Issues of Distribution of Bear Image in Uzbek Novels

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Abstract

This article explores the issue of the image of women in Uzbek novels created during the period of independence, starting from the first half of the 20th century. The leading principles of creating the image of a woman have been identified. Representatives of the older generation of Abdullah Kadyrov "Days of the Past" took part in determining this issue, "Mehrobdan chaion," Chulpana "Night and Day," Sharp Hoshimov "Between Two Doors," Pyrimkul Kadyrov "Diamond Chamber," Said Aha While Mada's works "Silence" were analyzed, the image of a woman was studied in Togai Murad's novels "You Can't Die in This World," "Fields Left of My Father," created during the years of independence. The leading features of novels created during the years of independence have been identified. Analysis revealed that at the beginning of the 20th century, women were portrayed as weak, victims of the period, and from the second half of the century they were portrayed as working women.

Keywords: Woman, Image of A Woman, Hardworking Woman, Working Woman, Traitor, Mother-Mistress, Period Victim, Religious Sources, Three Generations, Comparative Analysis, Psychological Analysis, Tragic Heroine, Entrepreneur.

1. Introduction

Entrance: The historical roots of the image of a woman go into distant mozia. It is advisable to look for the image of a woman primarily from myths and legends, legends, fHavoy tales, as well as religious sources that are examples of folk oral art. After all, AIOL is a bright, attractive and beloved symbol of what gives birth to a child in a bright world, continues the generation of mankind. Naturally, history, socio-political life, family worries for millennia, wisely renew people, including the female picture of a cow, and the images created at every stage of human history lay the foundation for a new type of reshuffle.

In the literature of Turkic peoples, in addition to the first examples of the image of the Woman, religious sources, go to ancient bitics, myths and legends.

The 20th century marked the beginning of a new period in the history of Uzbek literature. During this period, our writers and poets, on the one hand, enjoying the traditions of classical literature, on the other, studying world literature, laid the foundation for the formation of new artistic thinking in their work. Therefore, in the novels of Abdullah Kadiri, Chulpan, Aibek, which inspired the people at the beginning of the century, one can observe both the traditions of classical literature and the aesthetic principles of world literature.

Main part. Such innovation is manifested in the interpretation of the heroes of Abdullah Kadiri's novels "Days of the Past," "Mehrobdan Chaion," "Night and Day" by Chulpan, "Happy Blood" by Oybek, in particular, in the image of the female soul. In the novels of the 20s and 30s, women manifested themselves in the image of a beloved place, personifying love and love, a hero of their time, loyal mothers who could not overcome ugly times.

Kodirov's novels reflect the tragedies of the recent past, the life of a people deposed during the khanates. He tries to describe the haru of the khan in the Adib palace, the fate of the prisoners, contradictions in the diary. As a result, such images as Silver, Rano, Zebi, Gulnor entered the literature. Kumushbibi,
who managed to conquer the hearts of readers in "Days of the Past," laughing at joy, became a symbol of the ideal image of a woman in our literature. In literary criticism, along with other heroes created by Kadiri, the images of Silver, Raino are widely studied. "Kumushbibi is the owner of genuine human love, who is an example of beauty among the girls of the East of that time, both in appearance and in her graceful movements and swords." In Kadiri's second major work depicting the beauty of the daughter of the East, the Eastern mother received from Tumaris. We see a certain similarity in the images of Tumaris and Rano in a symbolic sense. Both heroes are examples of courage. If Tumaris showed heroism in defending the country from vicious invaders, the fact that Rano destroyed the tsunami-khanami environment is a bravery that makes no sense. Academician M. Kushzhanov, commenting on the "Secrets of Rano's Courage" (Articles 86-88), notes that in the vicinity of "Rock of Flowers" there is no one who can extract from courage. The literary critic connects Rano's exploits with the social environment. Rano is freer than Zebi. A "little horse" with sufficient knowledge by default, the poet, abandoning her childhood customs, "took" in the hands of one person who could actively respond to what was happening at home (he "put" the adras of the night on the guy who came to his knees). Another literary critic B. Karimov enters into a dispute with "Flower Inside Lal" and "Flower Flower" in his book "Abdullah Kadiri: Criticism, Analysis and Interpretation."

The life of Zebiniso, who created the chulpan, is a fragment of maidens whose rights are lost, spoiled, dream of her. "Kadiri is looking for beauty in beauty. Chulpan also found beauty in the tragedies of life. " (Art. 128) Kadyriy Salikh Mahkumdok Hasis - created the "Rano Flower" in an apartment that keeps everything under control, and Zeban Hasis Razzak stands in front of the "woman-man." The author notes that at the beginning of the work... "another fifteen-year-old girl (Zebi - W.M.), who had just entered her fifteenth birthday. " The description of "beeps" used by the writer for entertainment may also apply to Zebo's character. He was "smothered" by contemporaries the moment he met his fifteen-year-old son and wrote sweet jacket feelings into his heart. At the end of the work, Gujak Zebi does not understand what is happening in the courtroom, which way his part is going. Here's his court appearance:

- Noo-oo!.. Killing my husband. (259 p.)

The author Zebi, commenting on his speech, said: "In his last answer there was a sinless tone in the simple statements of the girl who justifies her wife:" Wow! Was I such a dermis? " (259 p.)

The work of the above writers has been studied a lot in the literature, comprehensively interpreted. In particular, by the years of independence, representatives of the older generation of M. Kushzhanov, A. Alieva, S. Mirvaliev, O. Sharafiddinov, U. Normatov, N. Karimova also updated their views and announced an assessment of the works of writers from a new point of view. In their studies, a number of talented scientists D. Kuranov, B. Karimov, S. Tulaganova also touched upon the image of women in the novels of writers, illuminating their character characteristics.

At the same time, as we consider it necessary to note, in the candidate's work of H. Lutfiddinova, discussing the image of Zebi, referring to his voice, suggests that this could be a prototype of H. Nosirova, who at that time was already known among the people, and evaluates it as an image ideally a writer. Of course, in literary criticism, this hypothetical thought of the scientist did not go unnoticed. In his monograph "Poetry of the Chulpan Race," the scientist-chulponist D. Kuranov notes that Lutfiddinova's opinion about Zebi, the heroine, ideally, is "ambiguous. D. Karonov stands in this place. After all, the goal of Chulpon is not to raise Zebi to the level of an ideal image, but to expose in his image the tragedy of young girls of his time and in this tragedy their fathers, followers of religion, are activated.

Gulnor, who created Oybek, as well as Zebi, is an eligible girl. However, it has a number of features that differ from Zeb. In any case, he does not retain the same attitude towards the poor guy as himself, and he, like Raino, along with Yulchi, can find the courage to break up those around him. But he ends up being the innocent victim of a bad environment.

It is worth noting that in the 20s and 30s of the last century, when creating a gallery of a female image of this type, a kind of legislation can be traced. In the first decades after the establishment of Shuro's rule, as was vividly promoted in the political, artistic and journalistic language, one of the main principles in literature was the contrast of "prosperous life" after the October coup of the "ugly life" of the past. This became especially noticeable in the literature of the 30s, and literature armed with the idea of shuro began to fight about a "happy life." In this situation, of course, it is appropriate to judge that in every work of art written from the life of the past (regardless of genre), musketeers are depicted as convicted of tragedy. We see this in part in the portrayal of the heroic parts of Silver and Raino,
especially the likes of Zebi and Gulnor. Binobarin, these heroes, after all, show influence and pressure on the ruling ideology of that hard time.

In Uzbek literature, you can show the peculiarities of creating the "image of working women (women)," reflected in the works described in the 30s of the last century - "socialist life." This principle established itself in smaller genres in the 30s, which became one of the principles that lasted from the post-war years until independence. It should be noted that the creation of this type of "image of working women" has social foundations. Negaki, in the past considered "domestic people," became real "free" heroes who at one time grew cotton in the fields.

Following his conversations with the great Kyrgyz writer Chingiz Aitmatov and the Kazakh poet Mukhtar Shakhanoz in the book "Aki-zori of the hunter who ended up at the top" M. Shakhanoz recalls the story with the famous writer Gabit Musrepov. The secretary of the Komsomol of the Semipalatinsk region of Kazakhstan says that in the Shubartovsky district more than half of the two thousand students are girls who were mobilized into the livestock industry. Upon hearing these words, Gabit said: "The main disadvantage of our society is that we have placed the responsibilities of men on women."

In Uzbek literature, as in Uzbek literature, in creating the image of a woman in the 30s of the last century, this principle - the principle of creating the "image of working women" - united around a certain idea in life, both specific social, ideological and spiritual (following Tursun) briefly. Accordingly, during the war and post-war years before independence, many examples of a female image were created in all genres of Uzbek literature. During the Great Patriotic War, during the post-war revival, our women began to be created in the form of a hardworking woman who took on all the heavyweights. This weight, thrown on women's shoulders in difficult years, has become firmly entrenched in one part of the life of our women, who were independent. In the image of moral beauty, faces adapting to field work with a gold-plated position characteristic of women, heated in underpants, split from the cold, Yugan hands and fingers, removed from the cold, from the cold of a dark winter, from the heat of an attractive summer, began to describe. Indeed, in the literature of the Shur period, it is clear that the image of women social activists begins to lead as one of the principles. This is evidenced by the "Choinoir Lights" created in the 50s and 60s by A. Kakhob, "Shabadas from the Golden Valley" oybek, "Strong from the Hurricane" by S. Rashidov, "Times of My Fate" by A. Mukhtar, "Chinor" by P. Koderov, "Black Eyes," "If it's a matter will reach the ground" O. Yuukbova, "Horizon" by S. Akhmad. As a trilogy. In most of these novels, the image of a woman consists in the image of a worker who, along with men, together finds happiness in the fields of the collective farm. Hanifa (Kanizak) with Siddykjan, Olimjon with Aikiz, Komila with Uktam, Nizomjon and Zebihans are heroes of the same period. "The literature has created images of shepherds living in life, shepherds, ironmen in everyday life, divers in life. Shown in life. But deprived of fantasy, dreams, spiritual evenings, the romantic world of life." It is worth noting that in life itself there were many selfless heroes of this type (pakhtakor, diver, ironman). Because the propaganda mechanism of the Shur ideology was a very perfect work, strengthened by the attention of young people to work with various slogans. "Tursunoich," "BAM" were such food products.

Despite the fact that literature also contributed to the "labbai" chi, but those who knew their value tried to absorb the era and tragedy of personality into their works without knowing people. This is especially noticeable in the literature of the period of independence from the 70s.

In O. Yakubov's novels "Dionat," "White Birds, Birds," W. Khoshimov "Between Two Doors," W. Usmanov "Girdob" the leading theme is portrayed by a cotton monopoly, and a series from A. Mukhtar's novel "Chinor" is a female era and personality to cover the new boundaries of the tragedy. The women portrayed in these novels differ from the "hard-working women" of the 50s and 60s. In the depiction of these images, we see not only selfless hard work, but also heartfelt evenings, human suffering. They have one way of life, but there are some drawbacks.

W. Khoshimov's novel "Between Two Doors" covers the life of one large period - the pre-war, World War II and post-war years. At the age of seventeen, Robia, slipping to the ground, waving her havo "brother" Kimsanu, rejoicing in happiness, and in the "famous" - and shy with the letters "K" and "R," becomes a tractor driver on a collective farm by the years of war. "You see, the tractor was following my trail and walking down my side. Hear someone, brother, hear the voice of my tractor? " For the first time, a lonely girl driving a tractor fills us with a house. In place of the slaves, who held swords in their hands and kept the stable in the people's vigilantes, they occupied the Lampamooy upper hands, driving miserable tractors. Robia is a mechanic who no longer has problems with re-setting the motor on fire (once I set fire to a tractor and fell ill for a month), checking plows and ending with a "sick" place. "On the day the younger Muzaffar turned fourteen years old, MTS was closed 2-3 years ago, her mother quit
from there and joined the collective farm." Robia says in her memoirs that she spent about fifteen years of her life on a tractor. 'How sweet the Tongutar will sleep is known to someone who hasn't slept with a client at night. When you endure everything - the sky around the mountains begins to demolish, then you will sleep, forgetting about everything on Earth, and then fall into difficult soil." (Art. 293) E whah. As it is, if a woman dreamed of getting a place on earth. How it turns:..." folding black zufla on the view side of the pillow. Snow-white hands covering the jacket "and" rampant in the black hall. " Apparently, the night and day years of the war, which leave deep injuries in the life of the people, pass with the hard work of women. Note Robia's fantasies: "A man who doesn't know thinks splitting a tractor will destroy sleep. Unakamas, by contrast, celebrates the tractor's voice: a lullaby tractor that beats the rest of the marzes. " (Article 293)

One of the heroes of the novel, a native of Bashorat, is really wonderful. "- MTS has one man. This man is me! Alam said. "If I go outside, I'm a man, I'm a wife." During these years, women appeared who drove a tractor from midnight to morning, occupied characteristic features for white and May slaves, crushed Yugonian slaves. "Basharat knocked his torso-torso arm out of the cold and into the chHavo." (Art. 191) The tireless women depicted in Aibek's novel "Shabads from the Golden Valley," even working on the field at night, began to speak to god in the 80s.

As noted above, the image of a woman created in the literature of this period was fascinated by colorful images. The novels also began to create images of deceived, humiliated, devotees, devotees, devotees, determined women holding the head of a profession. In the novels of P. Kadirov "Black Eyes," "Diamond Belt," A. Mukhtor "Chinor," Shukhratov "Golden Curtain," O. Yuokbov "If you work on earth....," "Dionat" also describes the socio-spiritual appearance of the female image in a realistic style.

In P. Kadyrov's novel "The Diamond Belt," Vazir is described as a modern family in Tashkent in the 60-70s. The main characters of the work of Abror and Wazir are not teenagers in love and loving each other, but parents who have tied their love and beloved fate, condemning forty years and overcoming the rather low height of life. When overcoming tough blows to the "mush," J.B. Abrorga was an ardent spouse, his children are a mother reflecting on the fate of Malika and Zafar, and a professional who decided to turn Tashkent into a beautiful city with which Abror argued in his future plans. The writer, of course, wants the phavo to be a suitable prop, filling the flaws in his nature, the character of another, gravitating "all the weight of both the previous generation and the next generation." "Abror also felt that he did not have a close secret from the Minister, who relies on a difficult time and reveals his frustration. He wanted to chat with the Minister, write to him... " (Art. 146). The mother-in-law of Minister Hanif-hola became the star of her daughter and bride's "star." The portrait of the Minister above the shelf of the book was painted by his son Abror, and a photograph standing on the other side of the wall, he put his bride on paper. Nabi Sadrievich's decision to preserve the historic Buzsuva Valley adds to our view. "As Abror Adzhamovich said, so Nazira Badalova said! This is a very wise decision! " (Art. 338) once again strengthens our opinion of the minister. But, as we noted above, there is one drawback in these detailed fragments. This disadvantage lies in the presence of unknown weakness in relations between the Minister and Abror, especially in the cooperation of the Minister with Sherzod Bahromov against Abror in the design of the tarkhan of the Tashkent metro.

The wife of Shorakhim Shuvo Aisuluv (Suluvzhan) from O. Yakubov's novel "Swans are Birds." Die is a hero who "lived a happy life," working in collective farm fields, as well as in the park where Shorakhim rustled. A "happy woman" who is happy with her fate and the life Shorahim spent desperate. Actually? Among all women there was only a slogan that it was necessary to work, work, work, and therefore men were proud to gain cotton. A difficult cure for labor is a woman who could not get from her native village of Tashkent to hot water for thirty-thirty-five years. In Tashkent, he has no extra time for doctors, neither he, nor his wife, nor his children, nor the bride. The time found is a woman who could not drink from the water of a hot spring without visiting Ukkosho's grave and handing over contributions.

Evolution, which began after the socio-spiritual updates of the eighties, also began to update the image of women. Now they began to play a role in literature not only in the image of musketeers, traitors, but also in the image of life, maccor. We can see this on the example of Sh. Kholmirzaev's novel "Elabuzhi." Spring in the novel "Olubuzi" is depicted as a maccora, a cunning, light woman. She is latophilic, with her independent word, a modern, fun woman. Over the years, he will play the hokim of the region, party secretary Tuklibai Kochkorov, as well as plan a wedding scene to prove his "virginity" to villagers and parents and brother. Zhazmani, led by Tukliba Kochkarov on the stage of large wedding celebrations, honestly and simply weaves into Ulton's trap and marries him. Before Ulton, vague words coming from the mouth of the "bad" call silence a professional illness. In the first days of Tukliba's life, a secret will be revealed with Kuchkarov. Innocent people are victimized by one woman's makra.
In Said Ahmed's novel "Mercy," a portrait of JHavoona, equated to mountainous lands with beauty and reckless actions, is drawn in the language of Mirwali:

"-. Can I say your mom ran into you in the eyes of a deer. Your horse and ZhHavoana, and eyes, and health, and hikes"5. In the work, JHavoan is depicted in two different images. At first, she headed foreign delegations at home, as a result of trips to countries such as Japan, London, France, Madrid and others, she gained the character of Europeans. He includes indifference, tenderness, someone else's. To the reader, keen on politeness, openness in the nature of the girl, it does not seem that Girone "could not resist, could not resist," when he could not grab the Marinika Mirviali. One of the most prominent women of the republic - Mirvali, who left her long man on the arc without recognizing fate, looked for escape, managed to escape. The second type of JHavoan character is associated with the Taliban line. He was looking for someone in his forties, waiting for someone... woman. "ZhHavoana asked him so beautifully that he was early, admired, splashed in the eyes. The ataman did not do this. Naturally, he didn't know what was going on himself. " (Art. 233) The subtle feelings of the girl's heart raised their head opposite the Taliban. Happy, beloved woman. Tying his fate to a man, he wants to enter the world of the bride, give him a child and feel maternal pleasure.

The reason for the lightness in nature is the very close images of Bodomgul and Early in the novel "Between Two Doors." Tugri, Rano Bodomgul, was created more complex and perfect. After the first treason, we see cases of struggle between internal contradictions, regret, embarrassment, betrayal. Here is his condition in "Rano's Tale": "- What does it mean? - I myself felt that I was flying color, and I did not know where to hide my eyes, as all wives mock me"8. The woman reveals herself, as they say: "Shelter the patient, the healing will open." Everyone is aware of his betrayal. Over time, Umar begins to be humiliated, not shy about ties with the zakunchi. Because if in the whole collective farm the chHavoman, playing a cat on the heads of people, lowers his legs... After the dome separated from the war, everything seemed to be in place. However, a female traitor cannot live a lifetime hiding a secret. Naturally, when it will be revealed. Unfortunately, the swamp broke at Shomurad. "That is, performing the function of a form for the occurrence of a random need"4 the moment came to reveal the betrayal. Thanks to chance, Umar comes to the zakunchiy collective farm. By chance, Rano meets Alvasta from the side of the bridge. By chance, thief Shomurada is forced to go home. Thus, all the secrets are revealed. In the Bodomgul character, Mirwali's light lop-yu easily appears. Not ashamed of your actions. All his lore is witnessed by Mirvali Bodomgul when he spent the night at the wedding house - in his room, his granddaughter Azizbek, who collects pits. After Mirwali has left for the house he took, he makes up and forgets about his son. Ranyo is the female part that late realizes that her beloved spouses - Shomurad, Ravshanbek - are a "toy" who should spend time with the likes of Umar zakunchi and Mirwali.

Periodic changes, updates are also reflected in novels created in recent years. During this period, when creating the image of a woman of Uzbek Romanism, T. Murod must demonstrate the female tragedy of the shuro period ("Fields left over from my father," "This cannot die in the world"), portray women in an environment characteristic of the transitional period (W. Hamdam "Balance"), return to millions and paint the image of an Uzbek woman (N.N. Murod) Drug mobiles "Karakyun," "Dashtu in the fields," I. Sultan "Genetics"). At the same time, we assess these changes as one of the principles and try through the analysis of visible differences.

In the novels of Isadzhan Sultan and Normurod Norkobilov, we take as basis the most characteristic sensations of the female image, manifested over the centuries. In the novel "Genetics" by Isadzhan Sultan and his wife Sofia, we encounter innate sensations originating from our ancestors in blood in the interpretation of Aibarchin's images in the novel by Normurod Norkobilov "Karakyun" ida Oybekach, "Dashtu in the Fields."

The Momo Havo gene at Sophia Hall, the sense of innate Caivanism at Oybekach, and the mother's patience at Aibarchin at a logical point combine, feeling that women are the most characteristic traits that pass from generation to generation. This is the gene that carries it from generation to generation. A gene (Greek genos - genus, origin) is an elementary unit of inheritance and the basis of a substance. The gene performs the function of transmitting signs and properties of the body from race to offspring7. This scientific term is borrowed from the medical field and is used in other fields, in particular in the literature, to refer to the content expressed by it or similar. These mutually exclusive feelings, expressed by the two writers, manifest themselves as a character, along with revealing the essence of the poetic meaning assigned to them, as well as creating the artistic and aesthetic intentions of the creators.

In the novel by Isajon Sultan, Sophia's character genes are described in the novel as follows: "Because when I examined in special laboratories the whole hHavos of this virtuous breed, which have passed all
their lives, in the treasury, which shocks the mind of the scientists of the world - the most unique in the world" I came to the Momo Aua gene, in the rupar... 

"(I. Sulton, Art. 29) Thus, the characteristic character traits of Sofia belong to the Momo Havo gene. Accordingly, in order to understand the nature and features manifested in the nature of Sofia gene, it is necessary first of all to turn to Momo-Havo. After all, the creation of a woman begins far away - Momo Havo. And the creation of Momo Havo will be dedicated to God and his holy book Korani Karim. The Niso program, dedicated to the woman Korani Karim, says: "Hey people! He reportedly created you out of one soul (Adam), made a couple out of him (Havo) and pumped more than two men and women. " That is, the woman was injured by the Man, and she (Havo - women) is entrusted with such duties as submission, preservation of secrets, property and reputation and their ministry. I was ordered to take on these tasks, to see the paradise of Tangri, and to the Havo (with Adam), who was expelled because of his confidence, to go down to earth and get satisfaction. So femininity, motherhood, simplicity, loyalty began with Momo Havo. Momo Havo inherited this character. The wealthy of them women have a task that went through Momo Havo, the property of Momo Havo, a weakness that went through Momo Havo. Rovius Sophia found the Momo Havo gene in the hall, which probably suggests exactly the feature that goes from race to race, and the tasks that a woman faces. Indeed, in the image of Sofia there are indications of the goals of creating a woman and the tasks assigned to her. This is what is reflected in the novel, what happens in an aunt's dream, that is, in conversation with the moon noticeably.

In Uzbek literature, Tugai Murod, who has his own style and word, is characterized by the fact that the novels "Fields Left of My Father" and "This Cannot Die in the World" describe a fragment of three generations. In the tragedy of the fate of three generations described in the works, there are similarities and, naturally, disagreements. In the novel "The Fields That Remain of My Fatherhood," through the images of three generations - Jamoliddin, Akrab, Dehkankul, are designed to show the black arcs that meet in more than a century of the history of the Uzbek people, at the level of the era and tragedy of personality. The fate of three generations is manifested both in the novel and in the image of women - their couple. In particular, in the original novel Jamoliddin - Momomiz, Akrab - Mom, Dehkankul - Couple in the image of our woman. In the novel "You can't die in this world" there is also a line of three generations - Zainab - Obad Mirzakhuzhaeva - daughter of Dilbar Mirzakhuji. The novels pay special attention to the third generation - the images of Dehkankul, Our Woman, Dilbar. In work, referring to the previous generation,... " they ask questions about who are the seeds in Uzbekistan and who he is in modern society. " Whose generation were they, who took education and upbringing of the Shur period? The writer overestimated the public of heroes who sang a "happy life," as a result of which they experienced tragedies, psychological delays, life difficulties. The example of the fate of three generations shows the evolution of the image of a woman over a century, the tragedy of social activity. Momomiz Jamoliddin of the first generation, along with his grandfather, saw the invasion of Akpodsho. However, unlike our great-grandfather, he did not understand who Akpodsho was, that the invasion itself is a big tragedy. Fortunately, the water cleans everything. He knows Akpodsho is a kofir and it disappears with water, so if the kofir steps on the field, it needs to be flushed with water, it's just an image of Uzbek flour.

Zainab Mirzahujabai's first-generation widow in the novel "It Can't Be in the World" is married to Shuro. He saw the invasion of Akpodsho, difficulties in establishing the Shuro period, saved the famine of the 30s from the very beginning, but remained faithful to his faith. His husband Mirzahujabai does not recognize the Soviet government and flees the country. Because Mirzahujabai's father Saidhuja eshon was one of the great Esongs of his time. In the image of Zainab bev, the writer depicts a woman who lived in the time of Shuro, but did not leave the faith, even when she took beads about free women. Even when the women were released and became a social force, Zainab did not show his face. Tugai Murad reveals the hungry horror stories of the 30s of the last century with the help of events related to the garden. In order not to die of hunger, mothers, fathers sell their children in the market with one two-headed cap. Zainab also brought his daughter to the market. But his goal was not one bucket of cap or one bread. She is a woman who entered the market, as she considers it her duty not to stay alone a girl from the Eshon generation, to preserve zirad and offspring.

Representatives of the second generation are the image of our Mother and Obad Mirzakhuzhaeva. The novel describes that both our mother and our mother witnessed the establishment of a shuro government. Before our father was arrested on press charges, our mother shows herself to be not a public, not ideological woman. It is especially pronounced in interviews, the behavior of Akrab and the mother, which were given in the plot of the work. For example, the habits of not naming each other's names, characteristic of the Uzbek people, are reflected in interviews with our mother and mother. In our people, it was a great shame to call on a woman's wife, wife to be named after himself. Their name, they say, they say. Chulpon's novel "Night and Day" traces the same habit in Razzak's suf. Sufi calls

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Kurbabi "Fitna." Despite calling her daughter Zebi, she called her wife "Fitna" because of her moral poverty. The writer reveals Sufi houses about women through her character and customs. For example, when a woman, without even talking about her wife, believes that she should not use much language in the face of being, she calls Kurbibi not Zebi, but Fitna, but Fitna, which she considers an excellent quality for women. At the same time, the writer points out that the Sufi of Razzak is a spiritually poor and lowly person, thereby imitating our thousand-year-old values and customs.

Togai Murad's work, on the contrary, preserved these values in the relationship between our brother and mother. "- Dehkankul! our father says. - The Shurus government will be fine, the balls government will be fine."

"Is it going, Dehkankul?" Mom says. "Both father and mother talk to each other as "Dehkankul," that is, with the name of their son. Later in the Shuro period, this habit disappeared, and women began to call themselves "comrades Polonchievna," adding the name and surname or the name of the father. In the process of plot events, our mother "Dehkankul" gradually begins to socialize. In Stalinist times, Bolkhmin made the so-called terminology that a child appeared on cotton. The son of a woman who gained cotton and became a heroine grows up in a cotton field. In the future, Bolkhmin is a woman who understands that she cannot work and have happiness. Despite the fact that he asked himself the question "who I was to work with," but cannot rebel. Afraid of time, his suffering. My alias is Pakhtakor! There will also be buttermilk, and my profession is cotton. Bolkhin realized his tragedy, but smiles and takes pictures. A writer shows a fake "happy" woman in society through a woman's false laughter.

Obad Mirzakhuzhaeva from the Eshon generation brought up the ideology of shuro. At one time, she became the daughter of a shuro and joined the ranks of the Women of the Free East, considering the burqa obsolete. The writer convincingly describes the contradiction in the mother-daughter novel. She was educated at a different time, so she still goes burqa. And daughter Obad lived in a special structure and threw burqas. While the mother hid her face from connoisseurs, the girl became an activist of her time. The writer tried with the image of Grace to say that changes in the period affect both spirituality, thinking, and the worldview of women.

Representatives of the third generation are images of the Wife and daughter of Dilbar Mirzahuja. In these two images, a female tragedy is brought to the climax. Dehkankul's wife Shuro. Childhood passed in a cotton field, grew inside a cotton field, the bride again came to cotton, gained cotton, gave birth to a child and collected cotton. Life passed only in labor. He does not even know that there is a wonderful life other than labor. A woman's disagreement with her lifestyle, incompatibility with life's difficulties, unhappiness, manifests itself in stages through actions such as her collection, ignorance. For example, he collects what I have seen on Earth that I have no clothes; in one hand, the child, typing cotton in one hand, says: "Let him see the day"; at night raises the wall and says "I sleep"; closes the bread at night and shouts: "Do not close on the bed, but close the guru." It can be seen that the woman gathered and sang, sang, sang, said a prayer and eventually lit a fire. It is no coincidence that the writer depicts the moment of arson of herself. Because the 80s of the last century were one of the hardest for our people. It was during these years that the PLAN excitement appeared, frightening all pahakors. Those who did not fulfill the plan went to "educational" - labor colonies, where they remained for years. Peasants who failed to complete a cotton care plan from spring to autumn were not given annual income, leaving the family's economy very deplorable. Therefore, to fulfill the plan, all family members were sentenced to impeccable work. It was during these years that cases of arson of women themselves became more frequent. Unable to cope with their life difficulties, Togai Murad tried to show his tragedy of arson through the image of our woman. The novel says 753 women set themselves on fire in two years. The list of women close to 753 (possibly more - U.M.) is also confirmed in archival documents.

Dilya, that is, the daughter of Dilbar Mirzahuja, is an idealized woman born during the Shuro government who managed to breathe air. Dilya, who was born in the same period and received one time of education, became an even more "activated" woman - the daughter of progressive activist Obad Mirzakhuzhaeva.

"Share my legends,
Mazluki, priests,
Teach girls, moms! " (Article 44)

Dilya became big under this poet. She got rid of the content, read, wrote poetry, drank vodka, smoked, became the mother of men. Aiming to become one of Shuro's most advanced women, he also failed to listen to his mother's words. Mother Obad considered this a sign of modernity. Socializing women has completely changed their morals. But the Soviet wife was formed. In the development of Diehl's works

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in Soviet times, she became the daughter of Dilbar Mirzahuja after the elimination of red lettuce. It is now adapting to later political life, a period of perestroika. The writer shows the female tragedy, which has become a victim of ideology, through the image of Diehl. Women considered the incident a tragedy under the influence of the Soviet system and wanted to get rid of the content. Having joined the ranks of free women, she became a socio-political force, sought equality with men and again suffered a tragedy. Dilya was a destroyed woman during the Soviet system, and then, apparently, turned into a "Muslim," was a shade of French avant-garde, after the liquidation of the structure she opened words from the Koran, religion. "Had Dilbar's home, where he delivered the talk, been described, there would have been a real reality in the eyes of the reader. Was Dilbar remorseful or well-fed? " Unfortunately, we won't know that.

We hear the writer's bitter laughter aimed at women like Dilbar. The writer Togay Murad Botir is trying to talk through branded houses about how the attitude of the Soviet system towards women began: "The Soviet system showed Uzbek women five karomats. Karomat desa degulik! Did he have Uzbek women before the Soviet system? If there is... Horse... It was polite! The horse was damned! The Soviet system gave them a name: Uzbek women! That's the name... man. This name became a socio-political force. Under this name, cultural and spiritual power has developed.

This became the first karomat of the Soviet system. The second karomat of the Soviet system is the Soviet system for Uzbek women... reset the burqa-chimat! Uzbek women... It was a bull. Uzbek women... trouble. Uzbek on the face of Uzbek women... window.

The third karomat of the Soviet system is the Soviet system, in which Uzbek women... The letter was literate. There was an old madrasah school. But only in madrasah schools... coal miners taught children. Reading for the weak... sin! Soviet system... canceled!

The fourth karomat of the Soviet system is the Soviet structure, in which Uzbek women participated... marriage! Indeed, there has been a marriage in the past. But the old marriage... a marriage that does not consider women to be human. Who was the woman, who was the rich marriage. They sold property in Molbozor or handed over a girl from an apartment - it was an unknown marriage. The Soviet system taught Uzbek women... Spent in the registry office!

The fifth karomat of the Soviet system... Hard to admit! The Soviet system in this fifth karomat... I'll put a spoon down. The goal of the Soviet system is to make Uzbek women equal to men. Chin became equal. Women and men were equal. Still, the woman and the man were in the same vein. It was not possible to find out who is a woman, who is a man. Uzbek women... bulldozer drove, tractor drove! " We got a much larger copy of the novel. Since the "five karomats" in which the writer appears were not the original karomat shown to women. Our mother in "Father's Fields" is the victim of the first karomat, Rim and Dilbar, formed by a socio-political force, the second and third karomat.

4. Conclusion
In conclusion, the fact that in Uzbek literature in the period before independence, female heroes were in love with different images indicates that our writers deeply felt the spirit of the times. Women in the novels of A. Kadiri, Chulpan, Oybek pointed out that in the church life of the past they are samples of women whose rights became victims of the period. In addition, novels created during the Council period developed an image of "working women," in which they were seen mainly as "labor," which turned the task of literature into a completely different valley.

Since the 60s of the last century, women in Uzbek novels have manifested themselves in various angles - in the images of devoted, deceived, humiliated women holding the head of a profession, decisive, with their word - as a new principle in literature.

In the novels "Do Not Die in This World" and "The Fields That Remained of My Father" created during the years of independence, the shuro lifestyle again underwent an artistic "revision," the image of a woman with "heroes of labor" proved to be a tragic hero. In this regard, Togai Murad's novels "Fields Left of My Father," "You Can't Die in This World" have become a kind of tragic picture of the history of our people.

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