



FEMINOENTRIC MYSTICAL REALITY AND METHODS IN MODERN WOMEN'S PROSE OF RUSSIA AND UZBEKISTAN

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ABSTRACT

The article discusses the fact that the famous German scientist Karl Reichl is a modern researcher, a classification of research created in the framework of his work in the process of recording and studying scientific, scientific-pedagogical, folklore and ethnographic materials.

KEYWORDS: - Feminocentric mythology, mystical motives, gender interaction, mystical reality, supernatural, forms of myth-thinking.

INTRODUCTION

The appeal to various forms of myth-thinking has been observed in fiction from time immemorial. The interaction of myth and mysticism with realistic aesthetics, reaching the level of synthesis, allows you to create a global model of the world, to solve "such metaphysical global problems as the meaning of life, the purpose of history, the mystery of death" and, of course, more private ones: social hierarchy, gender interaction, human relationships, moral problems of the modern world, etc., as well as to provide works with deep social implications, accusatory pathos, a number of capacious details and symbols, which, despite the emphasized detachment from reality, make it possible to understand the author's references to real

phenomena and events, to read the veiled author's position ...

Realizing the imperfection of the masculine world and the infringement of the position of women in it, representatives of modern women's prose turn to the recreation of feminocentric mythology and mystical plots, using their potential to reconstruct their own ideas about ideal relationships, a perfect world in which a woman takes her rightful place. To rewrite relationships in society, to present our own version of the world, using myths as a lens through which human identity is viewed in its socio-cultural context, to go beyond the socio-historical framework in order to identify universal human content and approve our own concept - this, in our opinion, is the purpose of using myth-thinking in modern women's prose. In the last decades of the twentieth century, as S. Selers notes, women



writers question and even reconstruct the existing paradigms, using them when creating their works. Referring to the work of the famous writer, historian and mythographer Marina Warner, she notes that myths are by no means something motionless and unchanging, "carved in stone", they convey values and expectations that are constantly evolving, which means that in they are hiding truths that are valuable for the present day. For women's prose, turning to myths and rewriting them is not only a matter of interweaving new images and situations, but also excavating, sifting new truth through layers of unfavorable patriarchal ideas, from which women have been excluded, marginalized or depicted negatively in order to save what is necessary, rethink and discard unnecessary. For myth, as a phenomenon of history, culture, there are no unsolvable questions.

The judgment about eternal life, immortality of the human soul, its transformed essence is embodied in the work of one of the brightest representatives of modern Uzbek women's prose F. Afruz. Her story "Unknown to us limits" is one of the first attempts in Uzbek women's prose to reproduce mystical reality, using the technique of double world - a combination of reality and unreality, moreover, reality prevails in the story, and unreality is used as a plot-forming element that gives the narration purposefulness, sharpness and surprise, as an opportunity to restore justice, to penetrate more deeply into the spiritual world of the hero, to realize the author's intention to express the author's position, to give the author's assessment of what is happening.

The components of the mystics in the story of F. Afruz are strange events and inexplicable phenomena, signs of the other world and frightening creatures that arise from nowhere, recreating the atmosphere of fear of something unknown, supernatural, which defies logical

explanation. Along with purely mystical scenes, the story gives completely realistic pictures of the world, which make it possible to convincingly embody the author's idea. F. Afruz, telling the real story of a ruined life, includes in the story a mystical picture of the appearance of a secret power: "... Before him (the hero - NM) appeared a huge woman in a fiery dress. The fiery dress was ablaze, but ignited nothing and radiated no heat. He shook his head violently, opened his eyes. The picture has not changed. The woman in the fiery dress was still standing in front of him." The main character of the story saw something strange, formidable (which is emphasized by the "fiery" dress) creating an atmosphere of fear, which is "derived" from very real circumstances - "the ceiling cracked, the plastic chandelier fell to the floor and crumbled to smithereens." The symbol of distinguishing fire is included both in the color of the dress and in the subsequent fire that engulfed the house in which the hero experienced a life tragedy. F. Afruz uses the method of mystical metamorphosis: having settled in the body of a moth (arvoh kapalyak), the protagonist learns the vile background of his already tragic life: he learns about the betrayal of his wife, that his friend is the father of children whom he considered blood ... Turned into a butterfly, he was furious, hitting a friend's ear with a bullet. "He shook off the butterfly with his huge hand so sharply that it hit the gas burner. <...> What is this? <...> A ghost butterfly ?! Don't, don't kill, you can't, it will be bad! " In the Uzbek national culture, as in some others, the butterfly (moth) symbolizes immortality and rebirth. Some peoples considered moths to be the spirits of the dead and treated them very respectfully, fearing to anger them. It was believed that the insect on its wings transfers the desires of the living to the world of mysteries and spirits, so you need to carefully speak out and handle fluttering butterflies. In this story, an appeal to mysticism is a way to save the soul of a crippled person, a way to escape from a cruel unjust world



and an opportunity, at least partially, to restore balance and justice. The story of F. Afruz, which recreates one of the episodes of modern life far from being perfect - the fate of a helpless, unfortunate cripple rejected by loved ones, who lost his health, earning a piece of bread for his family, is striking in its tragedy and hopelessness, but the mystical motive of reincarnation included by the author made it possible to restore justice, to punish the treacherous wife and "friend" - the lover, to express the author's position: any evil is punishable. An old woman who went out to take out the trash sees a house engulfed in flames. The villains were consumed by the flame, the evil they committed was punished. It is known that each epoch is invariably connected by many threads with the preceding time. And most often the creative act of a contemporary artist of the word is perceived not as "self-expression", but as a "dialogue" between the writer and the previous tradition. It can be a "dispute" with tradition, and "overcoming" it, but this dispute is, as a rule, in the nature of a constructive dialogue. In this dialogue, super-meanings are revealed, something that sometimes was an unknown secret for the writer himself and that, in the end, helps to reflect the life concept of the author in the created work of art.

In order to find an answer to complex questions, to solve painful problems of society and a person, modern representatives of women's prose often turn to myth, as a universal storehouse reflecting reality in the most general terms, from where one can draw not only ideas, situations, plots, but also answers to pressing issues of the time, the so-called challenges of our time. The myth explains both the past and the present and the future.

The appeal to mysticism and myths is a common tradition for all world (including Russian and Uzbek) literatures. The overdue socially and culturally conditioned need to protest against the

patriarchal order of the women world also led to the appeal to the myth of the talented Uzbek writer Salomat Vafo, who in 2004 wrote the novel "The Mysterious Kingdom", published by the Sharq publishing house. The novel is a complex and multidimensional phenomenon, including realistic and postmodern, sentimental and naturalistic intentions, synthesizing artistic, analytical, narrative elements, recreating the author's idea of the female world on a mythological basis through concrete-sensual images. As the well-known Uzbek literary critic K. Yuldoshev justly noted, "S. Vafo is an unusually integral writer. In whatever genre she works, her works are characterized by the unity of life material, place and time of action, originality of plot situations, types of heroes, and a certainty of the author's position. <...>. Even if these are works of a mystical or mythological nature, the surreal in them is closely intertwined with the ordinary." In the introductory article to the novel "The Mysterious Kingdom" "The Fulfillment of Hopes" K. Yuldoshev notes an important fact - S. Vafo is one of the first Uzbek women-writers who wrote the novel. In this novel, the heroes who lived a thousand years before us have the same qualities as the people of the modern world, here the same meanness and nobility, envy, love and suffering, injustice, etc. The novel by S. Vafo depicts a specific female world, the kingdom of the Amazons, in which their own laws, orders, customs, their own way of life, their own social hierarchy dominate. It seems that everything is special, but at the same time, upon closer examination, it is in many ways reminiscent of today's world, echoing modern problems. The author recreates the ancient feminist world of the Amazons, built according to cruel, far-fetched, contrary to nature, laws, which does not withstand the test of life. Proud Amazons live in an unusual, distant and, as it seems to them, perfect world: without men, without the need to obey someone. But it turned out that strong, free and independent, ruling the world, they do not achieve



the desired happiness, they experience the same torments, disappointments, sufferings, they also hate, envy, love, grieve, repent, jealous and delude themselves. And, in the end, Amazon women come to the conclusion about the futility of fame, power, wealth, about eternity and irrefutability, natural principles. The powerful and femininely weak Samiranda Yildirim, the ruthless queen of the Amazons, Phalestria, the courageous Yolsultan, the ugly, ferocious sorceress Akbash, who betrayed the blue-eyed Safo Burgutli at the decisive moment, the loving Beibarsbey, the bright and kind-hearted Satrak, who is a talented reader for a long time, causing sincere empathy and complicity. The writer endows each hero with a memorable individuality, highlighting in him the qualities that every living person possesses.

The novel poses the same problems as in the realistic works of women's prose mentioned in the study above: love, the search for ways to overcome the tragedy of loneliness, finding a family, achieving a goal and the difficult path to comprehending the truth. Samiranda, being the daughter of Aykut Iltunga, the famous queen of the Amazons, is trying to prove to everyone that the throne belongs to her by right. But Samiranda's path to the goal is not easy, and leads to difficult life vicissitudes. Samiranda is the Commander of the Forty Amazons' Vanguard, in charge of the Arlan corral. The address of the brave Yolsultan to Samiranda: ("Did your mother give birth to you, so that you look after the arlans?") Contributed to the realization that she is not like everyone else, she is of royal blood. It was Yolsultan, who knew true female happiness, who tried to open Samiranda's eyes to the fact that the main purpose of a woman in this cruel world is not to fight, but to create a family: beloved man, everything, everything ... ". The reflections of Yolsultan created a threat of dissent in the kingdom of the Amazons, so Queen Phalestria got rid of her, once again proving her indisputable power.

Samiranda does not immediately understand what boundaries she crosses and what she needs from this life. Once at Kokbori, she faced another world in which women were just as free, warlike, but loved to shoot from a bow, while having two breasts. Yolsultan's words really turned out to be the key to unraveling the female essence, life priorities: you do not need to burn your chest, because it does not interfere with the drawing of the bow, you can and should have a family, children, relatives. Samiranda, having made a discovery for herself, having seen another world, realized with all her being that it was possible and necessary to change it. Here S. Vafo describes in the novel a feminine-centric society dominated by matriarchy, for the sake of which women are ready to disfigure themselves, depriving themselves of female attractiveness in order to be on a par with men and higher, more important than them, they are ready to abandon their natural essence. For disobedience and not respecting the traditions of the Amazons, they were thrown into a bag with bees, brutally depriving them of their lives on the orders of Queen Phalestria. From the mouth of Kokbori's mother, Samiranda learned that Phalestria was the daughter of a slave, and did not understand to put up with injustice. The story of S. Vafo follows the way of life and traditions of the Amazons. In order to realize herself, her dreams of female happiness, the Amazon had to throw three men from the enemy army at the feet of the queen, only then did she acquire the right to create her own family hearth.

The writer creates a complexly organized genre composition with a mythological substance, where key moments are associated with secret otherworldly worlds, with the spirits of the dead. (Akbash after the ceremony and the discontent of the spirits with it; Samiranda during the struggle for the throne; the disappearance of the citadel during the attack of the Savromats). The author "borrows" the names of the heroes from mythological sources in order to emphasize the affinity of the novel with



ancient myths: Phalestria, Safo, Tabgach, Ertunga, Satrak, etc.).

Creating a picture of the feminine world, Salomat Vafo comes to the conclusion that a woman is a kind of bi-unity, a part of the whole and, by its nature, cannot exist without a man.

The use of mystical elements, appeal to mythological plots, blurring of the usual boundaries of reality awaken the reader's imagination, promote "romantic dreaming" as a special kind of reading - participation in a kind of game. The external form of playful contact with the reader-partner is the "spell words" that characterize the state of the heroine and attune the reader to a certain emotional wave that supports the "magic of expectation" in him: "suddenly", "unusually", "gloomy", "ugly", "Creepy", "weird", "unexpected", "bad dream", etc.

The system of events and images in S. Vafo's novel, which are extremely distant in time and unusual for a contemporary, meanwhile, is addressed to today's reality, to what is obscured by the usual stereotypes that require revision. And the author boldly through the cultural layers of past eras, contrary to the prudence inherent in the Uzbek mentality, openly, with unusual nakedness and frankness of some episodes of the details of the images, tries to solve a very important question for a woman: "For whom and for what do you live, woman?"

And she succeeds, despite the fact that the author's position is not only not clearly expressed, but, as it were, is absent altogether. The combination of heroes and events gradually gives an answer to this vital question for a woman: for the sake of love, for the sake of the continuation of the human race, following her natural destiny.

Plunging into a completely different mythological world of characters and circumstances, Salomat Wafo not only follows the mythological tradition,

but reinterprets it through the prism of modernity, trying to free a person from illusions and dogmas and lead him to an understanding of the true essence of being, conjugating it with the life of an individual person.

Its conventionally metaphorical, mystical and mythological prose, cloaking reality in fantastic forms, helps to show the absurdity, inhumanity and even criminality of existing stereotypes and concepts and to seek to the deep essence of the female "I" and the meaning of a woman's being in the world of being, not replaced by everyday life, not distorted by the existing patriarchal morality, established stereotypes.

Thus, having analyzed a number of works of Russian and Uzbek women's prose, we can conclude that modern women writers widely use mystical methods, plots, mythology, referring to archetypes, stereotypes, mythological motives, which are rethought through the prism of women's perception of the world, interpreted, recreated new realities of life, are enriched with new ideas, embodying the author's assessments of the feminine problems of today's world, which excite modern representatives of women's prose.

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