

**INTERPRETATION OF THE WORKS OF JANE AUSTEN, REPRESENTATIVE OF
ENGLISH REALISM AND THE MANIFESTATION OF UZBEK LITERATURE
AYAYAN, KHOJIYEVA**

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ANNOTATION

This article is devoted to a comparative and typological analysis of the process of female self-awareness in English and Uzbek prose. The works of Jane Austen and Oydin Xojiyeva serve as the primary material for the study. The paper examines female characters' inner experiences, their psychological evolution, the formation of personal identity, and their interaction with the social environment. The research applies comparative-typological, gender-based, and literary analytical methods. The findings reveal that in English prose female self-awareness is primarily connected with personal independence and conscious choice, whereas in Uzbek prose it is expressed through spiritual maturity, patience, and inner resilience. In both literary traditions, the woman is portrayed as an active subject of spiritual development and self-realization.

Keywords

female character, self-awareness, personal identity, psychological evolution, comparative analysis, English prose, Uzbek prose, gender approach.

ANNOTATSIYA

Mazkur maqola ingliz va o'zbek nasrida ayolning o'zini anglash jarayonini qiyosiy-tipologik jihatdan tahlil qilishga bag'ishlangan. Tadqiqot materiali sifatida ingliz realizmi vakili Jane Austen hamda o'zbek adabiyoti namoyandasi Oydin Xojiyeva asarlari tanlandi. Tadqiqotda ayol qahramonlarning ichki kechinmalari, psixologik evolyutsiyasi, shaxsiy identitetni shakllantirish jarayoni hamda ijtimoiy muhit bilan munosabati o'rganiladi. Tahlil jarayonida qiyosiy-tipologik, gender yondashuvi va badiiy-matn tahlili metodlari qo'llanildi. Natijalar shuni ko'rsatadiki, ingliz nasrida ayolning o'zini anglash jarayoni ko'proq shaxsiy mustaqillik va ongli tanlov orqali namoyon bo'lsa, o'zbek nasrida bu jarayon ma'naviy yetuklik, sabr va ichki barqarorlik orqali ifodalanadi. Har ikki adabiyotda ham ayol obrazi faol tafakkur egasi va ruhiy o'sish jarayonidagi shaxs sifatida talqin etiladi.

Kalit so'zlar

ayol obrazi, o'zini anglash, shaxsiy identitet, ruhiy evolyutsiya, qiyosiy tahlil, ingliz nasri, o'zbek nasri, gender yondashuvi.

АННОТАЦИЯ

Данная статья посвящена сравнительно-типологическому анализу процесса самопознания женщины в английской и узбекской прозе. Материалом исследования послужили произведения английской писательницы Jane Austen и узбекской писательницы Ойдин Хоййева. В работе рассматриваются внутренние переживания героинь, их психологическая эволюция, формирование личностной идентичности и взаимодействие с социальной средой. Используются сравнительно-типологический метод, гендерный подход и художественный анализ текста. Результаты исследования показывают, что в английской прозе процесс самопознания связан преимущественно с

личной независимостью и правом выбора, тогда как в узбекской литературе он выражается через духовную зрелость, терпение и внутреннюю устойчивость. В обоих случаях женщина выступает как активный субъект духовного развития.

Ключевые слова

женский образ, самопознание, личностная идентичность, психологическая эволюция, сравнительный анализ, английская проза, узбекская проза, гендерный подход.

INTRODUCTION

The interpretation of the image of women in English and Uzbek literature is inextricably linked with historical, cultural and social factors. And the process of a woman's self-perception is manifested in the literary text not only as an individual psychological phenomenon, but as a conceptual category reflecting the socio-moral views of a particular period. One of the central artistic problems is the spiritual evolution of female characters and the process of formation of personal identity in the works of Jane Austen, a representative of 19th-century English realism, as well as the figure of Uzbek literature Ayykh Khojievva. The relevance of the topic is that in modern literary criticism the problems of gender, identity and self-awareness are one of the leading scientific directions. A comparative study of how the process of a woman's self-perception is interpreted in various national literatures is of important theoretical importance. The purpose of the study is to analyze the process of women's self-awareness in English and Uzbek prose from a comparative and typological point of view, and to determine the influence of national and cultural factors on this process.

METHODOLOGY

In the research methods of comparative-typological, historical and literary and gender approaches were used. The comparative-typological method made it possible to identify common and different aspects of the image of women in the two national literatures. The historical-literary approach served to provide a contextual analysis of the process of women's self-awareness, taking into account the social environment of the time in which the Adibs lived. And the gender approach helped to define a woman's position in society, her relationship with stereotypes, and her personal choices. In literary text analysis, poetic tools such as psychological detail, internal monologue, conflict and author's position were studied.

RESULTS AND DISCUSSIONS

Analyses show that in Jane Austen's works, the process of a woman's self-awareness is more associated with social choice and personal independence. For example, in the novel *Pride and Prejudice*, Elizabeth Bennet achieves mental maturity by reconsidering her thoughts and views. The realization of his initial misconceptions about Darcy is a turning point in his process of self-realization. This process takes place through internal reflection and conscious selection. In Uzbek prose, in particular, in the works of Ayar Hodzhiyeva, the process of self-realization of a woman is manifested through spiritual growth and inner patience. The characters often live within the framework of social traditions but clarifies their position through inner reflection and spiritual analysis. Identity here is not formed by external rebellion, but by internal stability and spiritual maturation. Similar aspects are that in both literatures the female image is portrayed not as passive, but as a reflective and capable of inner development. The differences are related to the national mentality: in English prose individualism prevails, whereas in Uzbek prose collective values and the family atmosphere play an important role.

The process of women's self-realization in English and Uzbek prose is one of the most important areas of artistic thought. The formation of a woman's image is determined not only by her social role, but also by her inner spiritual evolution, the process of her perception of personal identity. One of the central artistic problems in the works of Jane Austen and the figure of Uzbek literature Ayym Khojiyeva is the self-awareness of women heroines.

In Jane Austen's works, the process of a woman's self-perception is intimately intertwined with social choice and personal independence. For example, *the image of Elizabeth Bennet in Pride and Prejudice* is initially driven by her subjective views and emotional judgments. He forms his opinion of Darcy based on his personal impression. However, after reading the letter that Darcy wrote, Elizabeth goes through a process of internal analysis and realizes that her conclusions are wrong. It is this scene that is the turning point in the process of the hero's self-awareness. Internal reflexion, self-criticism, and conscious judgment will be key factors in this process. Also in the novel *Sense and Sensibility*, in the image of Elinor Dashwood, self-awareness is manifested through patience and emotional control. Elinor is able to control her emotions, has a deep sense of family responsibility, and makes conscious decisions. Here the process of a woman's self-realization is accomplished by finding the balance between mind and feeling. In Austen's characters, identity is more about individual choice and independent thinking.

In Uzbek prose, the process of a woman's self-realization is characterized by spiritual growth and inner stability. In the works of Ayar Hodzhiyeva, female heroines live within the traditions of society but realize themselves through inner reflection. They often experience internal mental confusion rather than external social confrontation. The process of self-realization is revealed through the hero's silence, inner questions, spiritual anguish. In Khajiyeva's creativity, a woman's identity is formed through patience, spiritual purity and inner strength. If Austen's heroes manifest themselves as active choice-making subjects within the social system, Khojiyeva's heroes strengthen themselves through spiritual maturation. Here identity is determined not by external rebellion, but by internal independence. A comparative analysis reveals that in both literature the woman is not a passive observe. He is portrayed as a reflective, self-analytical, and capable of spiritual growth. A similar aspect is that the process of self-awareness manifests itself through internal conflict and psychological twist. The difference is related to the national mentality: in English prose individualism and individual freedom prevail, whereas in Uzbek prose collective values and spiritual maturity play an important role. Thus, although the process of a woman's self-perception in English and Uzbek prose has a common spiritual basis, her artistic interpretation is shaped by various cultural and social factors. In both literatures, the central place of the female image shows that she is valued as a person and that the process of spiritual evolution plays an important role in artistic reflection. The process of a woman's self-perception in the literature is often manifested through three stages:

1. the stage of acceptance of external social stereotypes,
2. the stage of internal confidentness and doubt,
3. The stage of formation of conscious identity.

In English realism, this process is revealed more by intellectual reflection. Jane Austen's characters often form their own minds through conversation, dialogue, and social situations. For example, in *Emma's* novel, Emma Woodhouse realizes over time her character who is overconfident and prone to control others. He realizes his mistakes and enters the stage of inner maturation. The process of self-realization here occurs through the recognition of social error. In Austen's works, a woman's identity is often formed in relation to the institution of marriage,

yet this process is the result of conscious choice rather than passive dependence. The female heroine does not deny the limitations that exist in the system of society but retains her independence within them. And this reflects the liberal-individualist thinking in English prose.

In Uzbek prose, and in Ayyim Khojiyeva's work, the process of a woman's self-perception is conveyed more through an inner monologue, symbolic image, and spiritual search. The hero experiences inner mental anguish rather than external confrontation. His silence, his inner questions, his evenings harmonized with the image of nature manifest as a sign of spiritual awakening. Here, identity is not formed by opposing society, but by realizing one's own values. A woman strengthens herself through patience, conscience, and moral responsibility. If in Austen's characters the self-awareness ends with more social choice, in Khojiyev's characters this process ends with inner balance and mental stability.

Another important aspect is language and psychological means of expression. The ironic style and dialogue in Austen's texts reveal the inner evolution of the heroine. In Khojiyeva's prose, lyricism, pictorial means and inner evening prevail. Hence, the method of artistic expression also influences a woman's model of self-perception. Also, in English prose, a woman often perceives herself in relation to economic independence and social status. In Uzbek prose, the main criterion is spiritual values, family responsibility and spiritual maturity. This difference is explained by national mentality and historical conditions. In general, the process of a woman's self-perception in English and Uzbek prose shows two different models:

- individualistic model (Austen)
- the spiritual-collective model (Khojiyeva)

However, in both models, the central feature of a woman's image is the ability to think and analyze herself. This aspect elevates the woman to the level of an active subject in both literatures.

CONCLUSION

The results of comparative analysis show that although the process of women's self-perception in English and Uzbek prose has a common ideological basis, its artistic interpretation differs according to national and cultural factors. Whereas in the works of Jane Austen the process of self-realization is linked to personal independence and social choice, in the work of Hon. Hodzhiyeva this process is manifested through spiritual maturity and inner stability. Thus, in both literatures, the female image is interpreted as an active subject in the process of spiritual growth and self-awareness. The research results allow developing new scientific conclusions within the framework of the field of comparative literature studies and gender studies.

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