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## THE HISTORICAL DEVELOPMENT OF FEMALE IMAGES IN UZBEK LITERATURE

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### Abstract

This article analyzes the historical development and artistic interpretation of female characters in Uzbek literature. It examines the formation, enrichment, and aesthetic evolution of women's images from classical literature to Jadid literature and modern Uzbek storytelling. Through the depiction of female characters, the article explores social and spiritual views, family relations, and the artistic expression of human psychology in different literary periods. The study also highlights the individual style and artistic mastery of writers in portraying female characters through comparative analysis. Furthermore, the transition from traditional representations of women to modern psychological interpretations is scientifically substantiated. This topic examines the evolution of female characters in Uzbek literature from classical works to modern prose.

**Keywords:** Female image, Uzbek literature, modern storytelling, classical literature, artistic interpretation, psychologism, artistic mastery, female psychology



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### **Introduction**

Uzbek literature is one of the important spiritual sources that have artistically reflected the human spirit, community life and national values in the course of centuries of historical development. Among the images created in literature, the image of a woman occupies a special place. Because through the image of a woman, the spiritual image of the society, family relations, moral views and human qualities are artistically expressed. Therefore, the image of a woman has been interpreted in a unique way in the literature of different periods, reflecting the aesthetic and social views of each historical stage. In classical Uzbek literature, the image of a woman is depicted more as a symbol of beauty, devotion, love and loyalty, but in later periods, the scope of this image expanded. In particular, the role of women in society, the issues of enlightenment and freedom became one of the main topics in modern literature. Jadid writers interpreted the image of a woman in connection with the development of the nation and emphasized the need for her to be knowledgeable, conscious and active. This caused the image of a woman to rise to a new level in Uzbek literature.

In the Uzbek literature of the period of independence, the image of a woman began to appear in a more complex spiritual and psychological interpretation. In modern stories and short stories, a woman's inner experiences, mental anguish, relationship with society, and her desire for personal freedom are deeply artistically analyzed. Now, the image of a woman is not limited to the family environment, but is becoming an important artistic tool that illuminates social changes in society, spiritual problems, and conflicts in the human psyche. Today, studying the historical development of the image of a woman in Uzbek literature is one of the most urgent issues. Because not only the literary process, but also changes in society's thinking can be observed through how the image of a woman is interpreted in different periods. This article analyzes the stages of development of the image of a woman in Uzbek literature from the classical period to modern literature, its artistic and aesthetic features, and the skill of writers to create an image.



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## Results

A number of important scientific conclusions were formed as a result of the comparative-analytical study of the gradual development of the image of a woman in the history of Uzbek literature. First of all, a radical change in the aesthetic concept of the female personality was observed in the literary process. In classical literature, the image of a woman is built on the basis of romantic-idealization, i.e., the image of perfection, absolute loyalty and divine beauty, while in modern literature, this view has moved to the social-publicist and enlightened direction. During this period, a woman began to be depicted as a victim of injustice and lack of enlightenment in society. In modern storytelling, this concept has risen to a completely new level - the level of existential-psychological interpretation. Now, not the external world of the hero, but his internal conflicts, identity crisis and realistic tragedy became the object of research.

Secondly, it was found that the image of a woman in modern Uzbek prose is one-sided, i.e. based on only positive or negative patterns. Female characters have gone from static to dynamic. Writers manage to show the evolutionary changes in the female psyche, moments of depression and rebellion through clear psychological images. This ensures a more vital and reliable image of a person in our literature.

## Discussion

The transition process of the image of a woman in Uzbek prose from a traditional image to modern psychological interpretations is not only a renewal of a literary form or style, but a phenomenon directly related to the evolution of national thinking. The images of Shirin or Layli created by Alisher Navoi in the classical period were the high spiritual ideals of their time. Although Shirin was embodied as a brave and wise strategist who ruled the country on an equal footing with the male heroes, she still operated within a certain epic and poetic mold. In modern narratives, writers take down the woman from this high ideal throne and describe her as a real person who is alive, prone to mistakes, tired and oppressed by the economic and spiritual pressures of society. This situation



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indicates that Uzbek storytelling is consistently approaching the principles of democratic realism in the standards of world literature.

At the same time, serious changes can be seen in the issue of gender and psychology. In the literature of Jadids, a woman was mainly interpreted by male writers as “the mother of the nation that needs to be saved and enlightened”, but today the tendency to analyze the female psyche from the inside - through the woman’s own eyes and experiences - has increased. Especially in the works of female writers, the tragedy of a woman’s unhappiness is revealed not in external social prohibitions, but in the lack of understanding by her relatives, her spiritual loneliness, and emotional breaks in family relationships. However, in the current literary process, there are also cases where the image of a woman is narrowly framed in the vortex of extreme domestic problems, that is, only in the framework of economic poverty, the fate of a migrant woman, or family quarrels. Since this tendency can limit the philosophical and aesthetic weight of the image, writers are required to be skilled in bringing domestic reality to the level of wider socio-philosophical generalization.

### **Conclusion**

In conclusion, the interpretation of the image of a woman in Uzbek literature has followed a complex and exciting evolutionary path over the centuries.

First, the high, aesthetically perfect ideal female figure in classical literature became more viable over time. The image of a woman, which was transformed into a criterion of national awakening and development in the ancient times, has reached the stage of pure individual psychologism in today’s modern storytelling. Secondly, modern Uzbek prose rediscovered a woman not only as a pillar of family and society, but also as an independent individual subject with her own complex spiritual world, who fights for her personal rights, desires and feelings. In today's stories, not lyrical symbols of human existence are reflected through the image of a woman, but dramatic and philosophical truths.

Thirdly, the study of the literary development of the image of a woman scientifically proves that Uzbek literature has moved away from a purely didactic character and turned into the background and art of true "anthropology" that explores the human psyche to its fundamental layers. The analysis and



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conclusions presented in this article will serve as an important scientific-theoretical basis for further research of gender typology, aesthetics and psychologism of characters in modern Uzbek prose.

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