



Commonwealth of Women in Folklore and Written Literature

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ABSTRACT

The article analyzes examples of folklore and the pre-Islamic social life of Uzbek classical literature, the attitude to women and the characteristics of the female image.

Keywords:

Artistic creation, social life, women and society, individual freedom, female image, spiritual aspects, art, idea.

Introduction

The religion of Islam, the laws of Sharia, were absorbed earlier by the settled peoples. In nomadic tribes, along with Islamic values, ancient customs and local traditions have been preserved for a relatively long time. For example, in the epics *Alpomish* and *Yodgor*, along with nomadic life, the traditions of feudal society are widely described, which allows us to fully imagine the life of the people of that time, including the lifestyle of women. [2.49] According to the epic "*Yodgor*", *Aydinoy* is determined to decide her own destiny. Responding to the suitors through his mother, the young man, who can take a worthy place in his heart, says that he agrees to marry the young lady. In this case, *Aydinoy* is portrayed in the eyes of the listener-reader as an independent-minded, courageous girl who can defend her rights.

This courage of *Aydinoy* in the epic "*Farhod and Shirin*" is famous for *Shirin's* message to the ambassadors sent by *Khisrav*:

I am neither tired nor in love,
If I die, that's it! [1. 310]

Materials and Methods

In some folk epics, one of the heroes of the work voluntarily chooses a partner. For example, a girl who observes the courage of a young man in a fight or a fight will fall in love with him and become a loyal companion. In the epic "*Rustamkhan*" *Oftoboy* fell in love with *Rustam*, in the epic "*Sweet and Sugar*" *Gulgun's* pity for *Shakarbek*, who killed the dragon.

Another of the marriage traditions, which is widely used in folk epics, is expressed in the depiction of a young man being rescued by a girl when something happens to him and the love adventures that begin between them.

In the epic "*Oysuluv*", the king of *Turan Oysulu's* son, the brave and courageous general *Kunbotir*, the king of *Iran Darius* thinks of surrendering to him on his knees. The brave young man is captured by deceit and thrown into prison.

In addition to being a hero, *Kunbatir* was an extremely happy young man. *Oftoboy*, the beautiful daughter of *Caesar*, the warrior of *Darius*, is also described by him. *Oftoboy* secretly goes to prison with his maids and falls in love with *Kunbatir*. The girl frees the young man from bondage. He does it not only because

he loves it, but also because of justice. The plot of Masood's story in Alisher Navoi's epic "Sab'ai Sayyar" is also reminiscent of this event.

In Eastern epics, the plots of the protagonist fall in love with a picture, encounter evil forces while looking for a girl he loves, fight with them and suffer a lot, and finally reach a friend only after passing a difficult test. The story of Khisrav and Shirin, which became a folk legend in the VII-X centuries, also tells the story of the heroes falling in love when they saw pictures of each other and related events. Nizami Ganjavi, the founder of Hamsanavism in Eastern literature, used this detail in his epic "Khisrav and Shirin". His follower Khisrav Dehlavi also continues the tradition and artistically depicts the acquaintance of Khisrav and Shirin through a painting drawn by Shopur. Alisher Navoi, on the other hand, replaces the detail of the photo with a mirror world (mirror) and narrates the episode of falling in love by seeing Farhod Shirin's reflection in the mirror.

Another of the traditional plots commonly used in Eastern epics is the story of a young man falling in love with a girl in a dream and finding each other. This tradition has been consistently continued in a number of epics, fairy tales and short stories, such as "Yusuf and Zulayho", "Zariadr and Odatida", "Intizor", "Gul and Navruz", "Orzigul". Alisher Navoi also used a dream episode in the epic "Layli and Majnun". Navfal draws an army on Lily's father, who refuses to give his daughter to Majnun. As Navfal's hand begins to rise high in battle, Layla's father swears that he will kill his daughter if he is defeated. Seeing this incident in a dream, Majnun wakes up frightened and anxiously goes to Navfal and begs him to stop the fight.

The image of Barchin in the epic "Alpomish" is a sign of love of the people for their wise and wise, brave and courageous daughters.

There are many examples created from the image of this hero in folklore. The image of Rano, a brave girl in Abdullah Qadiri's novel "Scorpion from the Altar" who encouraged Anvar to persevere, the image of Gulnor in Oybek's novel "Blessed Blood", who dared his lover Yulchi to fight against those who break the path of love, and others.

In the plot of "Yusuf and Zulaykho" addressed by many writers, great attention is paid to the details of the dream. Both Yusuf and Zulaykha fall in love when they see each other in a dream, and only after enduring many hardships do they achieve their goals.

We find a similar situation in the epic "Flower and Navruz" by Haydar Khorezmi. Navruz sees Gul in a dream and falls in love with her. He comes to Farkhor in search of a flower. Gul also dreams of Navruz. Falling in love with each other, Gul and Navruz achieve their goals after suffering a lot.

Alisher Navoi also used a lot of wise folk art in writing his works. Both his great work "Khamsa" and his lyrical poetry are the result of the influence and inspiration of the endless oral poetic creativity of the people. We also find in folk epics and fairy tales that the great poet and thinker had a dream before he started writing Hamsa, and that Bahrom had a dream after writing Sab'ai Sayyar.

In folk epics and fairy tales, the ring detail plays an important role in creating the knot of events. In the works of the peoples of Central Asia, the legends associated with the precious stone eye ring are more common. The events related to the ring are also found in the epics "Aydiyoy", "Bamsi Bayrak", "Malika ayyor" and in fairy tales such as "Three brothers are heroes" and "A thousand and one nights". The ring is also legendary in the epic "Princess Cunning", which belongs to the series "Gorogly".

The ring comes as a symbol of love in many works. For example, in the song "Bamsa-Bayrak" and "Kanbori ogli" in "Kitabi Dada Korkut", after defeating Boychechak in shooting, wrestling and horseback riding, Bamsi-Bayrak takes the ring from his finger and puts it on Boychechak's finger and says, "Let this be a symbol of our love." he says.

In the Ravshankhan epic, Zulhumor and his maids sit on a high pavilion on Sunday and sell hats. The young men who came to see Zulhumor's beauty presented her with a ring with a precious stone eye in the sense of an expression of love. Ravshankhan also presents the girl with his precious ring. [3,103]

It appears that the ring had different meanings at different times. While used in primitive tribal times as a means of fighting giants and demons, it became a measure of wealth in a feudal society based on private property, and later a symbol of love.

Conclusion

In short, the depiction of events related to women in folk epics plays an important role in understanding the everyday life, dreams and worldviews of our ancestors. After all, women in ancient times had a great position in life. That is why the people described women as great heroes, patriotic warriors, just rulers. Advanced ideas were widely propagated by the exaggerated representation of such heroes with fantastic paints. Most importantly, the masterpieces of folklore have laid the groundwork for the large-scale, comprehensive depiction of images of women in the written literature, the artistic study of the layers of the psyche. At the same time, we also gain some insights into the role of women in pre-Islamic social reality through oral and written sources.

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