



ARTISTIC EXPRESSION OF WOMEN AND SOCIETY IN UZBEKISTAN NOVELS OF THE INDEPENDENCE PERIOD (IN THE NOVELS OF TOHIR MALIK)

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ABSTRACT

This article analyzes the artistic representation of women and society in Uzbek novels of the independence period. Based on Tohir Malik's works, the paper examines the social position of women, their psychological experiences, spiritual struggles, and how social transformation impacts female destinies. Three artistic models of female characters in Malik's novels – the spiritually pure woman, the victim of social pressures, and the strong, self-determined woman – are thoroughly studied. The article concludes that the depiction of women reflects the moral and ideological condition of society.

Introduction

During the years of independence, Uzbek literature reached a new level. Human freedom, spiritual revival, and renewal in society became one of the main themes of literature. In this process, the image of a woman took a special place as the most sensitive indicator of changes in society. In the novels of the independence period, the psychological state of a woman, her social status, and her complex relationship with society are widely described. In the work of Tohir Malik, the image of a woman is inextricably linked with the spiritual state of society. His novels reveal problems such as crime, violence, injustice, and spiritual emptiness in society through the complex fate of a woman.

In the novels of the independence period, a new approach to the theme of a woman is depicted not only as a traditional symbol of motherhood and family, but also as a subject of social consciousness, moral position, and spiritual struggle.

In the novels of this period, a woman:

1. A person who perceives spiritual crises in society;
2. Responsible for her fate;
3. Given a strong psychological portrait; appears as an active observer and participant in social changes.

In this regard, Tahir Malik's novels combine a realistic approach with a deep psychological interpretation. In the artistic system of the female image in Tahir Malik's novels, he depicts the female image in three main artistic models:

1. A woman who is a symbol of spiritual purity and patience

These images are: loyal to the family, conscientious, spiritually pure, and has a spiritual position against corruption in society. For example, Bibisora in "Shaytanat", Zamira in "Falak", and Majudda in "Songgi Oq" are such images. They are depicted as a force that preserves the moral standards of society.

2. A woman who is a victim of social pressure

Women in this group suffer under the influence of factors such as: the world of crime, social inequality, economic difficulties, male dominance, and ideological vacuum. For example: Zulfiya (Shaytanat) is a direct victim of the criminal world. Dilnoza is a lost destiny in the era of ideological vacuum. Nadira is a woman who suffered because of injustice in society. Through these images, the author shows the weak points of society.

3. A woman who fights, makes independent decisions

One of the main innovations of the Independence period is the depiction of women with an active position. In the works of Tohir Malik, these women: can choose their own path in life, oppose injustice in society, are strong-willed and purposeful, have spiritual strength. For example: Fatima in "Shaytanat" is a fighter, a character who determines her own destiny. Zamira in "Falak" resists the pressure of society with her spiritual strength. These characters show the strengthening of a woman's position in society.

The relationship between women and society in the novel "Shaytanat".

"Shaytanat" is a monumental work that reveals a sharp contradiction between crime and society. In it, the image of a woman serves as one of the main criteria for showing the spiritual state of society. 1. Zulfiya is a wound of society. The image of Zulfiya: a woman who was oppressed by the criminal world, whose life was broken by violence, who suffered a spiritual and psychological trauma. Her tragedy is the result of the spiritual crisis of society. 2. Bibisora is a symbol of spiritual strength. In the image of Bibisora, Tohir Malik embodies values such as purity, patience, spirituality, and family responsibility. She becomes a spiritual barrier against evil in society. 3. Through women, a spiritual portrait of society is instilled; problems such as the roots of crime, injustice, lawlessness, and ideological vacuum are revealed. In these novels, Tohir Malik deeply describes the psychological world of women. In the novel "Falak", a woman's spiritual search. In the image of Zamira, the process of finding the identity of a woman excluded from society is shown.

In Uzbek novels of the independence era, the image of a woman has become a complex artistic criterion expressing the spiritual, political and spiritual state of society. An analysis of the works of writers of this period, in particular, Tahir Malik, shows that the image of a woman is no longer limited to the traditional image within the framework of family relations; she is artistically depicted as an active participant in social consciousness, a participant in the arena of spiritual struggle, a person who deeply feels the contradictions in society. Tahir Malik's novels embody a two-layered image of showing the spiritual decline of society through a woman's personal tragedy, and at the same time pointing to a bright future of society through a woman's fortitude. An analysis of Tahir Malik's works shows that a woman's place in society, her suffering or elevations are not accidental, but are directly related to the general spiritual and moral level of society. The suffering of a woman is the suffering of society, the weakening of a woman is interpreted as a sign of the spiritual crisis of society, and the spiritual strength

of a woman is interpreted as a sign of the revival of society. In this regard, Tahir Malik presents the image of a woman not as a simple artistic symbol, but as a spiritual barometer, a moral criterion of society. At the same time, Tahir Malik's images of women show that in the Uzbek literature of the independence period, a woman was formed as a new, independent, thinking, spiritually powerful person. This indicates the mature development of modern Uzbek prose and the expansion of its socio-aesthetic scope.

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