

ANALYSIS OF THE IMAGE OF WOMEN IN THE WORKS OF ABDULLA QODIRI

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Annotation: This article discusses the image of women in the works of Abdulla Qodiri. The images of brave, courageous, steadfast, knowledgeable and enlightened women such as Kumush, Oftoboyim, Uzbekoyim, Rano, Nodira, Zaynab, Mohlaroyim, Nigorkhonim, Khushroybibi, as well as those who suffered from the blows of fate, lived in unjust marriages or ignited corruption and want evil for others are analyzed.

Keywords: Realistic, playwright, publicist, master, novel, story, short story, society, woman, environment, "old method", soulful, tender, latif, "Bygone days", "Scorpion from the altar", "Bronze land".

One of the great creators of Uzbek literature of the 20th century, the founder of Uzbek novels, is Abdulla Qodiriy. Abdulla Qodiriy is a well-known and famous poet and writer, playwright and publicist. The lifestyle, traditions, culture, and values of the Uzbek people are reflected in the works of Abdulla Qodiriy. "Abdulla Qodiriy was born in Tashkent in 1894 into a gardener's family. From a young age, Abdulla was distinguished by his sharp mind and open-mindedness. At first, he successfully continued his studies at the "usuli qadim" school, the Abulqasim madrasah, and then at the Russian-Tuzem school. In 1912, he began to serve as a prikazchik (administrator) in the hands of a large merchant, Rasulmuhammadboy." Abdulla Qodiriy's work began in 1912. The literary critic Izzat Sultanov cites the following thoughts about Abdulla Qodiriy's entry into literature. "Abdulla Qodiriy entered Uzbek literature like a thunderbolt and attracted everyone's attention like a bright lightning bolt." Thus, a number of works of the writer saw the world. "Bygone Days", "Scorpion from the Altar", "Juvonboz", "Wedding", "Our Situation", "To Our Nation", "Unhappy Groom", "Land of Bakr" and other works reflected the political processes and social life of the country at that time. Also, a serious mood is felt in these works. Real life is truthfully depicted in the works of Abdulla Qodiriy. The following words of the German literary scholar P. Kirchner are noteworthy in this regard: "Qodiriy artistically combined the oriental method of storytelling with the style of the Walter Scott school in presenting historical material. The novel differs from these similar works in its truthful depiction of life, the variety of colors, the subtlety of psychological characteristics, the melodiousness of language, and the variety of expressive means of depiction. In this regard, in Uzbek literature, the prose of academician Oybek Abdulla Qodiriy is distinguished, first of all, by its extraordinary vitality. Qodiriy's language clearly shows his extraordinary knowledge of the rich and wonderful language of the people; his novels are written in such a beautiful language. He was a born epic writer, a master of the broadest sense, a realistic artist in the highest sense. In all of Abdulla Qodiriy's works, the image of women, that is, their inner world and appearance, is excellently depicted. An example of this is the image of Kumush in the work "Bygone Days". "We leave the introduction here and enter the house through the small window on the left side of the porch, and we see a girl lying awake, either from the cold or for some other reason, on a satin blanket spread out on the floor of the house, in a feather bed. Her black hair was scattered in various directions on the feather bed, and her dark eyes under thick curly eyelashes were fixed on one point, as if they had seen something... her elegant, slanting eyebrows, crossed by a black bow, frowned, as if she was frightened by something... her face, as white as the full

moon, without dust, turned slightly red, as if she were ashamed of someone... At that moment, her white, delicate hands, holding the blanket, With a soft, delicate brush, she scratched the black carpet on the right side of her nose, which had been placed by nature's extremely skillful hand, and raised her head from the bed. Her medium-sized breasts were slightly raised above the yellow satin dress. When she sat up, she shook her head and winced. In the midst of the shaking, her face became a lifeless image, surrounded by tangled strands of hair. The angel in the picture of this girl was the daughter of the box-maker - Kumushbibi". It would not be an exaggeration to say that these descriptions are the epitome of the image of women in our literature. Through this description, we witness how beautifully Abdulla Qodiriy used words. Using words in their proper place is also considered a skill. Through these descriptions, the creator embodied the ideal image in his imagination. Kumush was also a girl worthy of these qualities. It is worth setting an example for Uzbek girls in Kumush's respect for parents and in-laws, in her manners, and in her self-control. For example, we can say that even after being poisoned by Zaynab, she tries to respect her father-in-law even when she is on her deathbed. Many other women are embodied in this work. Uzbekoyim and Oftoboyim are not similar in creation. Uzbekoyim is devoted to her husband If she is considered a woman who carries out her own judgment, then Oftaboyim is one of those women who do not hurt her husband. We can see women in this category in Abdullah Qodiriy in our current society. The sisters Khusro'ybibi and Zaynab are also women from two worlds. Khusro'ybibi is described as an eloquent, beautiful, and cunning woman. Zaynab was silent, stubborn, and one of those who said, "Find my words in my heart." We can see that the wrong decisions of some women in this work have led to bad consequences. Several people are sacrificed for the sake of Uzbekoyim's desires. The fate of the rest changes. She loses her son, Otabek, who she wants to see happy. Khusro'ybibi also destroys her sister's family. She causes her sister's family to be destroyed and she becomes crazy. "A Scorpion from the Altar" If we look at the female characters in the work, Rana, Nadira, Nigorkhanim, Mohlaroyim, etc. are featured in this work. They are presented in very beautiful images. "Salih Makhdum is stingy, greedy, and in any case, based on his character, he cannot be ranked among the good. But nature is not stingy, it creates flowers from thorns and bees from bees. "From a similar thorny wood, a sweet-smelling, graceful-looking Rana was created."6 Once again, we witnessed the skill of Abdulla Qodiriy. He depicted the creation of Rana with very beautiful variations. In this work, Rana's steadfastness attracts our attention. We can recognize that she opposed Anvar and the Khan as a feat of courage. In this work, we can also see the figure of Nadira, a quarrelsome girl who lost her parents early and was raised by her brothers, and who was forced to abandon her brothers under the pressure of her husband. In the images of Mohlaroyim and Nigorkhanim, we can see the chastity, knowledge, hard work, loyalty and kindness of Uzbek women."Abdulla Qodiriy's greatest contribution to the world of artistic creation is that Abdulla Qodiriy was the first to lay the foundation for the novel genre in Uzbek literature. It is known that until the 20th century, the novel in its current sense had not been formed in Uzbek literature. In the 20s of the 20th century, changes in this direction began to appear in our national literature. This work is the beginning of not only Uzbek, but also Central Asian novelism. After "Bygone Days", Qodiriy continued the traditions of his time in 1929 by creating the novel "Mehrobdan shayon". The famous orientalist scholar Y.E. Bertels highly appreciated this service of Abdulla Qodiriy and said: "There were five schools of novel writing in the world: French, English, German, Russian and Indian. Now a sixth, the Uzbek school of novel writing, has appeared, and this school was created by Abdulla Qodiriy." As we study the work of Abdulla Qodiriy, we witness the skillful depiction of women in it. The role of women in Abdulla Qodiriy's prose is very important. Women in Qodiriy's works and in the works of Cholpon and Hamza are depicted differently. While women in Qodiriy's works express freedom, in the works of Hamza and Cholpon we can see women under oppression. Abdulla Qodiriy

sought to depict strong women in his work rather than weak women, because it is no exaggeration to say that he dreamed of Uzbek women being so strong and resilient.

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