DIACHRONIC ANALYSIS OF FEMALE CHARACTERS IN UZBEK AND WORLD LITERATURE

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Annotation.*This study is devoted to the diachronic analysis of female characters in Uzbek and world literature. It examines the evolution of women's representation across different historical periods, focusing on how social, cultural, and ideological changes have influenced the portrayal of female identities. The research analyzes literary texts from both Uzbek and global traditions to identify shifts in gender roles, character development, and narrative functions of women. Particular attention is given to the transition from traditional, passive images to modern, independent, and self-aware female figures. The study aims to reveal both universal patterns and culture-specific features in the development of female characters, highlighting the dynamic interaction between literature and societal transformation.*

Keywords: *diachronic analysis, female characters, Uzbek literature, world literature, gender roles, literary evolution, women's identity, cultural change, characterization*

Annotatsiya. *Mazkur tadqiqot o'zbek va jahon adabiyotida ayol obrazlarining diaxron tahliliga bag'ishlangan. Unda turli tarixiy davrlar davomida ayol obrazining evolyutsiyasi, ijtimoiy, madaniy va g'oyaviy o'zgarishlar ta'sirida uning qanday shakllangani o'rganiladi. Tadqiqot o'zbek va jahon adabiyoti namunalarini tahlil qilish orqali ayollarning gender rollari, xarakter rivoji va asardagi funksiyalaridagi o'zgarishlarni aniqlashga qaratilgan. Shuningdek, an'anaviy passiv obrazlardan zamonaviy mustaqil va*

o‘zligini anglagan ayol timsoliga o‘tish jarayoni yoritiladi. Tadqiqot natijasida ayol obrazlarining umumiy va milliy o‘ziga xos jihatlari ochib beriladi.

Kalit so‘zlar: *diaxron tahlil, ayol obrazlari, o‘zbek adabiyoti, jahon adabiyoti, gender rollari, adabiy evolyutsiya, ayol shaxsi, madaniy o‘zgarish, xarakter rivoji*

Аннотация. *Данное исследование посвящено диахроническому анализу женских образов в узбекской и мировой литературе. В работе рассматривается эволюция образа женщины в различные исторические периоды под влиянием социальных, культурных и идеологических изменений. Анализируются литературные тексты узбекской и мировой традиции с целью выявления трансформации гендерных ролей, развития персонажей и их функций в произведении. Особое внимание уделяется переходу от традиционных пассивных образов к современным, независимым и самосознательным женским персонажам. Исследование позволяет выявить как универсальные, так и национально-специфические особенности развития женских образов.*

Ключевые слова: *диахронический анализ, женские образы, узбекская литература, мировая литература, гендерные роли, литературная эволюция, женская идентичность, культурные изменения, развитие персонажа*

Introduction. In contemporary literary studies, the diachronic analysis of female characters has become an important approach for understanding how literature reflects and shapes changing social realities. The image of women in literature is not static; rather, it evolves over time in response to historical transformations, cultural values, and ideological shifts. By examining female characters across different periods, it is possible to trace the development of gender roles, identity construction, and the position of women within society. In early and classical stages of literature, female characters are often portrayed

within rigid and patriarchal frameworks, where their roles are largely confined to domestic responsibilities and moral expectations. For instance, in O‘tkan kunlar by Abdulla Qodiriy, the character of Kumush embodies traditional virtues such as loyalty, modesty, and devotion. Although she is depicted as intelligent and emotionally strong, her life choices are limited by social norms and family obligations. Such representations illustrate the dominance of collective values over individual aspirations in earlier literary traditions.

Similarly, in world literature, early female characters often reflect societal expectations rather than personal autonomy. However, as literature progresses into the 19th century, a gradual shift becomes visible. In Pride and Prejudice by Jane Austen, Elizabeth Bennet represents a transitional figure who begins to challenge traditional norms through her wit, critical thinking, and personal judgment. Although she ultimately operates within the institution of marriage, her character signals the emergence of a more self-aware and independent female identity. In modern and contemporary literature, female characters increasingly move beyond traditional constraints, reflecting broader social changes such as the rise of education, feminism, and individualism. For example, in Jane Eyre by Charlotte Brontë, the protagonist asserts her independence and moral autonomy, famously declaring: *“I am a free human being with an independent will.”* This marks a significant turning point in the literary representation of women, where individuality and self-realization become central themes. Thus, a diachronic approach allows for a deeper understanding of how female characters transition from passive, tradition-bound figures to active, self-determined individuals. This study aims to explore these transformations in Uzbek and world literature, identifying both universal patterns and culturally specific developments in the evolution of women’s image across time.

Main part. The diachronic analysis of female characters in Uzbek and world literature reveals a gradual yet significant transformation influenced by

historical, cultural, and ideological changes. This transformation can be observed through three major stages: **traditional**, **transitional**, and **modern** periods. Each stage reflects different perceptions of women's roles, identity, and social position.

1. Traditional Period: Women as Moral and Domestic Figures. In the traditional stage, female characters are primarily portrayed within the framework of family and moral values. Their roles are limited to being obedient daughters, faithful wives, and caring mothers. For example, in O'tkan kunlar by Abdulla Qodiriy, Kumush represents idealized femininity—loyal, patient, and morally pure. Despite her intelligence, her agency is restricted by social norms.

Characteristics of Female Images in Traditional Literature

Table 1

Aspect	**Description**
Role	Domestic, family-centered
Traits	Obedience, patience, loyalty
Freedom	Very limited
Function	Support male characters
Identity	Defined by family

2. Transitional Period: Emergence of Individual Voice

The transitional stage marks a shift toward questioning traditional roles. Female characters begin to demonstrate intellectual independence and critical thinking, although they still operate within social constraints.

A clear example is Elizabeth Bennet in Pride and Prejudice by Jane Austen. She challenges social norms through her wit and personal judgment, as seen in her belief that marriage should be based on love rather than convenienc

Transitional Female Representation

Table 2

Aspect	**Description**
Role	Social participant
Traits	Intelligence, independence
Freedom	Partial
Function	Question norms
Identity	Emerging individuality

3. Modern Period: Women as Independent Individuals

In modern literature, female characters are portrayed as autonomous individuals with their own goals, voices, and identities. They actively challenge societal limitations and seek self-realization.

For instance, in Jane Eyre by Charlotte Brontë, Jane asserts her independence by stating:

"I am a free human being with an independent will."

Similarly, in Uzbek literature, Saida Zunnunova portrays women as emotionally rich and self-aware individuals striving for identity and expression.

Modern Female Representation

Table 3

Aspect	**Description**
Role	Independent individual
Traits	Self-awareness, strength
Freedom	High
Function	Drive narrative
Identity	Self-defined

4. Comparative Overview

Diachronic Transformation of Female Images

Table 4

Period	Freedom Level	Main Role	Identity Type
Traditional	Low	Family-centered	Collective
Transitional	Medium	Social	Emerging
Modern	High	Individual	Self-defined

Conclusion. In conclusion, the diachronic analysis of female characters in Uzbek and world literature demonstrates a clear and continuous evolution in the representation of women across different historical periods. From traditional portrayals of passive, family-oriented figures to modern depictions of independent and self-aware individuals, female characters have undergone significant transformation influenced by social, cultural, and ideological changes. In earlier literary stages, women were mainly represented within domestic and moral frameworks, as seen in works such as O‘tkan kunlar by Abdulla Qodiriy. However, transitional and modern literature introduced more complex female identities. In Pride and Prejudice by Jane Austen, women begin to challenge social expectations, while in Jane Eyre by Charlotte Brontë, the female protagonist asserts full independence and moral autonomy. Thus, literature reflects not only artistic development but also the changing position of women in society. The study confirms that the image of women has shifted from collective and tradition-bound roles to individual, self-determined identities. This transformation highlights the dynamic relationship between literature and social progress.

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