

# “Women”S Prose” in The Context of Modern Literature

Feruz Murtazaeva

**Abstract:** *This article discusses "women's prose" in the context of modern literature and the peculiarity of modern women's prose in the works of modern writers. Revealing in the works of women writers intensity, imagery, emotionality, contributing to the strengthening of the aesthetic and pragmatic impact on the reader, his involvement in the creative process are the main points of this research. And also in different ways representing various plots and genres, interesting different approaches to the image of heroes are within the scope of the analysis. The authors focus on the problems of human individuality: everyday spiritual, moral, social life..*

**Keywords :** *female prose, author, hero, prose typology, pragmatic genres, creative process, feminism, traditions, expressiveness, world art, poetics, themes, gender, problems, genetics.*

## I. INTRODUCTION

The revival of spiritual values at the beginning of the XXI century became one of the main priorities of modern society. Studying the work of talented Russian and Uzbek prose writers of the 20th century meets the objectives of developing education and spirituality, training qualified scientific and pedagogical personnel in the Republic of Uzbekistan. To date, researchers consider the development of a typology of forms, methods and means of modeling a linguistic personality in fiction as one of the priority tasks for studying a linguistic personality with respect to fiction, as well as developing criteria for evaluating its literary reconstruction. [14]

Starting from the XII century, the image of a woman - a heroine, with a big heart, a fiery soul and readiness for great unbreakable deeds, passes through all literature.

The prominent writers of the 19th century in their works showed a number of wonderful images of women, revealed in all their wealth their spiritual moral and intellectual qualities, purity, mind full of love, heart, desire for freedom, for struggle - these are the features characteristic of the image of a woman in world classical literature.

## II. REVIEW CRITERIA

This journal uses double-blind review process, which means that both the reviewer (s) and author (s) identities concealed from the reviewers, and vice versa, throughout the

review process. All submitted manuscripts are reviewed by three reviewer one from India and rest two from overseas. There should be proper comments of the reviewers for the purpose of acceptance/ rejection. There should be minimum 01 to 02 week time window for it.

## III. LITERATURE REVIEW

Many critics (N. Gabrielyan, M. Abasheva and others) believe that it is not necessary to talk about women's literature in the context of "dividing" literature into male and female, but only mean expanding the literary heritage by affirming the originality and creative individuality of women writers .

Modern women's prose actively declared itself in the late 1980s and early 90s. And until now, discussions about her have not stopped. The 90s of the twentieth century, the "verge of centuries" is always a crucial period. What the transition from the XX to the 21st century will represent and what the descendants will call it later on depends on the work of modern writers, their achievements and artistic discoveries. A sufficient degree of objective data was formed only in relation to the work of long-working writers of the older generation.

## IV. METHODS

The writers' work is analyzed, special studies are published that examine various aspects of women's prose, discussions are held, conferences are being convened.

The phenomenon is investigated by philologists, historians, psychologists and sociologists. Questions are being asked about whether there is a particular female aesthetics, female language, female writing ability.

But, basically, researchers come to the conclusion that in "female prose" the same processes occur as in the rest of the literature, processes aimed at finding new relationships in art and new ways of fixing them.

O. Gavrilina connects the concept of "female literature" with two main meanings: "... in the broad sense, these are all works written by women, regardless of whether the author adheres to the positions of feminism or follows patriarchal traditions. And in the narrow sense, it's a circle of texts based on a feminine view of traditional universal human problems (life and death, feelings and duty, the relationship of man and nature, the family, and many others)."[8:p.105–11]

Revised Manuscript Received on October 15, 2019.

\* Correspondence Author

Feruz Murtazaeva\*, A researcher of Bukhara State University, Uzbekistan.

The property of modernity can be considered increased journalism, topicality, increased expressiveness of female prose. A distinctive feature is the fact that questions related to dreams, happiness, love and childhood acquire great importance in the works of writers. A new type of hero appears and a new reality, a unique art world. New problems and poetics led to the creation of works where the woman acted as the main character, and not just the spokesman of the author's idea.

Today we can say that Russian women's prose stood out as a stable significant phenomenon of modern literature, causing deep interest among readers and critics, thanks to its high creative advantages. The main topics of women's prose cover the problems of the family, the contrast of childhood and adulthood, the theme of “lost paradise”, the search for the meaning of life, the connection between the individual and society, the problem of the “little man”.

Object of study are the works of women's prose of such talented writers of the 20th century, such as Victoria Tokareva, Lyudmila Ulitskaya, Zulfiya Kurobboy kizi, Salomat Wafo, the question of what is “female literature” and how it fits into the context of modern literature in general, various forms of “female prose”, among which the most frequently used are the socio-psychological, sentimental novel, biography, story, essay, story. When writing a scientific article, description and observation methods were used.

### V. ANALYSIS

“If I was resurrected a hundred years later, then in order to find out what has become of the nation, I would ask you to give me the latest published work of literature,” wrote Denis Diderot. [8]The literary process of 1970 - 1990 of the XX century from the very beginning indicated its unconventionality, dissimilarity to the previous stages of the development of the word of art. There was a change in the artistic eras and coordinates, the evolution of the artist's creative consciousness. At the center of modern books are moral and philosophical problems.

Fiction returns research pathos. One of the central problems of modern, first of all, realistic, prose was the problem of historical memory. Space, time, a large number of associations, the desire for co-creation - all this distinguishes the modern literary situation. Literature has become actively divided into highly artistic and mass (commercial), as well as realistic and unrealistic (modernist, postmodern, etc.). It so happened from time immemorial that literary works were created more and more by men. Ladies were given a rather modest role, rare women were openly demonstrating their literary talent. However, no man can tell about the world the way a woman does.

Women's prose is markedly different from men's. The main feature of women's prose is a different view of the world from men's. In prose from a female person, the author pays more attention to family values, concepts of home, love, fidelity. The personal life of the heroes is highlighted, and

not their social activity. Deep female psychology is inherent in Russian female prose. Heroes are experiencing real dramas, they need to understand their inner world, and only after that, they may have to build relationships with others. Modern women's prose is prose about life. In women's prose, the authors do not create single heroes who famously cope with all the twists of the storyline. In modern women's prose, the basis of the plot is a household story that can happen to absolutely anyone. The peculiarities of women's prose are not at all overcoming the described situation, but about what lessons the characters will learn from it. Together with them, the reader comes to conclusions, gets involved in the action. Therefore, Russian women's prose is often attributed to everyday works with philosophical digressions.

What will the hero look like in prose from a female face? First of all, this is a thinking person, he thinks about the meaning of life, never tires of looking for answers to eternal questions. However, at the same time, he is deprived of the harmony of personal existence. In other words, the hero of Russian female prose is an ordinary, simple person. The same as those who live next to us every day.

### VI. DISCUSSION

A feature of female prose is the fact that in it we will not meet with vulgarity, a lot of clichés and clichés. Modern women's prose in the brightest colors conveys all the uniqueness and uniqueness of life. The author explores the socio-psychological and moral problems of modern life. Modern female Russian prose is far from boiling political passions, from public disputes and proceedings. The focus is on the personal life of a particular person, at the bottom of his soul. And this soul is sometimes much more mysterious and complex than the cataclysms boiling around. In women's prose, the authors address issues related to the relationship between a person and his environment, with the preservation of morality. Serious studies of female prose began to appear relatively recently. This was preceded by the appearance of feminine prose itself as a mass phenomenon in the late 80s-early 90s of the XX century. Separate works of individual women writers appeared both in the 18th and 19th centuries, but it was the end of the 80s of the 20th century that was characterized by the appearance of a whole series of diverse collective collections of female prose (“Women's Logic”, 1989; “Clean Life”, 1990; “Not remembering evil”, 1990, etc.). 9 collections were published, which allowed researchers to state the need for a transition to an analysis of the works of modern writers. Women's prose is not just works written by women, it is a special view of the world and people. In any work of female prose there is something that unites them all. The object of our research is women's prose of Russian and Uzbek literature. Authors of women's prose: V. Tokareva, L. Ulitskaya, Zulfiya Kurobboy kesi, Salomat Wafo and many others. [14; 16; 17; eighteen;]

There are different points of view on the question of whether texts written by women have the right to be considered as an independent area of literature. In order to comprehend the phenomenality of female prose, from the mid-90s the term "gender" began to be used in literary criticism. In a special way, it is worth specifying the place of female prose in modern Uzbek literature, bearing in mind that it is highlighted not on the basis of stylistic features, but on the basis of the gender characteristics of the author and problems. Gender (eng. Gender, from lat. Genus "genus") - the social gender that determines the behavior of a person in society and how this behavior is perceived. This is the role-playing behavior that determines the relationship with other people: friends, colleagues, classmates, parents, random passers-by, etc. "Gender studies in various fields have shown that the set of behavioral and psychological characteristics that have traditionally been regarded as primordially feminine or primordially masculine is often nothing more than a sex-role stereotype, a sociocultural construct. The use of this concept carried the emphasis on the interaction between the sexes, taking into account the complexity of their biological, psychological, social and cultural characteristics"

The selection of "female prose" in the context of modern Russian and Uzbek literature is due to several factors: the author is a woman, the central heroine is a woman, the problems are somehow related to women's fate. An important role is played by the view of the surrounding reality from a female point of view, taking into account the peculiarities of female psychology. "Women's prose" was officially recognized as a literary phenomenon at the end of the twentieth century and today stands out as a stable phenomenon of Russian literature.

The writers' work is analyzed, special studies are published that examine various aspects of women's prose, discussions are held, conferences are being convened. The phenomenon is investigated by philologists, historians and sociologists. Questions are being asked about whether there are special female aesthetics, female language, female writing ability. But, basically, researchers come to the conclusion that in "female prose" the same processes occur as in the rest of the literature, processes aimed at finding new relationships in art and new methods of fixing them.

The critic and writer O. Slavnikova believes that women have almost always been pioneers in discovering new content. "Why is the emergence of female prose ... contrary to the end of literature? Because a woman never goes to a non-residential place. The female genetic program is not designed to be a consumable of evolution. In an extreme situation, when a man must perish, a woman must survive". The fact that such talented writers as Victoria Tokareva, Lyudmila Ulitskaya appeared on the literary horizon of Russian literature, then in Uzbek literature Zulfiya Kurobboy kizi, Salomat Vafo and others, made the question of what "female literature" is and how it fits into the context of modern literature in general. Various forms of "female prose" appear, among which the most frequently used are the socio-psychological, sentimental novel, biography, story,

story, essay. The property of modernity can be considered increased journalism, topicality, increased expressiveness of female prose. A distinctive feature is the fact that questions related to dreams, happiness, love and childhood acquire great importance in the works of writers. A new type of hero appears and a new reality, a unique art world. New problems and poetics led to the creation of works where the woman acted as the main character, and not just the spokesman of the author's idea. Today we can say that Russian women's prose stood out as a stable significant phenomenon of modern literature, causing deep interest among readers and critics, thanks to its high creative advantages. The main topics of women's prose cover the problems of the family, the contrast of childhood and adulthood, the theme of "lost paradise", the search for the meaning of life, the connection between the individual and society, the problem of the "little man". Women's prose reflects the characteristic features of contemporary art, sums up the aesthetic searches of the whole century, and outlines the future culture of the future with its artistic experiments and style discoveries. Women's prose reflects a passionate, painful search for the ideal, since this is the main meaning of the work of every true artist of the word. Any ways of revealing the typology of female creativity will contribute to a deeper penetration into the nature of female creativity, which is the task of modern science of literature.

The works of women writers are written in different ways: they represent various subjects and genres, they are interesting in their different approaches to portraying heroes (from the poor and the demented to the police colonel). The authors focus on the problems of human individuality: everyday, spiritual, moral, social and other problems.

This is a really big, interesting and serious prose with a unique creative personality of its authors. For women of the XX-XXI centuries, as in other times, it is very important to create a family where her scientific or literary work would be treated with respect and understanding. She should be not only an organizer and a psychologist-trainer, she will need courage and courage, and then it will be possible, succeed, quickly and beautifully fulfill the "female" program of life, but so that there is time, effort, and most importantly the desire to fulfill herself as a creative person.

## VII. RESULT

Such different, dissimilar writers. And at first glance there is nothing that could unite them. And yet it is no accident that the term "female prose" has appeared in modern literary criticism. These are not just works written by women writers. There is something else in them that unites V. Tokareva, L. Ulitskaya, Zulfiya Kurobboy kizi and Salomat Wafo. The hero of "female prose" is a thinking hero, reflecting on the meaning of life; a hero deprived of a harmonious "form of personal existence"; the heroes of "female prose" are ordinary people.

In the works related to “women's prose”, we will not encounter vulgarity, stamping, clichés, since in them is life itself, unique and inimitable.

### VIII. CONCLUSION

Thus, the features of “female prose” include the study of the socio-psychological and moral coordinates of modern life: detachment from topical political passions, attention to the depths of the private life of a modern person. The soul of a concrete, “small” person for “female prose” is no less complex and mysterious than the global cataclysms of the era. And also, the range of general issues addressed by “female prose” is the problems of relations between a person and the world around him, the mechanisms for identifying or maintaining morality. Undoubtedly, female prose plays an important role in modern literature. It is one of the most widely read literature of our time. “Women's prose” is a phenomenon that is undoubtedly noticeable and significant in the modern literary process, allowing you to look at the world from a special, feminine angle. The central themes of women's prose are the themes of family, fathers and children, the formation of character. The works of women writers help the reader to reflect on the problems of modern life, to see the origins of the origin of evil on earth. Writers are keenly reacting to all the negative changes taking place in our reality today, turning to the most painful, the “hottest”, “sickest” disorder in the family, disorder in the soul. The most interesting thing in female literature is that there is only in it and nowhere else: the image of a woman, of the feminine, seen, meaningful and recreated by the woman herself.

Our contemporaries still have more than one battle for their human dignity, for recognition of their difficult right to work, not only physical but also intellectual, yes, to think non-trivially and distinctively feminine, and not wretchedly, unlimitedly getting lost in petty insults ...

And let the female thought in literature and science, in the theater or cinema break through for the time being to cacti, plantains, nettles. Female thought manifests itself, finally, in a new quality of life, and this fact will not go unnoticed. “We need fantastic patience and hard work. And the main thing is discipline, and then you can manage to do everything, be an exemplary wife, a caring mother, and at the same time maintain a feminine attractiveness and healthy glow of youth, do not lose physical labor without interrupting mental work, choose the right idols. And many more - many almost impossible conditions must be put together so that the woman thinker can complete her intellectual project”.

### REFERENCES

1. Arbatova M. I. Women's literature as a fact of the viability of Russian feminism // Transfiguration. - 1995. - No. 3.
2. Arbatova M. I. The end of male censorship? // Literary newspaper. - 1994. - March 30 (No. 13).
3. Arbatova M. “In Russia, women's rights are violated in all respects” Interview O. Trukhan // Stavropolskaya Pravda. - 2004. - July 10.
4. Bavlitsky D. Sky in diamonds by Lyudmila Ulitskaya. <http://www.vzglyad.ru/columns/2005/9/20/7397.html>
5. Barzakh A. Lyudmila Petrushevskaya. Number One // Critical Mass. - 2004. - No. 2.
5. Batrikov A.V. Features of the female picture of the world (based on the texts of L. Petrushevskaya) // Russian and comparative philology:

Linguocultural-logical aspect / Kazan. state un-t filol. fact. - Kazan: Kazan. state Univ., 2004.

6. Vygotsky L.S. Psychology of art. M., 1987. 8. Gavrilina OV, The sense of nature as one of the ways to create the image of a heroine in female prose // Bulletin of the Leningrad State University named after AS Pushkin. 2009. - №2 (26) .- p.105–114. 9. Gudkov L.D. Mass literature as a problem. For whom? // New Literary Review, 1996, No. 22.
7. Gender Aspects: Application Practices. Swiss Agency for Development and Cooperation] [Wikipedia and Francis, 1999]
8. Denis Didro [http://philosophy.ru/library/diderot/about\\_tolerance.html](http://philosophy.ru/library/diderot/about_tolerance.html)
9. Dianova V. M. Postmodernism as a cultural phenomenon.
10. Zhukhovitsky L. Writer for 10 hours // Book Review. 2000. No. 33.
11. Река души моей. Сб. современных узбекских рассказов (составитель и переводчик С. Камилова). – Т.: «Адиб», 2013. – 308 с.
12. Саломат Вафо. Оворанинг кўрган-кечирганлари. Т.: Шарк, 2008; Гора Вафо. Перевод З. Тумановой // Дружба народов, 2010, №1. – С. 131-141.
13. Токарева Виктория. Рассказы и повести. М., 2012.
14. Улицкая Л. Сонечка: Повести. Рассказы. М., 2002