

# Interpretation Of Women's Character In Modern Uzbek Storytelling (Based On Isajan Sultan's Stories "Turmush", "Beautiful")

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**Abstract.** This article classified the portrayal of women in modern Uzbek stories. The pictures showing the character, attitude to life, and thoughts of an Uzbek woman were analyzed. The common aspects and peculiarities of Uzbek women in the stories of Isajon Sultan were contextually analyzed. The characteristics of these images, which are relevant for today's women, were explained.

**Keywords:** Contextual analysis, immanent analysis, artistic image, character, prototype, synergy.

The story is a genre that is worthy of brief expression of part of what has happened in human life. Until the event in this insufficient genre, information about what happened, with whom, and in what way it happened in the character's life does not matter. If necessary, you can point out through some details. Although the story is the smallest genre of the projection, it is home to a huge worldview, a life experience. Traditional Uzbek storytelling has been enriched for nearly a hundred years with works devoted to illumination of a person's self-awareness and perfection. Of course, in the formation and development of this genre, the literary and artistic experiences of many of our writers accumulated and gained a look today. Among the figures who created the Uzbek storytelling school are the artistic experiences of young pencils, such as Abdulla Qahhor, Gafur Ghulom, Shukr Kholmirezayev, Oleksii Hoshimov, Normurod Norqobilov, Shoyim Bo'tayev, Sobir O'nar, Isajon Sultan, and Ulugbek Hamdam.

Analysis of literary works is led by two different methods. The first method is contextual analysis, in which a masterpiece prohibits the study of its internal and external relationships in one way or another. In the case of the story genre, the scope of "context" expands in contextual analysis, and a specific work is within the scope of contexts such as "writer's biography", "the conditions of the period in which the author lived", "the author's creative heritage", "the literature of the period when the work was created", and "national literary traditions". Contextual analysis paves the way for the work to understand the content loaded by the author. The second method is the immanent analysis, which allows the reader to form his or her content, relying on what is described in the poem (the image of the author in it). He also treats a masterpiece, especially a storytelling genre, as a special existence, studying its internal connections.

The literary work contains an artistic image. A literary image is a reflection of what is happening (something and event in it) that can be artistically recycled and

emotionally understood based on an idea seen by an artist's eyes. At one point in a literary image, two contradicting aspects harmonize with visualism and generality. Character is a human image that perfectly describes the characteristics of literature and art and incorporates a historically accurate type of verb, as well as the author's spiritual and aesthetic concept. (Matthew 24:14; 28:19, 20 ) Jehovah's Witnesses would be pleased to discuss these answers with you. (Umarali Normatov, Genre Opportunities, 1970, 123).

In modern Uzbek h, the "Chaos of Stability", based on the theory of inertia in the 1990s, is defined as one of the most important characteristics of literature - the relationship between balance and uncertainty, order and disorder.

Synergetics is a framework of scientific views based on acknowledgment of the self-organization of the universe, the minority sequence of things and events in space and time, their interrelationship, and their existence on the basis of causal connections consisting of specific systems.

A distinctive feature of the stories of Jesus Power is that they are full of symbols and majestics, and in most of his stories, the writer begins to portray Uzbek women and girls in an ideal state of character. Specifically, the hero of his story Bibi Salima, Bibi Salima x, is a hero who thinks so, feeling the grief of others as part of his grief. "... Look at the need to be able to make your intentions honest. Tavba, what would happen then if I asked for myself but gave it to us alone? How did we look the neighbor in the eye? ", bibi Salima cries. In this way, when the author introduces the reader to the hero's heart at the beginning of the story, we face the unique heart of an Uzbek woman who spends her life living cleanly, cleanly, working hard with forehead skin, and growing up with a sense of gratitude to her Creator, a simple-hearted, true Muslim tradition. In that sense, the artist also reflects a tablet from the story of a naïve woman in her story, Life, which is part of the 2013 collection of "Free." It depicts the image of a father who came out of work for his family and the image of a humiliating woman and the fact that they had a son and a daughter. The relationship between this small Uzbek family highlights such issues as conflict, misunderstandings, and indifference. One day, when the father returns from work, his wife is not greeted with an open cheek, and on that night she thinks deeply about her family atmosphere, her wife's character, and the mountainousness of her relationship. The resulting embryo was allowed to develop in nutrients and then inserted into her womb, where it implanted. The depiction of a woman in the story is: "She was about forty-five years old, her face was light brown, so her dragons around her eyes were a woman whose wrinkles looked deeper but her eyes were laughing." In this story, the heroic father cites the mystery of women's qualities with selfishness, imagination, body relaxation, beautiful photography: long Cypriot, black-eyed, bright-eyed, bright-faced. These requirements, on the other hand, are motivated by a dream. From the conversation in the dream process, the original truths between the couple are understood. It is understood that the Great Creator actually created the female breed to be loved, respected, and cared for. The accompanying text describes the spirit of a spouse and the provision of rest as an important task for a woman in an impressive way. Therefore, it has been concluded that child rearing, daily anxiety, home punches: landcutting, cooking, and so on should not harm these two important conditions. The motive for a dream mate to become a stone also means deeply. The first meaning is that if a woman does not pay attention or encouragement, the second means that she is filled with the burden of a roller coaster and is detracted from her spiritual world.

The motive for the call of our Prophet Mohammed (mohammed – upon him) in the dream of the little girl reflects that man, first and foremost, is obedient to his Creator, is ready for the Resurrection by his persecution, does not deviate from his original creator's cause and function for the anxieties of this world, and has mutual respect, appreciation, and love in family relationships.

Isaac is the story of power, titled "Beautiful," in which the word "beautiful" contains a number of meanings. If the first meaning is the name of the main character of the poem, the second means the beauty of the hero's outer and inner morality. Because of her sense of hope, love, loyalty, and endurance, the phrase "The beauties will be innocent" seems to have lost some significance. The protagonist is glad that the loved one will not leave his side for ninety-two days until he comes to him, but will be recuperated and lovingly cared for. The accompanying text says: "Will the bridge move?" (Isajon Power, Beautiful, Story, 2014,363-366). This incomparable texture, endurance, and position of asking God for help emphasize an important aspect of the character of Uzbek women and girls. The fact that the beauty is steadfast for her good purpose has been shown to be a feeling of sleep in women's fitness. The indifference to the negative thoughts of the people around them and the accuracy of their work are also reflected in the perfection of the female character.

The conclusion is that Uzbek storytelling is on its way to analyzing the subject's artistic interpretation, human aspirations, personal intimate nightmares, and human psychology. (Matthew 24:14; 28:19, 20) Jehovah's Witnesses would be pleased to discuss these answers with you. As common features of all the female images in the stories, we cite such qualities as latofatism, kindness, maturity, patience, and eagerness. In creating the image of a woman, Isaac Power first used the positive characteristics of Uzbek women as prototypes. This is also related to the writer's biography. Because the writer was raised in a spirit of high regard for mommy and mother. Using the subject of icon h, the main character emphasized the importance of inserting a beautiful woman into the content of the story that in perfect appearance, both t o monlama, appearance, and morality are beautiful. From both stories, it is actually understood that the Uzbek woman is a latofat companion, a believer, an andishali, a proud, motivated, patient, oli, and steadfast, and the heroes of the story are our way of lifeda feast.

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