



Women's Prose Has Taken Shape as a Literary Category

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Abstract:

The characteristics of women's writing in contemporary Russian and Uzbek literature are discussed in this article. It discusses a phenomenon that makes it possible to say that women's writing has already become a literary genre.

Keywords: textbooks, women's prose, a daytime, explicit, public person, a nighttime, hidden, natural.

INTRODUCTION

Art is a uniquely personal creative act in which the form and content of the work are most strongly influenced by the artist's personality and psychological quirks. Women's literature serves as a striking illustration of the aforementioned. The works of authors from the "weaker sex," including L. Petrushevskaya, L. Ulitskaya, T. Shcherbakova, D. Rubina, V. Tokareva, S. Vasilenko, and O. Slavnikova, have established their value and earned the right to be referred to as "high literature" and have won numerous literary awards (1, 89).

The poetic principle in the story "Piggy" is almost the same - a combination of cruelty and at the same time the routine of the event associated with the killing of an animal, and a parallel line of pity towards him. In this work, the main character (daughter of Marya Stepanovna) is a mother herself and at the same time a daughter; everything is built on the relationship between a student daughter and her single mother, who lives for her daughter, but in her own world. "She lives with Vaska, rabbits, the dog Fenya, a chicken that does not bring eggs, with cherries, apple trees, currants - and they have their own logic there, and they understand each other completely" (6, - 58). The world of Marya Stepanovna is filled with various signs of poverty, one of which is associated with the smell of a pig coming from a woman, and the absolute impossibility of getting rid of it. The daughter of Marya Stepanovna experiences constant irritation and shame, looking at her mother from the side, because feeding a pig, according to her concepts, turns poverty, from quiet and carefully hidden, into frank and visible to everyone. A twofold effect of evaluation is created: all the negative epithets spoken about Vaska are directly related to the mother. The demand to destroy, slaughter the hog seems to the heroine (daughter of Marya Stepanovna) a saving way out.

If we return to the title of the work "Piggy", then it is necessary to note its childish, affectionate meaning, which is completely different from the word "pig". The child of the main character somehow imperceptibly enters the world of the story and determines its main aesthetic content: he runs out to meet her from her grandmother's house, that is, we do not immediately understand that he lives in Marya Stepanovna's house. And in this work, the author does not call the child and mother by name, only refers to the third person (he and she).

The central episode - the slaughter of Vaska - becomes absurd and terrible in every respect: in the naturalistic details of the binding and murder, in the presence of a child here, in some kind of almost humanly meaningful resistance of the animal, and even in the fact that the slit pig's throat looked like a smile. A stable female motif manifested itself in the unexpected transformation of the boar Vaska into a uterus - "he" turned out to be a pig with thirteen nipples, who were no longer destined to feed their piglets. As a result, the words of the boy who survived the tragedy remain in the memory: "You cut the pig! Mommy!.. Don't kill the piggy! The heroine had a vague thought, not even a thought, but a feeling: "My son should not look like effeminate my peers, who are sick of the mere sight of a severed head of a rooster. He must be a real man so that he can slaughter a pig himself, shoot a sick dog and kill a rabbit with a fist in the forehead, like Uncle Kolya "(7, 59). But she did not know that he would remember this for a whole year, repeating lostly: "Piggy was slaughtered" - and this cut piggy would dream of him for a whole year, and maybe a whole life. In such a complex version, Svetlana Vasilenko solves the motive "child - mother".

"Women's prose" with its attempts to depict the psychology of the inner world of a woman appeared in the East and, in particular, in Uzbek literature, quite recently. In our opinion, a bright representative of female prose in modern Uzbek literature is Salomat Vafo, who is trying to find the right means of conveying deep, purely feminine impressions by means of the artistic word.

Salomat Vafo's story "The Woman Who Forgot Herself" is a psychological metaphor that takes place in the operating room during an abortion operation, that is, it creates, as it were, the effect of the reader's presence at the operation along with the heroine. Everything is built on the feelings of a woman who is in a state of shallow anesthesia, when she hears voices and sounds around, she can answer questions, but pain points are dulled and a physical feeling of helplessness of her own body is created: "It seems that something was injected into my wrist. .. and I forgot myself. My whole body, my whole being is in the power of doctors ... but something is happening nearby, and I feel, I understand "(8.7 - 10). The whole work is permeated by the desire to escape from this captivity, "to take a breath, breathe freely." Thus, there is a still unclear understanding that the woman is not here of her own free will.

The entire text consists of separate fragments of associative memories, from which a picture of the heroine's past life is built - somewhat blurry, not entirely clear, passing under the influence of anesthesia. But we understand that there was some kind of conflict situation, which then turns into crisis loneliness and human suffering, which forced her to come to the hospital for an abortion. We do not see the naturalistic details of everything that is happening, but we focus on the tragic, contradictory negative of the heroine - she is forced to agree to do what is very difficult for her. The metaphorically personified image of a knife indifferently cuts off handles, legs, something "living, beating, former, mine". She understands the unnaturalness of what is happening for a woman as a generalized hypostasis of this world, expressed in various versions of her name: "I will tell you a secret: dozens of people live in me, hiding my true appearance from this world. I laugh, I laugh at the world. ... If I became a master, ... I would enforce an extraordinary law so that a person's name changes every ten years! Salomat, Saltanat, Mamlakat ... "(8, 7-10), therefore, in general, the heroine's act bears the

character of madness, she does not remember herself, does not fully realize what she is doing, this woman who has lost herself.

The traditional female motif "child - mother" is embodied in the story of Salomat Vafo as violence, as a crime committed against herself and at the same time by herself. The image of her own mother, who has already passed away, with a reproach of wise experience, points out to her mistakes, unnecessary self-will, the result of which was this hospital. But the ghost mother is the only creature that took pity on her, sincerely sympathizes with her. The through thought of the story is "how hard it is to be and live in the world as a woman."

Great poets and classics of fiction, such as Abdulla Oripov (9, 104), Rasul Gamzatov (10, 431), Abdulla Kakhkhar (11, 81) and others, also covered the theme of the "women's lot" in their work, but from a completely different perspective in contrast to Salomat Vafo, which opens up a peculiar world described through the eyes of a woman.

Thus, on the example of some stories by Salomat Vafo and Svetlana Vasilenko, we tried to analyze the figurative and stylistic features of such a phenomenon in modern literature as "women's prose". It has its own themes, motives and expressive means characteristic of them. And we argue that it is necessary to talk about this phenomenon in literature as an established literary category that is waiting for its researchers.

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