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THE FEMALE CHARACTER IN JADID'S NOVEL EMBODIES HUMAN TRAGEDY INFLUENCED BY SOCIETAL NORMS

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ABSTRACT

The emerging Uzbek literature, shaped by Eastern Muslim culture and committed to classical traditions, embraced the poetics of the modern novel, laying the foundation for the national novel. Notable works such as "By Gone Days" and "Scorpion from the Altar" by Abdulla Qadiri, "Night and Day" by Cholpon, and "Sacred Blood" by Oybek reflect a fusion of traditionalism and modernity, delving into a complex period in Uzbek history and holding significant artistic and aesthetic value. These novels emphasize the portrayal of women, each serving a distinct artistic purpose within the social context while also considering the specific cultural requirements in depicting women in Muslim society.

KEYWORDS

National novel, oriental tradition, modern work, female image, interpretation, socialization.

INTRODUCTION

The exploration of the portrayal of the female image in global literature has been a subject of scholarly interest since the latter half of the 20th century. A significant aspect of this study involves the interplay with myths, legends, and cultural values in the depiction of female

characters in the works of notable authors such as Jack London, Charles Dickens, Margaret Drabble, Leo Tolstoy, and Fyodor Dostoevsky.et.c. The female figure, as depicted in literary works, has ascended to the role of a prominent character and has acquired a



poetic significance. Exploring a woman's societal role, philosophical introspection, and examining existential themes have become central concerns. In the Western literary tradition, the emergence of "Women's literature" as a distinct genre prompted the need for new frameworks and comparative-typological methods for studying the portrayal of women. Against the backdrop of global societal, economic, spiritual, and moral transformations, examining the female experience in national literary works from a historical standpoint and assessing the artistic weight of these depictions continue to be pressing matters in literary scholarship.

In the Holy Qur'an, Eve was created to be his partner in peace following Adam's creation. "They (that is, women) are a garment for you, and you are a garment for them". The timeless interconnection between the male and female sexes and their mutual dependence has been a recurring theme throughout history. Even in the most renowned works of world literature, the representation of women forms a distinct area of study. American scholars introduced the concept of "Women's literature" to literary analysis, exemplified by N. Baym's 1978 book, "Women's Literature". In Japanese literary circles, researchers analyzed the unique characteristics of "Japanese Women's Literature" through the works of various writers. In Russian literature, iconic figures like A. Pushkin, M. Lermontov, and F. Dostoevsky crafted compelling

depictions of Russian women. For instance, A.P. Chekhov's works offer poignant portrayals of women from different social strata, which have been the subject of in-depth analysis. In Uzbek literary studies, scholars have delved into the portrayal and interpretation of female characters in world literature, focusing on the writers' distinct styles and the issues of literary types and influence. Detailed research by H. Muhamedova and N. Muhammedova explored methodological aspects of interpreting female characters in English writers such as Charles Dickens and Margaret Drbell [Muhamedova Kh. Typology of the female character in the works of Charles Dickens. Doctor of Philosophy (PhD). Dissertation. Tashkent. 2019. P.22., Muhammedova N. The image of a woman in the works of Margaret Drbell is her socio-aesthetic interpretation. Doctor of Philosophy in Philology (PhD). dissertation. Tashkent. 2019. P.165.].

Various factors influenced the portrayal of women in Uzbek novels from the Soviet era. The tumultuous period in Turkestan at the beginning of the 20th century, including the decline of the Kokan Khanate and the Russian invasion, along with the upheaval of national and religious values, contributed to a shift in literature. For instance, in the novel "By Gone Days," believed to have been written between 1917 and 1919, the Soviet influence had not yet thoroughly permeated Turkestan, a sentiment evident in the characters' perspectives. The depiction of women in these novels



drew from folklore, legends, fairy tales, and religious texts—characters such as Kumush, Rano, Zebi, and Gulnor in the works of A. Qadiri, Cholpon, and Oybek played central roles in detailing the nation's tragic history, the suffering of women during the Khanate period, the plight of captive concubines in the harem, and the conflicts arising from daily life. These novels artfully reflected the complexities of the era and the origins of the spiritual crisis through the portrayal of women.

METHODS

The article used comparative-historical, hermeneutic, psychological, and psychobiographical methods since the national novels created in the 20th century were studied in a comparative aspect. The article consists of the following as the results of the studied topic:

The scientific theoretical importance of the topic is determined by issues such as the skill of creating a female image in novels of the modern era, the problem of the era and personality, the interpretation of universal and national values in the form of images, the artistic aesthetic significance of the image of a woman in the structure of images, and the study of the phenomenon of socialization in image art. The text discusses the portrayal of women in Uzbek literature, emphasizing the historical and cultural basis for depicting female characters. It highlights the ideological requirement to portray women as victims

of societal and political pressures during the Soviet and Jadid periods. Additionally, it mentions the increased focus on character psychology in the novels of the Shura period and the influence of Eastern poetic traditions and national values in depicting female characters during the Jadid era. The text also acknowledges the impact of national Islamic values and folk art traditions on Uzbek national novels, with A. Qadiri and Cholpon's works contributing significantly to the formation of national novel poetics.

RESULTS

The early Uzbek novels depict a diverse range of women from various social backgrounds. The representation of women in art has evolved over history, with significant social changes in the 20th century. In addition to their traditional roles, women gained recognition as essential societal contributors. The depiction of Uzbek women has distinct elements compared to women from other nationalities. During the establishment of the Soviet government, the depiction of women had to adhere entirely to the requirements of the "socialist Soviet" system, leading to the creation of false ideals. A. Qadiri's novels skillfully depict Uzbek women against the background of national values, ensuring their artistic function and place in the plot composition. The novels "By Gone Days" and "Scorpion from the Altar" illuminate the nationally specific interpretation of Uzbek women, with several women playing crucial roles in the works.



The author aims to adhere to objectivity and artistic logic criteria in portraying female characters. At the time the novels were written, opportunities for women in Turkestan were limited, making it challenging for men to interact with them. Kumush and Zaynab are considered rich characters that provide excellent opportunities for analysis[4]. Overall, the artistic image created in the novels reflects new reality and life observations processed through a creative worldview and aesthetic ideal.

In A. Qadiri's next novel, "Scorpion from Altar," changes in the author's position in depicting reality are noticeable. Rano was portrayed as educated, tasteful, and responsive. Unlike Kumush, Rano is bold and can think about the right to own her most crucial destiny. She is depicted as a hero capable of practical action in the necessary places. In the years when the novel was written, the processes of "Soviet propaganda" were going on in the life of the society. The work written in the period when women's historical national movements, such as "casting off the veil," are necessarily being promoted at the national level cannot be affected by the breath of the times.

After the unique novels of A, Qadiri, Cholpon, who started a significant genre, approaches the novel responsibly and works according to high artistic standards. He proved it in the example of the work "Night and Day"; even the genre of the national novel expanded the boundaries of poetic possibilities. As an

artistic-aesthetic event, the work has become a fine example of art while showing its height when Uzbek prose was not fully formed. In the author's novel, the inside of the Uzbek is highlighted as a microcosm located in the artistic space. The work describes a whole historical process consisting of a system of events.

The Uzbek house consisted of outer and inner courtyards and the women of the family lived inside, in the sheltered part from the prying eyes of strangers. The inside was considered a sacred value. Cholpon, unlike his predecessors, decided to update his methods. In his novel, he aimed to use the intrigues and the inside of the Uzbek to develop the conflict. The method chosen by Cholpon did not affect the artistic aesthetic value of the novel. Women are socialized in Cholpon's novel. In the tragedy of women like Zebi, illiteracy, impotence, and religious ignorance, which serve the spiritual crisis of the nation, are closely related to the problems raised by the Jadids. In the interpretation of the novel's characters, the reflection of the features of the social environment is consistent with the author's purpose.

The novel is a derivative of the author's attitude to the world and society. However, Cholpon looks at this problem with a creative-modern eye; he thinks the criteria are equal. A. Qadiri, in the novel "By Gone Days," showed the problem of daily life as the real cause of the tragedy and the reality solution.[6]



Khadichakhan, Poshshakhan, and Sultankhan, who could not feel the happiness of ordinary femininity in the family, could not find their place in society and turned into vengeful people. Khadija Khan's sincere confession clarifies many things. "I am jealous of Enakhan's daughter-in-law... There is no state work. They barely make ends meet. He has two lambs. Her husband is always by her side...". The turning of this dream into a dream may have caused him to take a step towards treason. They are united by revenge; the desire of the thousand-year-old to "get something from the state" turned them into allies. They demand contributions from others for their unhappiness. At the cost of ransom, Zebi becomes a victim.

The work looks at the roots of tragedy in each woman's fate, and their past is described as interconnected like a ring. The image of Maria in the novel is that of a character rich in interpretations. Stopping and thinking about it allows you to understand the writer's purpose. Roberta Micallef, an American scholar of Uzbek studies, makes such a comment after studying the novel.

The portrayal of women in Uzbek novels is deeply rooted in historical and cultural contexts. Authors like A. Qadiri, Cholpon, and Oybek have depicted women in their works with consideration for national, religious, and universal human values. A. Qadiri, for instance, integrates Eastern poetic traditions and contemporary novel requirements into his description of women,

while Cholpon assigns a social significance to the female characters in his interpretation. The societal and political pressures of the time are evident in Cholpon's characters, reflecting a deeper exploration of social tragedy. The tragic representation of female characters in Uzbek novels contributes to the overall artistic and aesthetic weight of the works, serving to enhance their impact. The societal decay, moral conflicts, and women's devaluation depicted in these novels serve as powerful symbols of the nation's spiritual decline. Additionally, minor internal conflicts within the stories propel the central conflicts forward, intensifying the overall narrative. This insightful approach to storytelling and character development further enriches Uzbek novels' artistic and aesthetic value, creating a lasting impact on readers.

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