

**THE IMAGE OF FEMALES IN ENGLISH LITERARY STUDIES:
INTERPRETATION AND CONTEMPLATION**

Yakhshiyeva Zebo Rashidovna

Doctor of Philology (DSc)

Professor of Turon university.

e-mail: zebona.sevinch@gmail.com,

[ORCID:0009-0006-0973-6147](https://orcid.org/0009-0006-0973-6147)

Rustamova Manzura Bekmirzayevna

A Student of Master's degree of KSU

Abstract: *In this thesis written about the reasons for referring to the image of women in world literature and literature in particular English on the basis of the opinions of scientific researchers. Based on the scientific conclusions of social surveys and research carried out in this area, the reasons for referring to the image of women in the world of literature are revealed. This clarified the issues of social ideology imposed on scholars' their heroines' female characters, such as Jane Austen.*

Keywords: *feminism, gender issues, society, chronotope, social surveys, English literature.*

**INGLIZ ADABIYOTSHUNOSLIGIDA AYOLLAR OBRAZI:
TALQIN VA TAFAKKUR**

Annotatsiya: *Ushbu tezisdagi jahon xususan ingliz adabiyoti va jamiyatida ayollar obraziga murojaat qilish sabablari ilmiy tadqiqotchilar fikrlari asosida o'rganilgan. Bu sohada olib borilgan ijtimoiy so'rovnomalar va tadqiqotlarning ilmiy xulosalariga asoslangan holda, adabiyot olamida ayollar obraziga murojaat qilinish sabablari ochiqqlangan. Bu orqali esa Jeyn Osten kabi adibaning o'z ayol qahramonlariga yuklatilgan ijtimoiy g'oya masalalariga oydinlik kiritilgan.*

Kalit so'zlar: *feminism, gender masalalari, jamiyat, xronotop, ijtimoiy so'rovnomalar, ingliz adabiyoti.*

**ОБРАЗ ЖЕНЩИНЫ В АНГЛОЯЗЫЧНОМ
ЛИТЕРАТУРОВЕДЕНИИ: ИНТЕРПРЕТАЦИЯ И ОСМЫСЛЕНИЕ**

***Аннотация:** В данной дипломной работе написано о причинах обращения к образу женщины в мировой литературе и литературе в частности английской на основе мнений научных исследователей. На основе научных выводов социологических опросов и исследований, проведенных в этой области, раскрываются причины обращения к образу женщины в мировой литературе. Это прояснило вопросы социальной идеологии, навязываемой учеными женским персонажам своих героинь, таким как Джейн Остин.*

***Ключевые слова:** феминизм, гендерные проблемы, общество, хронотон, социальные опросы, английская литература*

Introduction: In literary studies incorporated the cultural and political life of each time, in contrast to other social sciences. In all types of literary genres, the inclusion of female characters in the work as images, while these images are manifested as mirrors that represent the place and importance of women in society. In English and Uzbek literature, the inclusion of female characters is described on the basis of various artistic criteria and creative goal provisions and social approaches, which are developed as a branch of society that seeks to find its place in society, as a Goh traditional, and sometimes as an initiative and inspiring or independent person.

Literature review: gender issues in world literary studies-including the issues of bringing women into fiction as a major equal part of society-have an ancient teaching and history. In particular, female characters in English literature evolved significantly over time, reflecting changing social attitudes and literary trends. In early medieval European literature, female characters were often portrayed as overly handsome ladies or passionate wisdoms in romances adapted to society traditions and moral norms (Burns, 1994)[1]. However, Burns argues that these characters can be interpreted as “talking back” against socially stereotyped roles, as reconstructing

concepts of female sexuality, wife obedience, polite love, and adultery (Burns, 1994)[2]. A study of the hero preferences of high school students in particular found that they have more male characters than characters, with a roughly equal number of personal characters and characters. For male characters in works of fiction, this advantage is preserved regardless of the gender or race of the selected images, perhaps due to the large number of men in the roles of the heroes of the works of the front writers of society and the high level of participation of the full-fledged image of the main characters of the male-sex work (Balsvik and Ingoldsby, 1982).

Analysis and results: The development of the participation of female characters in English literature as an image of a work can be traced through different literary periods. Jane Austen's representation of women in literature before Emma, Charlotte Bronte and George Eliot's feminist novelists and writers of the suffrage movement underwent significant changes. And in the spread of the ideas of feminism in modern literature and politics, among the people of the world, Virginia Woolf's study of androgyny and the emergence of modern women writers further expanded the concept of female characters in English literature (Cahill and Showalter, 1978). This literary evolution reflects broader social changes in perceptions of femininity and women's roles in works, demonstrating the power of literature to reflect and challenge cultural norms.

Among such representatives of literature, the image of female characters in the novels of Jane Austen, one of the most famous female writer of English literature, reflects a subtle understanding of the role and problems of women in the Society of the XVIII-XIX centuries. For this reason, most women used male names to print their books. However, Jane Austen did not. His books went out of print under his own name, and his stories unexpectedly gained great fame. Examples of his work, such as content and meditation, "Proud and prejudice", "Mansfield Park", "Emma", "Persuasion" have been presented to readers. The story in Aries is one of Jane Austen's famous works, "Emma".

While Jane Austen can be seen in the literary world as a moderate feminist scholar through the image of Emma, her works "reveal" plots, themes, motifs and

symbols dedicated to the condition of women in society, and a systematic pattern of chronotope phenomena that scholar Sallower [4;14]. According to the work: “Emma Woodhouse was the younger daughter of this old gentleman, who had condemned twenty-one young men, and the cause of her mother’s death was the claimant to everything in Hartfield. He commanded servants, tried to find out how much money they spent, and led a Cyborg Society of neighbors. Emma Woodhouse was extremely handsome, extremely intelligent, and wealthy. He was also extremely charming, and his friends were lot. He always considered himself right, and most of his friends agreed with her opinion... “ [5;4]. Through this work, Jane Austen’s characters portrayed as survivors and dreamers trying to find a suitable solution in a society that often ignores the dignity of women in its time.

Conclusion. Jane Austen’s works depict strong female characters; research has shown that people generally perceive heroism primarily as male characters. Research shows that schoolchildren and teenage readers believe and approve of more male characters than female characters, although they have an equal number of personal characters and characters (Balswick and Ingoldsby, 1982). This general view and perception is most likely caused by the skillful literary images of local literature and the large number of men in the roles of the hero of the work.

Elizabeth Bennet, the heroine of Jane Austen’s “pride and prejudice”, has been described as an intellectual and moral service character, particularly a love interest in education, learning and reading. In the 18th century, reading was seen as a pathway for individual development and social integration, with the choice of reading material showing much about the character of a person (Benedict, 2004). Elizabeth’s preference for books over Cards is seen by Caroline Bingley as a sign of her natural elegance and a potential threat in attracting the affection of Mr. Darcy (Benedict, 2004). Significantly, Jane Austen’s portrayal of Elizabeth Bennet can be seen as a form of moderate feminism. Alison Sallower notes that J. Austien’s work, including “Pride and prejudice” reflects the hidden recognition of the feminist uprising of the 1790s, and its characters attempt to find suitable solutions in a society that largely ignores women's dignity (Sallower, 1989). Such success Austen’s life is

often contrasted with traditional critics who distinguish her from her fiction and ignore her awareness of women's social status (Sullowey, 1989). Hence, Elizabeth Bennet embodied Austen's study of personal happiness as a liberating moral category. Her character represents a balance between traditional values and strenuous ideas that reflect Jane Austen's ability to mediate between social forces that are misogynistic and forces against radical distortions.

REFERENCES:

1. Yakhshieva Z.R. A study of works created on the basis of the prototype of Amir Temur in western and Eastern literature. Uzbekistan: language and culture. Literary studies. 2024 Vol. 1[2] ISSN 2181-92-2x. www.literature.tssull.uz 120-138.
2. Austen-Leigh, James Edward (1871). *Memoir of Jane Austen* (Second ed.). London: Richard Bentley and Son. Archived from the original on 19 December 2019. Retrieved 20 December 2019.
3. *he Works of Jane Austen*. Vol VI. 1954. Ed. R. W. Chapman and B. C. Southam. Oxford: Oxford University Press, 1988, as supplemented by additional research reflected in Margaret Anne Doody and Douglas Murray, eds. *Catharine and Other Writings*. Oxford: Oxford University Press, 1993.
4. Yaxshiyeva Zebo Rashidovna. Jahon adabiyotshunosligida Amir Temur obrazi talqinlarining qiyosiy tadqiqi. Нововведения современного научного развития в эпоху глобализации: Проблемы и решения. Volume1. Issue 3. www.uzresearchers.com. 18-25.
5. Armstrong, Nancy. *Desire and Domestic Fiction*. London: Oxford University Press, 1987. ISBN 0-19-506160-8.
6. Butler, Marilyn. *Jane Austen and the War of Ideas*. Oxford: Oxford University Press, 1975. ISBN 0-19-812968-8.
7. Byrne, Paula. *Jane Austen and the Theatre*. London and New York: Continuum, 2002. ISBN 978-1-84725-047-6.
8. Collins, Irene. *Jane Austen and the Clergy*. London: The Hambleton Press, 1994. ISBN 1-85285-114-7.

9. 9. J.Austen Emma. On the translation of Z.Yakhshieva. Tashkent. 2023. The capital is exclusive publishing. 204 P.