



## MATERNAL IMAGE IN MODERN UZBEK PROSE

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### ABSTRACT

The article examines the work of the Uzbek modern writer Zulfiya Kuroloy kizi, as a master of women's prose. The author focuses his attention in his works on the artistic and means of displaying the mother's inner world in an internal image, in modern Uzbek literature, which is currently relevant.

### KEYWORDS

Woman, mother, understanding, images, feelings, image of the mother.

### INTRODUCTION

Modern Uzbek "women's prose" is represented by such talented novelists as Zulfiya Kuroloy kizi.

The work of this writer opens up new facets of the image of an Uzbek woman, which no one has touched before in Uzbek literature. Changes in social life and national values also changed the moral world of the Uzbek woman-mother. In the works of the named author, the subtle feelings, aspirations, suffering, and inner world of an Uzbek woman-mother are especially evident, living full of hope, ready to fight for her destiny, but sometimes powerless in the face of fate, but not losing faith in the future.

In the works of Zulfiya Kuroloy Kizi, different situations related to the maternal image are considered from different sides, because it is problematic circumstances that are the most dangerous for the existence of the family. The writer comes to the conclusion that the right answer, the right behavior, does not exist at all. In one of her works

at the moment when Alexander has a new lover, Lena, the focus of attention shifts from the figure of Vera to the relationship between Lena and Alexander.[2,234].

And here we can observe that, even without the intention of hurting his own wife in the social and humanities in the 21st century, a person turns the situation into such that it traumatizes all three - his wife, him, and his beloved.

This demonstrates another possibility of “women’s prose” - the opportunity to look at different options for the development of the same situation. Since problems in women's prose are considered, as a rule, everyday ones, such texts become practically necessary for readers to have an idea of how the situation in their own lives might develop if something similar ever happens to them.

A man’s attempt to save his family and divorce only five years later, when his son grows up, ultimately destroys everyone’s happiness. Having already lost love for his wife, he eventually divorces her, but marries not his long-time mistress, but a completely different woman. Waiting, humility, hope that everything would somehow be resolved on its own led to the death of love between them all, to the fact that everyone was just trying to break out of this triad, as if from heavy bonds. Even Vera, who wanted to save her family, felt lost when Alexander gave her the keys to the house, thereby showing that she had won. [1,27].

And, as events showed, her victory turned out to be Pyrrhic, since she and her husband divorced anyway.

The husband is preparing to marry his second wife in Kuroloy Kizi’s story “The Daughter-in-Law.” The reader sees the situation mostly through the eyes of her husband’s mother, Grandma Muslim, but this limited view only emphasizes that in fact the focus is on the feelings of her daughter-in-law Holdor. [4,56].

Holdor is unpleasant about her husband's infidelities, but she does not show feelings. Kuroloy Kizi uses this writing technique so that the reader tries to reconstruct Holdor’s feelings himself, because only in this way will the reader realize that it is her feelings, her emotional state that are always neglected. This is another moral dilemma that also does not have a correct solution; here, as in Tokareva’s previous story, everyone has “their own truth.” [3,189]. A family without love and respect between father and mother will not be able to raise normal children, future citizens. Grandmother Muslim correctly thinks that since her son loves Oygul, and Oygul is rich, flatters her future mother-in-law, and Oygul is loved by her future husband, she will be an excellent acquisition for the family.[6,346].

But the feelings of daughter-in-law Holdor are sacrificed in this case. And, as both writers show, the only way out of such relationships, which begin to fall apart, is the woman’s self-realization. Perhaps self-realization as a mother of children, perhaps as a specialist, but not an attempt to sacrifice herself to a man, his desires, since self-denial will not bring her respect from a man.

The idea of a mother’s self-development is well demonstrated in Kuroloy Kizi’s story “Pain.” The heroine Fazilat gives birth to seven children in a row for her husband in the hope that at least one of the children will be a boy. At the same time, she knew that she was sick, that she had a hernia in her spine, and this ultimately led to disability, which is mentioned right at the beginning of the story. [5,276].

An attempt to sacrifice herself to her husband and his desire to have a son put an end to not only Fazilat’s family life, as will be shown later in the story when her

husband Abdumumin takes another wife, but also crossed out her opportunity to be a good mother for her girls, so how now it is not she who will take care of them, but they of her. She herself insists that her husband marry his mistress Zulhumor, but then she suffers when she realizes that her husband is now with someone else.

Through this heroine, Kuroloy Kizi demonstrates that being a wife and mother is not just fulfilling all the desires of a man, but being a wife is being a woman, that is, understanding that a woman has the whole house, and a mother takes care of children, cares about how the family will live with her help or when she is gone. [8,76].

Having not realized herself as a woman, Fazilat experiences not only physical, but also mental pain, since she could not become an ideal wife. In the story "Pain" Zulfiya Kuroloy kizi showed high artistic psychologism.[7,250].

The author shows strong psychological conflicts of the heroine in the last episode. Fazilat, confined to a wheelchair, sat near the window and watched the wedding taking place in the courtyard. Fazilat was so tense that there was not even a single movement in her veins. Finally the wedding is over. The guests went home. The newlyweds - husband Fazilat and his young wife Zulhumor - went to their rooms prepared for them. The eldest daughter wanted to put her to bed. But she refused and sent her daughter to her room. It was deep night. She was jealous of her husband. Fazilat wanted to take revenge on them. The brain worked mechanically. It was not possible to cross the threshold in a wheelchair. She fell to the floor. She crawled and crossed the threshold, and found herself on the landing. It was very painful to go down to the yard. She

crawled across the courtyard dividing the distance between Fazilat's room and the newlyweds' room. I reached their landing. Something hit her. She crawled back to her place. Then from myself to them... First, my knee was scratched. She felt no pain. The ground turned red from the blood leaking from his leg. This continued until she fainted [10, p. 297].

It is in this episode that one can trace how a change in artistic coordinates occurs in the writer's style - from an epic narrative to the highest drama. Psychological analysis is replaced by psychological gestures of the heroine. It is worth noting the artistic feature of Zulfiya Kuroloy kizi's prose - if in some stories female characters are in opposition to men, they are vindictive ("Pain", "Daughter-in-law", "Love and Hate" and others), then in others a woman wants to look beautiful for her beloved a person even before death ("Woman").

The writer herself does not give a moral assessment of what is happening, leaving this work to the reader. It thereby achieves a high concentration of involvement of the reader himself in the text.[9, p.391].

Literary critic S.E. Kamilova commented: "Zulfiya Kuroloy Kizi selects life material in her works with wonderful aesthetic enthusiasm. She deliberately refuses the author's assessments, exposition, condemnation, and at the same time deepens the reader into the flow of life, only this flow is carefully sorted out by aesthetic ideas. As a result, the reader contemplates life without the intervention of the author. Social and human sciences in the 21st century, due to the genius of the writer, feels the suffering, sorrows and tragedies that the heroes of her stories face" [12, p. 143].

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