



Article

The Study of Women's Spirituality in Uzbekistan Literary Studies

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Abstract: This article discusses the study of women's psyche, her inner and outer world in Uzbek literary studies. The study of women's psyche has become an urgent need of the era. These studies were conducted on the basis of the stories of Uzbek writers. The fate of women in the stories of short stories, the reflection of their psyche in stories were studied. It was also studied that in literary studies, the study of women's psyche, her fate is one of the main features of fiction.

Keywords: Stages of Development, Story, Woman, Fiction, Psyche, Era, Fate

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1. Introduction

In Uzbek literary studies, the image of women and the subtle nuances of their inner world have been examined, to varying extents, in the works of prominent scholars such as I. Sulton, A. Alimuhamedov, M. Qo'shjonov, U. Normatov, Q. Yo'ldoshev, and P. Shermuhamedov. Additionally, the literary critic and translator Ozod Sharafiddinov analyzed works by the eminent writer Abdulla Qahhor that address the fate of Uzbek women, thereby constructing an artistic biography of the Uzbek woman within Qahhor's творчество [1]. In his analysis of female characters in stories such as "Bemor," "Anor," and "Dahshat," Sharafiddinov characterizes Unsin as a freedom-loving and courageous woman. Particularly noteworthy are his observations that Unsin is not destroyed by fear or the horror of the graveyard, but rather by the oppressive social order symbolized by Dodho; yet her courage is not in vain, as it strikes at the very roots of that corrupt world and rekindles suppressed humanity in others [2, 3].

Human beings, from the moment of creation, are bound by fate; hence the term banda (servant, bound being). The relationship between "woman and destiny," or between individual agency and fate, whether examined philosophically or literarily, often leads to paradox. While humans are capable of explaining phenomena accessible to reason and predicting outcomes grounded in logic, they can never fully comprehend or foresee their own destiny. At any given moment, life may take an unexpected course that defies rational explanation [4, 5].

The fate of women, like the entire created world, unfolds within a divinely ordained order. In this system, the existence or non-existence of women holds significance primarily for women themselves. While the natural world can exist without humans, human existence without it is inconceivable. Yet, some individuals attempt to intervene in destiny and alter its course, which often leads to tragic consequences [6].

Every woman strives to understand both herself and the surrounding reality, interpreting what she can and attempting to live according to her observations. However, knowledge of the future is not granted to humankind; it remains veiled behind divine mystery. As expressed in prophetic teaching, a constant awareness of mortality should accompany the believer. The very unknowability of the future renders it meaningful. If a woman were able to foresee her destiny, she might lose motivation for growth and progress. Instead, divine wisdom grants her the opportunity to seek repentance, perform virtuous deeds, and appeal for relief from hardship until her final breath [7].

2. Materials and Methods

During the Soviet period, literary works prioritized the depiction of women's labor and ideological roles rather than their individuality. In contrast, post-independence literature portrays women as complete and autonomous subjects. Greater attention is now paid to their inner and outer worlds, their psychology, emotions, and intellectual life. Within the new socio-economic environment, transformations in women's consciousness and worldview are increasingly reflected in artistic expression.

In the literature of independence, a significant transformation has occurred in the portrayal of women. Whereas earlier representations often depicted Uzbek women as helpless and oppressed, contemporary works present them in more complex and multifaceted ways. For instance, in the works of Salomat Vafo, women appear as strong, rebellious, and even combative figures, while Jamila Ergasheva portrays gentle, compassionate, and forgiving female characters. The works of Zulfiya Qurolboy qizi are distinguished by their richly layered and diverse female images. Notably, her use of sharp and emotionally charged language contributes to the lasting impact of her characters, which remain vivid in the reader's memory.

3. Results and Discussion

Independence represents a great historical achievement, attained at significant human cost. However, sustaining independence has proven even more complex than achieving it. In the early years of independence, Uzbekistan faced severe economic, political, and spiritual challenges. The collapse of the Soviet system resulted in economic instability, unemployment, and ideological disorientation. As Ozod Sharafiddinov observed, millions of people experienced a profound spiritual crisis when their long-held beliefs were revealed to be illusory [8, 9].

Following independence, Uzbek society, like others in the post-Soviet space, was compelled to abandon the former ideological framework and adapt to the principles of a market-based system. This transitional period involved not only political and economic change but also deep cultural and psychological transformation. Scholars such as Umarali Normatov have emphasized that such transitions are particularly challenging for creative intellectuals, who experience these changes most acutely [10, 11].

The literature of independence can be characterized as a period of experimentation and creative exploration. Freed from ideological constraints, writers began to develop new artistic approaches and reinterpret the human condition, particularly the role and identity of women in a changing society. As noted by Ulug'bek Hamdam, literature in this new era was no longer burdened with ideological functions and was allowed to evolve freely [12, 13].

In this context, the depiction of women becomes a central distinguishing factor between Soviet and post-independence literature. While earlier literature emphasized the individual as a product of social relations, contemporary works focus on the woman as an autonomous subject navigating complex social realities. Writers of the transitional period undertook the task of redefining women's roles, identities, and aspirations within a capitalist society [14, 15].

It is important to distinguish between the historical “transitional period” and “transitional literature.” Not all works produced during this time can be classified as representative of the transitional literary paradigm. As noted by Yo‘ldosh Solijonov, transitional literature is characterized by its depiction of conflicts arising between individual interests and the evolving structures of society. In this regard, works that explore tensions between women and the changing social order are particularly significant [16, 17].

Stories by authors such as Salomat Vafo, Zulfiya Qurolboy qizi, Jamila Ergasheva, Lobar Rustamova, Shahodat Isaxonova, Dilfuza Qo‘ziyeva, and Ma‘mura Zohidova exemplify this trend [18, 19]. Their works present a multifaceted artistic model of society undergoing transformation and offer a comprehensive exploration of the relationship between individuals and their environment. These narratives address the psychological, social, and moral challenges faced during the transitional period, thereby contributing to the uniqueness and significance of contemporary Uzbek prose [20, 21].

4. Conclusion

The central challenge for writers of this period was to define the status and identity of women in a new socio-economic context. Their works seek to answer fundamental questions: Who is the woman in a capitalist society? What are her aspirations, responsibilities, and values? How does she contribute to the creation of a stable and prosperous society?

In 1991, the Republic of Uzbekistan declared its independence, marking a turning point not only in political and economic terms but also in spiritual and cultural life. The resulting pluralism fostered a diversity of ideas and perspectives, which was reflected in the literary process. Freed from ideological constraints, writers engaged in creative experimentation and presented diverse artistic conceptions of women shaped by differing philosophical and cultural viewpoints.

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