



ARTISTIC ANALYSIS OF PHILOSOPHICAL PLOTS IN LITERATURE

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Abstract

This scientific article provides detailed information about the interpretation and manifestation of the female image in folklore literature and genre. Therefore, in the article, opinions are expressed about the image and interpretation of women in folklore, and the methods of its illumination. In addition, the history of folklore, the stages of its formation, and the interpretation of characters are highlighted.

Keywords: Folklore, literature, genre, character, interpretation, female image, appearance, impression

Introduction

The first chapter of the dissertation is devoted to "The study of the problem of the novelette genre and the image of women in Uzbek literature." The first paragraph of the chapter called "A brief excursion into the research of the genre of novelettes", i.e. the evolution of the history of the research in the genre of novelettes in Uzbek literature and abroad.

Researching the genre of novelettes in Uzbek literature studies started in the XXth century. Scientific sources look at terms "qissa (novelette)" and "povest" as the names of the same genre in two languages. Naturally, there are similarities and differences in the genesis, historical development of the genre. It is problematic to prove that the scope of one of the terms is more limited than that of the other's. At certain period of Literature studies some critics and literature scholars expressed controversial views regarding the problem. For instance, A. Abrorov wrote the followings on the evolution of the genre: "Under the shell of the genre



of “povest” a new prosaic genre- novelettes emerged”¹. S. Mirvaliev suggests that these two words are not equivalents of one and the same term. He stated the following: “...it seems that the content of the notion ‘qissa’ is not able now to express the content of the notion of ‘povest’. As a result, ‘qissa’ has become a separate genre between story and povest. A.Abrorov further discusses the problem: “The book “Obid Ketmon” contains the characteristics of both novel and novelette (povest). To be more precise, it emerges as a book written as a genre hybrid of those two”². Academician Izzat Sulton stated to the point “...there are differences between povest and qissa: as it was already stated, ‘qissa’ is mainly devoted to the topic of love, as for modern povests, they do not have to follow the track of a line story”³. The theorist discusses the scientific features of the genre of ‘qissa’, examples of books of this genre in Russian and Uzbek literature, and provides clear grounds for the connection between the genre of “qissa” and the term ‘povest’.

In this regard, A’zam Qozikhujayev, who conducted specific scientific research on the genre of ‘qissa’, presented valuable considerations regarding the fact that this genre emerged not from Soviet literature, but from religious stories in the literature of Islamic world, and he also mentioned about their significance. Literature studies researches the term “qissa” in the light of history, theory and modern perspectives. These views when combined fulfill each other. In other words, the term ‘qissa’ came to Uzbek literature from Islam and acquired the meaning of a term. In particular, the Qur’anic narratives have a special place in the beginning of the term and genre. If we look at the specifics of the novelette (qissa) genre, it was observed that the novelettes that approached the divine essence were seen as a shining example of the epic type. This high profile of the story can serve as a model for all time stories. The emergence of the novelette (qissa) genre in Uzbek literature as a literary term, as well as its emergence as a genre, is associated with religion, in addition to folk mythology. The purpose of this research is to study the perfection of the short story genre in Uzbek literature and the issues of its modernity, authenticity, artistic mastery. In particular, stories

¹ Abrorov A. Uzbek story. - Tashkent: Science, 1973. - B. 88.

² Abrorov A. Uzbek story. - Tashkent: Science, 1973. - B. 89.

³ Sultan I. Literary theory. - Tashkent: Teacher, 1980. - B. 248.



from Qur'an play a significant role in the formation of the term and the genre. If we throw an eye on the specifics of the genre of qissa, one can observe that it is the novelettes close to divine essence which serve as an example of epic type. This supreme form of qissa can serve as a model for novelettes of all times.⁴ The emergence of the genre of novelette in Uzbek literature as a literary term, as well as its emergence as a genre, is associated not only with folk mythology, but also with religion. The purpose of this research is to study the perfection of the short story genre in Uzbek literature and the issues of its modernity, authenticity, and artistic mastery.

In the second paragraph of the first chapter is devoted to "The research in the image of women in national and foreign literature studies". The image of a woman is central to all forms of fiction, sculpture, painting, miniature, dance, theater, cinema and various arts. Even one of the greatest surahs dedicated to women in the holy book of Islam, the Qur'an, is called Nisa. This surah was revealed in order not to oppress women and to protect their rights.

As a result of scientific observations, it has been found that a great deal of work has been done on the subject in the studies of the literature of the fraternal peoples and of the Russian and Oriental peoples. In particular, the content of the existing scientific materials shows that the artistic interpretation of the image of women in art and literature, the role of women in society can be seen as the object of study of various disciplines such as literature, psychology, philosophy, history, political science, art criticism. Arab researcher AA Khalaf writes in his article "The image of women in Arab art" as follows: "The image of women occupies a central place in Oriental art. But this image has many meanings and is interpreted differently. On the one hand, he describes the woman as a "thing," albeit on a higher spiritual level, but as a symbol of worldly love. On the other hand, worldly love for a woman is a symbol of love for God. And in this second feature, the image of a woman is widely used, especially in the synthesis of poetry and fine arts"⁵. The researcher briefly analyzes the poetry of such poets prominent in

⁴ Kazikhojhaev A. About the short story genre / Issues of Uzbek literature of the 20th century. A collection of scientific articles dedicated to the 80th anniversary of N. Karimov's birth. - Tashkent: Science, 2012. - B. 206.

⁵ Khalaf A.A. The image is female and Arabskim isskustve. // Vestnik VGU. Series philology and journalism. 2012. No. 1. – S. 118.



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Muslim East as Sa'di, Hafiz Shirazi, as well as such poets as Goethe, Byron's also described the beauty of oriental women in their poems. He stated that the image of a woman in oriental mythology and folklore is embodied by such heroine as verbal, wise, resourceful and beautiful interlocutor or companion, tale-teller and story-teller as Shakhризada: "A perfect woman's image is complemented by such qualities as impeccable eloquence. From the mythology, history and literature of the East, we know many great storytellers, clever interlocutors, and the most important of them is Shahrizada"⁶. Although the woman in Eastern poetry is symbolic, the image of a woman has enriched world literature, music, painting and poetry with a bright feminine character, created epithets for female beauty such as moon-like faced, with eyes of a deer, sweet-tongued, slim, and has always attracted the attention of calm Europeans; he also analyzes the fact that eastern Muslim art banned the depiction of the women in pictures, and it was only in the XIXth century when artists started to illustrate women in paintings.

"Another author who skillfully creates the images of elderly women in modern Uzbek novelettes is Bahodir Qobul. The central heroine in novelettes he has written so far is the image of his grand grandmother who brought him up from his childhood".⁷ In the prose of Bahodir Kabul, a number of artistic canons of the essay genre have been observed in the world literature, which are becoming more and more absorbed into the nature of all genres and create syncretism of genres. In the style of the author's works, the nature of the essay genre is dominated by the freedom, sincerity, the flow of personal thoughts of the author. The free and sincere style of the essay genre adds to the nature of Bahodir Kobu's works originality and sincerity. Also, the writer's narratives and stories have gained logic as a continuation of each other. The image of an old mother created in the stories of Bakhodir Kabul plays an important role. The image of an elderly mother first emerged in the writer's book "Enashamol" and goes as far as to his last

⁶ Khalaf A.A. The image is female and Arabskim isskustve. // Vestnik VGU. Series philology and journalism. 2012. No. 1. – S. 119.

⁷ Y.B. Eshmatova. Synthesis of Tradition and Updates in Turkish Storytelling. WEB OF Universal Journal on Innovative SEMANTIC Education Volume 2 Issue 6, Year 2023 ISSN: 2833-3048
wutps://univerpubl.com/index.pho/semantic



novelette called "Bogdagul"⁸. Bahodir Kabul creates the image of such a big-hearted mother in Enashamol" and other stories, in the image of which we see all the qualities of calmness, knowledge, patience and gratitude. The artistic findings of the artist, the method of using aphorisms, the language of art can be a source of research not only for literary studies, but also for linguistics. The following words and advice that the mother gives contain such positive qualities peculiar to our nation as good will; in addition, they can be considered as the criteria for bringing up children: "In the picture drawn to earn bread one cannot see the warm face, and the writing written to earn bread one cannot feel the breath", "The writing with meaning is meant for those who have inner feelings", "Only the feelings of missing and love have no greed", "It is a necessity to know jam, and it is a must for a father to know jam". The novelette demonstrates that in Uzbek families the words, advice and the deeds of elderly grandparents served as model for bringing up children.

Nazar Eshankul's story "People of War", which describes the terrible tragedies of war, also reveals the sufferings and sorrows of the heroes in accordance with the seasons. The atmosphere of the tragic epoch turned into a change in the mood of the cheerful people, a cold, brutal relationship like a war, which led to the tragic fate of the heroes. The novelette begins with the following words: "In early December of the forty-fourth ear, exactly one ear after the arrival of the black letter(the letter informing about the death of a man from the family in the fields of the war), on a rainy day, the wrestler Normat of Tersota lost one of his legs and returned from the war." With the onset of the cold, rainy day of this winter, it is clear that the lives of the heroes are full of horrible, tragic occasions and events. For Anzirat, who had given up all hope on her husband, this happened unexpectedly. The torment of realizing that a terrible fate awaited him in the war, the pangs of conscience took hold of her.

The writer tells all the truth about the sufferings of a woman who committed a sin in order to bring her child back to life as a result of the terrible, brutal war of the

⁸ Cain B. Babysitter. - Tashkent: Famous Press, 2018. - 352 p; This is the author. Garden flower. - Tashkent: Famous Press, 2019. - B. 160.



time, and who lives regretting what she did after her husband unexpectedly arrives from the war.

“The second paragraph of the third chapter called “Peculiarities in the nature of the image of a woman -criminal” explores various sides of the image of a woman, her new emotional layers, pain, sufferings and dreams. At the same time, it also demonstrates new negative features of a woman image in modern Uzbek novelettes”⁹. The issue of artistic interpretation of the image of "women" who became criminals in this paragraph is reflected in the analysis of H. Dustmuhammad's "Chayongul", Sh. Butaev's "Royal Gift", A. Yuldash's "Thirteenth House". The image of women committing a crime described by these three writers can be studied in three parts according to their conditional crimes and psychological state.

The period of independence has shown that Uzbek novelette writers, in addition to national novelette writing traditions, have mastered the art of world narrative traditions and turned to national Islamic art. Analysis conducted on the problem of artistic interpretation of psychology of female characters in Uzbek novelettes proved that the creation of real masterpieces of novelettes free of modern novelette writing ideologies and the poetic evolution of the character of a woman were a specific phenomenon in Uzbek prose at the the beginning of a new century.

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