

# Artistic Depiction Of Women's Modesty In Uzbek Films Created During The Period Of Independence

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**Abstract:** This article analyzes the image of women in films created during the years of independence from an artistic point of view. The tragedy of women in works created during the independence period, their resilience to life's blows, is revealed using the example of the analysis of the films "Zabarjad" and "Parizod" by playwright E. Azam. In particular, the playwright's unique views on the tragedy of women in these films, and the effective use of various means of artistic depiction in revealing the essence of the work, are scientifically researched and substantiated.

**Keywords:** Drama, short story, tragedy, conflict, infantilism, dialogue, monologue, carnivalization, ambivalent, degradation, irony, metaphor, grotesque, pantomime.

**Introduction:** An important aspect of the national drama is that it is closely related to the changes and conflicts that occur at each stage of the development of social consciousness. Conflict is always one of the main elements of the drama, because "at every stage of human life, or the biggest quarrels in human life, man and his needs are manifested as natural and inevitable conflicting relations with others..." [15.159]. The article analyzes the expression of conflicts in E. Azam's works "Zabarjad" and "Parizod" in different forms.

## MAIN PART

The main part. In the prologue of Erkin Azam's short story "Zabarjad", it is reported that a six-seven-year-old girl - Zabarjad, survived by an unexpected accident at the expense of her thirty-five-forty-year-old father (Zhoraboy), who did not drown in Kyzilsoy. After that, the period of a quarter of a century that has passed in between: the period from the girl's sprouting, growing up, reaching height, and passing the age of transmission - over the thirties - is not covered chronologically. The plot statement uses the style of monoplay [16.211], that is, the narration is entrusted to the character. The reader (spectator) understands the creative-aesthetic concept of E. Azam according to the opening of Zabarjad's heart, who has not been able

to get rid of the guilt and the stain of the past years, according to the situation or specific memory-experience. For example, after Zabarjad's painful cry and anguished cry, who was disheartened by the recitation of the Qur'an in the cemetery, the following confessions of his heart are presented:

Zabarjad: "Dad! My dad! Why did you leave us, why? I would have drowned then! I would die! What have I done in this world by risking your life and contributing to you, dadajan?! Dad, why hasn't the husband accepted your fortune for so many years?! Dadajon!" [3.137].

If modern Uzbek dramaturgy, in particular, E. Azam's film stories are observed outwardly, it seems that family and household themes are given more space in them. In fact, this is a search for new methodological ways, a denial of the tradition of emphasizing social-political, ideological-ideological problems in a certain sense, and focusing on an individual person.

In fact, the dramaturg pays attention to portraying the moods of the "little man" based on the moral-educational conflict. His works are based on the conflict of individuals with different moral and educational status.

The works that reflect Zabarjad's image of a woman's

character with unique aspects in world literature in terms of the fact that she happily faces life's sorrows and sufferings, hides her own tragedy behind laughter, and most importantly, preserves her femininity and faith: "Anna Karenina" (Lev Tolstoy), He tries to compare with "Madame Bovary" (Gustave Flaubert), "Fortunate Carrie" (Theodore Dreiser), "Twenty-four hours of a woman's life" (Stefan Zweig), "Jamila" (Chingiz Aitmatov). The above assessment of the art critic confirms our view that the female character is skillfully depicted in the work, as well as the mysterious and magical world of her heart.

Master literary critic Umarali Normatov: in the short story "Zabarjad": "... in today's time of evolution, the conflict and divisions between the members of the same family are written." "[11.138] writes that if the story is read carefully, it becomes clear that the scale of the problem is larger than the concern of a family, and the highlighted aspects of the character's nature are outward signs.

Of course, moral laws protect a person's honor and increase his responsibility. However, according to the author's artistic interpretation, the needs and inclinations of a person who is physically, mentally and spiritually fulfilled, who can respond to his behavior are also inviolable. E.Azam Zabarjad explains the behavior of Zabarjad, which deviates somewhat from family and marriage norms, with the following factors:

1. In spite of the age difference, the spiritual closeness that arose between them, or rather, because of the desire of the elderly girl to not leave the world without a trace, to continue the generation, she started an unknown job the next day.
2. Zabarjad's mental and psychological mood changed under the influence of external environment and physical needs.

Zabarjad: "A girl should not grow up without a father. It is not for nothing that he says, "Here you see one who grew up without a father!" [11.140].

On the one hand, sister Vazira, a gamboda mother, who is worried and saddened by foreign affairs, and on the other hand, a disabled brother - Sur'atjon. On the third side is Mastura amma, who is past her age. When Shuhratbek, the eldest brother, couldn't get out of the line drawn by his wife, Zabarjad should take care of some of them with her head, wash and comb some of them.

If there was a man at the head of this family, the suitors would not be cut off under the pretext that the house was "thin". In the workplace, the director, Zakir in the neighborhood, could not act like a crazy "betamiz". Salty, unhappy and wealthy Zabarjad, who didn't feel

like wandering around India, Arabia, Turkey and Hungary, like entrepreneur Dilya, did not seek refuge from an older, family man when he was tired of life and did not give his all to him. Therefore, he had every right to think about his destiny, to bring a ray of light to his flawed life, to act more boldly on this path.

Zabarjad's school friend Dilya (Dilbar) is also a unique character. True, the clay of Zabarjad and Dilbar is not taken from the same place. Dilya considers herself entitled to "live like a human being". In order to create a "bright future" for her only child, she throws herself into the fire. When it becomes impossible, he does not hesitate to sell his body if necessary. An unprecedented tragedy lies at the root of his greed, squalid housing, and death and resurrection in pursuit of an empty life. Because as soon as he was born, he became a living orphan and grew up only with the help of an old woman. Because he could not enjoy the blessings of the world, his life was filled with envy. When he got married, he didn't settle for whatever he wanted.

As a result, no one comforted, caressed her head, hugged her hand with indiscriminate affection, Dilya, who needs protection, grew up with hatred for the whole world. Determined to get his due from the evil world, he went to fight. However, no matter which star of the world she likes to visit, not only her sweet dreams, but also her honor, womanhood, pride and chastity have been trampled by the ignorant people. A woman was humiliated by not being able to "live like a person". The sacrifice he made is so unprecedented and so huge that Dilya is doomed to live in self-pity because he understands it well and feels that time cannot be turned back. Dilya's words of envy and longing for Zabarjad prove our point:

"I also want to love someone," says Dilya with tears in her eyes. Then he suddenly snorts and hugs Zabarjad.

- Like you. From the heart. I'm in love with you, my friend, trust me! I did not become a man, Zaba-ar! Look at my walk! Is life like that, my friend? A penny! It's all a penny, believe me!" [11.143]

This confession of the heart was a momentary feeling that existed in the original substance and was preserved in some constellations of human memory. Such an elegant feeling is rarely seen in Dilbar's nature. For example, when he gets up from far abroad and misses his home, meadow, and the smell of the flowers, it can be an example of this. Once, the crying Dilbar and Zabarjad had a conversation over the phone:

Dilbar: -...Zabar, didn't the melon come out?

Zabarjad: - Yes, there is. On the market. A lot.

Dilbar: - That's what you do, comrade! You can go and buy a cotta from the market now. Hey, don't forget the

lady! Get it when it's red and ripe... When you get home, cut a melon, I have a rocking chair that you love, sit on it and enjoy it. Until the end! Do you understand?... You are for me, comrade! Remember me!" [11.147]

The above dialogue gives a sufficient idea of Dilbar's unhappy life in distant lands. Even though he was trying hard to improve his material life, he did not like the luxury of a foreign country as well as the blessings of his motherland and the tranquility of his dear home. The heart of the hero serves to cultivate the feeling of love for the Motherland in the reader (spectator). At the same time, it is worth noting that this picture is not only a beautiful find of E.Azam, but also reminds Mirzo Babur in "Baburnoma" when a melon from the country was slaughtered. Such a situation is well-known and famously told in Mirzakarimboy language in Oibek's novel "Kutlug' khan": "A man does not sell land, and he who sells land is not considered land." it is also observed in the places where an attempt is made to integrate the narrative into the speech of the hero. Also, in E.Azam's film story "Parizod", Rasul teacher Allanechuk is crushed and says: "Get out of this house, my daughter," in a sense, it can be seen in the memory of Yusufbek Haji's famous phrase.

The above immediate experiences cannot justify the actions of Dilya, who often appears cold and cold. But salinity allows you to understand the symptoms of the life drama, tragic situation in which the woman fell. The reader (spectator) is led to understand that the literary hero is participating in the violent flow of cruel life - "show of masks" (carnivalization) [14.198]. Indeed, the tragedy at the heart of the life event depicted in the drama differs from traditional artistic interpretations. The border of life and death is the ambivalent situations of Dilya, who is in an extreme situation, alone, helpless and helpless, trying to survive, searching for a way in the torment of mental breakdown and endless suffering, not fitting into the "other world" in which she has fallen, internal and The fact that they are not able to bring the outside into a parallel state does not leave a person indifferent.

Therefore, the "living orphan" in childhood and adolescence, indifference, lack of love - disorganization in the family throws him into the void of spacelessness. Even if a material break is found at this pole, the hero cannot be held back by that temporary entanglement. The real reason for his constant dissatisfaction in his life is the lack of human dignity. Since Dilya is in the environment of disguised "friends and acquaintances", she will never see true kindness. When he tries to understand the reasons for falling into the abyss, his parents, who are rightly victims of lust and forget their child, become the target of his hatred. In a way, he tries

to take revenge on them. Nevertheless, sometimes the anguish of conscience flickering in the depths of Dilya's heart is visible, and this is the key to understanding the hero's tragedy. Because these sufferings essentially express the fluctuations in the hero's subconscious and psyche. It is understood that E. Azam sought to observe the character in emotional, spiritual and psychological aspects.

In this sense, the pain gnawing at Dilya's body is explained by the fact that he feels that the intentions that will lead him to the desired destination are a mirage. In our opinion, Dilya, who has lost her temper, is now deprived of finding her place in the world and her status as a human being. Therefore, no matter how much he hides under the mask of arrogance and hypocrisy, he cannot get rid of the grip of unbridled hatred that covers his whole body. After all, adultery is a pleasure that destroys a person's mental peace, extinguishes the light of the soul, makes the heart rumble and causes mental torture. The ego that fills Dilya's inner being controls her will and controls all her physical and mental powers. Dilya's heart is full of anger, which completely destroys the woman's sense of hope. The death of hope is a sign that the reins of humanity have passed to Satan.

## RESULTS AND DISCUSSIONS

It is understood that in the short stories of E.A'zam, the real life is gradually entered. To one degree or another, the fate of our contemporaries is described in connection with today's socio-economic, educational and moral problems.

In the dramaturgy of the independence period, there are many socio-political topics, such as human trafficking, drug addiction, and the influence of the market economy on human spirituality, which are filled with "responsibility" in the form of an appendix to the decisions and decrees of the state. However, there are also works of the "Zabarjad" type, which reflect life's conflicts and internal contradictions. In them, the desire to reveal the essence of the human drama adapting to the social and domestic processes taking place in life is visible. This shows that for dramaturgy, on the one hand, the flawless spiritual and spiritual world of our contemporaries, and on the other hand, the poetic discovery of various physical and spiritual infantilism (infantism) is an important necessity. If the expression of a person's spiritual height requires romance and lyricism, the description of his moral decay (state of degradation) increases the role of irony, metaphor and grotesque. Tragic and comic beginnings require the complexity of the plot, the multi-layered nature of the character and the conflict.

In particular, in the film story, the innocent spiritual

world of Zabardad and the dramatic developments taking place in it are revealed in a lyrical-romantic style. True, the main character does not like the handsome, but romantic lover who is far from real life, dressed in smooth clothes, carrying flowers in his hand. At the same time, he does not go to such a low point as to touch an old man like brother Abdulaziz, who is very close to him, and take possession of his house. In such cases, reality is expressed on the one hand, based on the leading principles of the universal aesthetic thinking type of realism - in a way similar to real life. In the second way, the writer tries to reflect life in all its complexity on a large scale. It is a socio-psychological artistic study of the influence of the socio-historical environment on human destiny and character. Although Zabardad uses all his will power and opposes the external reality, he cannot break through the extremely complex and cruel system of social relations. With this, the writer artistically perceives the current state of society, the struggle of development and decline trends, recreates reality. The conceptual function of literature is realized in the expression of E. Azam's artistic judgment.

In the short story, the most characteristic aspects of reality for a certain period and environment are referred to various forms of artistic convention in order to generalize as much as possible. Avoiding "meta-narrative" in showing the effects of changing world phenomena, mixed cultures, principles of postmodernist image: French poststructuralism (deconstruction - J. Derrida); post-Freudianism ("the language of the unconscious" - J. Deleuze, F. Gattari); creatively used semiotics (the concept of irony - U.Eko) and others. This case shows that the creative method of realism is changing in terms of quality and is improving due to the expression of different worldviews and the enrichment of image possibilities.

As we have seen above, in the short film "Zabardad" the negative aspects of the personal life of our contemporary, to be more precise, the emotions of the girl's heart, which were not filled with fatherly love in the constellations of love and honor, and the longing for kindness, haunt the hero for a lifetime. Therefore, in the artistic image there is: a sarcastic attitude towards traditions, a perception of the world as chaos, a desire for universal humanism, a codification aimed at duality (elite stratum and masses). Mutation of genres is also an element characteristic of the poetics of postmodernist dramaturgy.

Zabardad, who moves in the center of the story, is a very complex character. In his eyes, all men belonging to the male gender should be innocent, sincere, generous, selfless like his late father. This high hope - life principle, which was instilled in him in his youth, does

not correspond to real life. This creates a feeling of dissatisfaction in the heart of the hero with himself, his personal life, and the environment around him. While Zabardad is looking for ways to get out of the difficult situations that have arisen, he draws attention to the fact that he does not fit into the molds we are used to. Above, the writer's comments that the landscape of the world has changed radically, a lifestyle completely different from the previous ones has emerged, a strange mixture of "cultures" has appeared, and that the work was written not for the general Uzbek reader, but for the "open-eyed", i.e. special reader, prove our opinion.

Zabardad is lonely not only because he has no patience for his bitter fate, but also because he lost his childhood due to a sudden accident, fell into a closed environment and was cut off from family communication. He has a good understanding of what a truly happy and ideal life should be, and he strives for it. He feels a deep responsibility to apply the beauty of his inner world to the outside world, to trace his life and take a good place in the society, he strives for it.

In the short story "Parizod", the feelings of Parikhishlok, who have lost their love before entering into a marriage, are an obstacle to giving a little joy to my happy date. Because, despite being able and worthy to make any house flourish, because there is no one to ask for, no destination to go to, this beautiful nainki, who is destroyed by the evil in the form of the Bald Bazar, rebels against the attitudes of the indifferent crowd, maybe even against the whole world. (This evil finds the elegant dreams of Orzigul in the form of Qalimbet, who was driven by material loss in the film "Lonely Boat".) [3.194]

There is also great wisdom in the description of the bride in the nature of speechlessness in the film "Parizod". Only in one place, that is, when Ismat is a prisoner of someone with a long arm like a child, and is helpless and careless, does he fully reveal his identity against external forces. Reveals the desires of others (society in a broad sense) that are contrary to the way of life that he cannot accept. The skill of E.Azam is that he gives this feeling through a dance-behavior (gesture) [15.205], suitable for the rhythm of the melodious and enchanting melody. In the movements of the hand, body and head, the writer turns into words the expression of hidden symbolic and symbolic meanings, feelings and experiences. The linear language expressed through pantomimic behavior is transferred to live speech. Indeed, the dance of the bride was a prayer with a unique expression of heart, fate and sorrow:

"... O sky, why did you create me? You created me,



servant, but why did you build me on a lonely mountain? You built a building on a mountain rock, why couldn't you turn it into solid rock and sand into the ground? Why did you give me heart, why husnu malohat? Why didn't you give him a suitable fate, did you miss him? Now, on which rock shall I hit this stone-like head? If I want to fly to the sky - you clipped the wings, if I want to enter the black earth... Show me the way, save me, you, sky!..."[3.199]

So, the happy bride shows that she has the right to decide her own destiny by turning her back on the world, refusing to live among "petty" and ignorant people. While the author expresses a poetic reaction to the changed world, Rasul bitterly mocks the teacher's language, saying: "- My time has gone astray" [3.202]. This artistic solution, which has an essentially tragic character, sounds like a call to preserve the innocent face and to fundamentally reform all social conditions alien to humanity, which do not allow one to live like a human being and be happy: spiritual and moral views and universal values.

## CONCLUSION

In E. Azam's short stories, the theme of women is not without reason addressed. In these works, the domestic and moral life of a woman becomes a criterion for an impartial assessment of the current state of society. The spiritual-ethical, educational-spiritual level of male characters is also evaluated according to their attitude towards women. In particular, our love for the tolerant man Abdulaziz, who put his palm on Zabardad's shoulder and said with embarrassed apology and fatherly kindness: "I pray - may you meet your deserving one!" People of the type of Vasil brother, who do not tire of selling a woman of his daughter's age in the pursuit of lust, will also receive a proper assessment of their spiritual level. Consequently, the work denies the apparently ideal way of life of people at the forefront of society. This situation further expands the spatial and temporal geography of the play.

The image of the author is also evident in places such as opening the world of literary heroes through dreams, using epic features such as referring to narration and proverbs, as well as expanding remarks.

In "Zabardad" Dilya, who was left in an extreme situation, the boundary of life and death, because the disarray in the family threw her into the void of space, the ambiguous (ambivalent) situations of Dilya in solitude, her helpless and helpless actions in her desire to live, her mental breakdown and her search for a way in the torment of endless suffering, she herself felt it was expressed that they could not fit into the "other world" - could not bring the inside and the outside into

a parallel state. In the work, E. Azam tried to reveal the essence of human drama adapting to social and household processes.

In "Zabardad" and "Parizod", the playwright tried to creatively adopt the creative style characteristic of the modern literature of the 20th century, to express the existential mood (helplessness and absurdity) in the artistic image through the mixture of dreams and the effect of hallucinations, in the solution of life complications related to the tragic loneliness of the heroes. He built the structure of the work on the basis of the artistic model of reality - "narratives" characteristic of the postmodern style.

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