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COMPARATIVE ANALYSIS OF FEMININE TERMS IN UZBEK AND ENGLISH LITERATURE***Milikova Maftuna Akmaljonovna****Student of Samarkand Institute of Foreign Languages, Uzbekistan****Rustamova Adash Eshonqulovna****Scientific adviser, Teacher of Samarkand Institute of Foreign Languages, Uzbekistan*

ABOUT ARTICLE

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Abstract: This article presents a comparative analysis of feminine terms in Uzbek and English literature. The aim of the study is to explore the similarities and differences in the representation of women in these two literary traditions. The analysis focuses on the portrayal of female characters, their roles, and the language used to describe them. Through a close examination of selected literary works, the article examines the linguistic choices made by authors in both cultures when referring to women. It investigates the cultural and social factors that shape these choices and their implications for the perception of femininity. The findings of this study reveal that while there are shared themes and concepts across Uzbek and English literature, there are also distinct differences in the portrayal of women. These differences are influenced by cultural norms, historical contexts, and the specific literary traditions of each language. The article concludes with a discussion on the significance of these findings and their implications for understanding gender roles and representation in literature. It also suggests avenues for further research in this area, highlighting the need for cross-cultural studies and a deeper understanding of the complexities of gender representation in different literary contexts.

INTRODUCTION

The article "Comparative Analysis of Feminine Terms in Uzbek and English Literature" provides a nuanced examination of the representation of women in literary works written in Uzbek and English. The author conducts a thorough comparative analysis of the usage and portrayal of feminine terms, exploring the cultural, historical, and linguistic factors that shape the depiction of women in both literary traditions. The article offers valuable insights into the ways in which gender roles, stereotypes, and societal expectations are reflected and perpetuated through language and literature. By delving into the complexities of feminine representation in these two distinct linguistic and cultural contexts, the article contributes to a deeper understanding of the intersection between language, gender, and literature. This comparative analysis sheds light on the diversity and universality of the female experience as portrayed in literature, and encourages readers to critically engage with the implications of such representations.

Jane Eyre

One of my all-time favorite characters is Jane Eyre. The protagonist, as crafted by Charlotte Brontë, is not at all like a droopy romantic heroine, passing out into a cloud of golden ringlets. She is a strong-willed woman who, even in the face of the most alluring and convincing offers, won't waver from her moral convictions. She is not afraid of strong, intense emotions; she can experience extremes of love, despair, and rage, but she chooses to cling to her morals and intelligence rather than allowing these feelings to control her. She puts a lot of effort into her work, takes risks, and lacks beauty. It really doesn't matter how she looks; what matters is her character, personality, mind, and heart, which are what make people like or dislike her. This is the point that so many film and television adaptations seem to miss. She was the first female protagonist I read about in a "grown-up book," where her presence had no bearing whatsoever on the plot, and it fundamentally altered my perception of female protagonists. Jane Eyre, a young orphan raised by Mrs. Reed, is imprisoned in the red-room where her uncle died, believing she sees his ghost. Bessie and the apothecary Mr. Lloyd suggest sending Jane to Lowood School, which Mrs. Reed agrees to. However, Jane's life is far from idyllic, with the headmaster, Mr. Brocklehurst, preaching poverty and privation while using the school's funds for his own family. Jane befriends Helen Burns, whose martyrlike attitude towards the school's miseries is both helpful and displeasing. A massive typhus epidemic sweeps Lowood, and Helen dies of consumption. Mr. Brocklehurst's departure is attributed to the scandalous conditions at Lowood. After a group of sympathetic gentlemen takes over, Jane's life improves dramatically. She spends eight more years at Lowood, teaching and becoming a governess. After teaching for two years, Jane accepts a governess

position at Thornfield, where she teaches a French girl named Adèle. She falls in love with Rochester, a dark, impassioned man, and saves him from a fire. However, Jane realizes that Grace Poole continues to work at Thornfield, leading her to believe she has not been told the entire story. When Rochester brings home a beautiful but vicious woman named Blanche Ingram, Jane expects Rochester to propose to Blanche, but Rochester instead proposes to Jane, who accepts almost disbelievingly.

Zebi

Being the first novel-dialogue, "Night and Day" holds a unique place in the annals of Uzbek literature. Sadly, the "Daytime" portion isn't accessible. One of the things that captured the spirituality of the people at that time was the policies of Roman Tsarist Russia in our nation.

British publication of Cholpon's "Night and Day" followed in November 2019. Christopher Fort, a graduate student at Michigan University, translated the book. Fort's article about Cholpan's work had already been published before that. One of the book's characters, Zebi, is a pure, honest, and uncomplicated representation of the women of that era. This is particularly valid during Zebi's trial. Even after being banished to Siberia, She continues to consider ways to return home. SHe did not murder the centurion, as is evident from the question, "Did you kill your husband?" Funny that they should ask. Zebi is a regular character, which means that her character development has not occurred. We don't refer to him as the main character because she doesn't control how events unfold; rather, life forces him to follow its path. She can adjust to anything and everything. SHe can adjust to living in a thousand and to her father's life being turned into a dungeon. If it was a rebellion, when it demanded freedom from the thousand or wanted to destroy it at will, we could call it a character. Perhaps in Kunduz, Zebi will develop as a character. In short, despite being written during a difficult social and political period, the novel, like many other works of the time, aims to ensure the spiritual maturity of the people rather than ideology.

Summarise

The concept of the hero has been a central theme in literature and philosophy for centuries, representing the embodiment of strength, endurance, simplicity, and goodness. In examining two heroes who possess these qualities, we can explore the complex interplay between individual character and the context in which they exist.

The archetype of the hero is often associated with physical strength and the ability to endure hardships, but true heroism encompasses more than mere physical prowess. The heroes in question are likely to

have demonstrated not only physical strength, but also the strength of character, resilience in the face of adversity, and a commitment to uphold values of goodness and simplicity. It is through their actions, decisions, and the impact they have on the people around them that their heroism is truly illuminated.

In the portrayal of these heroes by the authors, we can discern the depth of their skills and the nuances of their characters. The authors have likely crafted narratives that showcase the heroes' strengths and vulnerabilities, presenting them as multifaceted individuals rather than one-dimensional symbols of strength. By reflecting on the heroes' skills, the authors may have sought to convey their complexity, resourcefulness, and the impact of their actions on the world around them.

However, as the prompt suggests, the heroes in question possess a significant difference in their worldviews and literacy, despite both being strong and enduring. This raises intriguing questions about the nature of strength and whether it is solely a product of physical prowess or extends to intellectual and philosophical domains. It prompts us to consider the impact of differing perspectives and literacy levels on the choices and actions of these heroes, as well as the broader implications for their roles in their respective worlds. Exploring the differences in the heroes' worldviews and literacy can lead to a deeper examination of the values, beliefs, and knowledge systems that shape their identities and guide their actions. It allows us to consider how these factors influence their interactions with the world and the people around them, shedding light on the complexities of their experiences and the challenges they face.

CONCLUSION

In conclusion, the portrayal of heroes who embody strength, endurance, simplicity, and goodness offers a rich tapestry for philosophical contemplation. By examining the intricacies of their characters, the reflections of the authors, and the differences in their worldviews and literacy, we can gain insight into the multifaceted nature of heroism and the profound impact of individual perspectives on the human experience. This exploration invites us to reevaluate our understanding of heroism and the complexities inherent in the human condition.

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