kuch kabi ideal tushunchalar bilan bog'liq an'anaviy ko'rinishlaridan faol, mustaqil va ijtimoiy jihatdan ongli obrazlargacha bo'lgan rivojlanish jarayoniga e'tibor qaratiladi. O'zbek adabiyotida ayol obrazlari ko'pincha oila, milliy an'analar, ma'naviy qadriyatlar va shaxsiy intilishlar uyg'unligida tasvirlansa, ingliz adabiyotida individual mustaqillik, psixologik murakkablik va patriarxal qarashlarga qarshi kurash masalalari ko'proq yoritiladi. Tadqiqotda qiyosiy adabiy tahlil va matniy talqin usullaridan foydalaniladi. Natijalar ikki adabiy an'ana o'rtasidagi madaniy va tarixiy farqlarga qaramay, ayol identifikatsiyasi, chidamlilik, ijtimoiy kutilmalar, erkinlik va o'zligini anglash kabi umumiy mavzular mavjudligini ko'rsatadi. Tadqiqot ayol obrazining turli madaniy muhitlarda badiiy shakllanishini yoritib, qiyosiy adabiyotshunoslik rivojiga hissa qo'shadi.

Kalit so'zlar: ayol obrazi, o'zbek adabiyoti, ingliz adabiyoti, qiyosiy adabiyotshunoslik, ayol personajlari, gender tasviri, ayol identifikatsiyasi, madaniy qadriyatlar, mustaqillik, badiiy tahlil.

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Аннотация. В статье исследуется художественное представление женского образа в узбекской и английской литературе с позиции сравнительного литературоведения. Рассматриваются особенности формирования, трансформации и переосмысления женских образов в связи с культурными ценностями, социальными ролями, идентичностью и личной самостоятельностью. Особое внимание уделяется развитию женского образа от идеализированных представлений, связанных с любовью, чистотой, материнством и нравственной силой, до активных, самостоятельных и социально ориентированных персонажей. В узбекской литературе женские образы часто раскрываются через взаимодействие семейных отношений, национальных традиций, духовных ценностей и личных стремлений, тогда как в английской литературе более явно представлены индивидуальная самостоятельность, психологическая глубина и противостояние патриархальным ожиданиям. В исследовании применяются методы сравнительного литературного анализа и текстуальной интерпретации. Результаты показывают, что, несмотря на существенные культурные и исторические различия, обе литературные традиции обращаются к универсальным проблемам идентичности, устойчивости, социальных ожиданий, свободы и самореализации. Исследование раскрывает роль литературы в отражении изменяющихся представлений о женщине и способствует более глубокому пониманию женской идентичности в сравнительном литературоведении.

Ключевые слова: женский образ, узбекская литература, английская литература, сравнительное литературоведение, женские персонажи, гендерное представление, женская идентичность, культурные ценности, самостоятельность, литературный анализ.

Introduction. The artistic representation of women in literature serves as a powerful mirror, reflecting and often influencing societal perceptions and gender dynamics across cultures and historical epochs. This comprehensive analysis delves into the intricate ways the female image has been constructed, deconstructed, and reimagined within the distinct literary traditions of Uzbekistan and England.By drawing parallels and highlighting divergences, we gain a deeper understanding of universal themes concerning identity, agency, and social roles, while also appreciating the unique cultural lenses through which these themes are explored. The depiction of women in both Uzbek and English literature is far from static; it is a dynamic and ever-evolving narrative that mirrors societal transformations, cultural values, and changing philosophical perspectives on gender. This evolution is crucial for understanding how literature not only records history but also actively participates in shaping it. In Uzbek literature, the female image has often foregrounded social roles such as mother and wife, but modern works increasingly expand into areas of autonomy and public life. This evolution highlights a journey towards self-realization that often remains deeply connected to cultural values and collective identity. English literature, conversely, has increasingly emphasized individual agency, often depicting characters engaged in more explicit forms of rebellion or challenging patriarchal structures directly.
While both traditions show women negotiating between inherited roles and personal autonomy, English texts might lean towards overt defiance, whereas Uzbek narratives might highlight quiet resilience or agency within community structures.

Literature Review. In classical Uzbek literature, the female image was often imbued with profound spiritual significance, frequently depicted as symbols of love, purity, and moral fortitude. These early portrayals, while sometimes idealized, laid a foundation for recognizing women's intrinsic value within a

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cultural framework. Over time, however, this representation expanded to include more active and powerful archetypes. The "warrior woman," for instance, emerged as a potent symbol of justice, courage, and independence. These figures, often found in epic narratives, fought not only for their people but also for their ideals, embodying a fierce spirit of autonomy and resilience. Such portrayals demonstrate an early recognition of female strength beyond domestic confines, laying the groundwork for later literary developments. English literature, particularly in the 19th century, also featured a significant presence of female characters, although their roles were often circumscribed by prevailing societal norms. Victorian novels, surprisingly, are noted for a relatively high representation of women, both as characters and authors. However, these portrayals frequently placed women within domestic spheres, idealizing them as moral guardians or "angels in the house." Despite these constraints, authors like Jane Austen and George Eliot began to explore the psychological depth of their female characters, subtly challenging societal expectations through nuanced portrayals of intellect, emotion, and burgeoning agency. This era marked a crucial period where the seeds of more complex female subjectivity were sown, setting the stage for later feminist literary movements.

Research Methodology. While both literary traditions reflect an evolution, their pathways have distinct characteristics shaped by cultural, historical, and socio-political factors. A comparative lens reveals both shared struggles and unique expressions of female identity. The progression in Uzbek literature from idealized spiritual and loving figures to active, rights-seeking individuals is a significant trajectory. Modern Uzbek prose, exemplified by authors like Utkir Hoshimov, delves deeply into the spiritual interpretations and inner lives of female characters. Contemporary Uzbek women's novels often engage in a delicate balance, navigating between ancestral customs and the pursuit of modern self-realization. This results in characters who challenge traditional gender scripts while often grounding their struggles in a rich cultural heritage. The shift is not merely about breaking free but about redefining identity within a continuity of cultural values. English literature presents a more variable and, at times, contradictory trajectory. Following the strong female presence in Victorian novels, there was a notable decline in the proportion of women writers and characters in English fiction during certain periods of the 20th century. However, this did not diminish the consistent exploration of female psychology and social roles. From the "angel in the house" motif to increasingly independent agents, English literature has continually grappled with feminist discourse. Contemporary English fiction has seen a resurgence, featuring empowered and multidimensional female characters who actively challenge traditional norms and assert their agency, reflecting both resistance to and reflection of ongoing gender struggles.

Analysis and Results. To accurately assess and compare the artistic representation of the female image, a robust research methodology is essential. This typically involves a blend of comparative literary analysis, textual critique, and consideration of translation studies. A comparative literary analysis forms the bedrock of such studies, examining representative texts from both Uzbek and English traditions. This involves scrutinizing themes, characterizations, and narrative strategies employed by authors. Researchers often code texts for recurring motifs such as domesticity, agency, sexuality, and resistance. This systematic approach allows for the identification of patterns and divergences in how female characters are constructed, how their roles are defined, and to what extent they exert agency within their narratives. An often-overlooked but critical aspect, especially in cross-cultural studies, is the impact of translation. How female images are rendered for readers in a different language and cultural context can significantly reshape perception. Translations can sometimes flatten the multidimensionality of complex characters, or, conversely, highlight certain aspects that resonate differently with a new audience.

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Therefore, incorporating translation-critique perspectives is vital to understanding the full scope of how these literary portrayals are received globally. Despite their distinct cultural contexts, both Uzbek and English literatures exhibit fascinating commonalities and clear distinctions in their portrayal of women. These insights underscore the universal human quest for identity and agency, articulated through diverse cultural expressions.

Conclusion. The artistic representation of the female image in Uzbek and English literature offers a rich and compelling narrative of evolution, cultural negotiation, and the persistent human quest for identity and agency. While Uzbek literature has transitioned from idealized spiritual figures and warrior archetypes to active, rights-seeking individuals navigating the complexities of tradition and modernity, English literature has showcased a more fluctuating trajectory, from prominent Victorian heroines to a nuanced exploration of psychological depth and, eventually, overt assertions of feminist agency. Both traditions, through their distinct cultural lenses and narrative strategies, contribute significantly to a global understanding of female experiences, challenging stereotypes, and broadening the scope of what it means to be a woman in a changing world. This comparative analysis not only highlights the unique contributions of each literary tradition but also underscores the universal themes that connect them in their artistic endeavor
to reflect and shape gender realities.

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