

Mother-Child Metas Russianand Uzbek Women's Prose

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Annotation:

This article deals with the problem of "daughter-mother" in the latest women's prose in Russia and Uzbekistan. Motherhood is one of the main components of women's happiness, in women's prose, the actual concept of the artistic picture of the world, since it is a predetermined aspect of women's life by nature, ambiguous, complex, often painful, fateful.

Keywords:-women's prose, the concept of "motherhood", sacrifice, deformation, transformation, the concept of "happiness", the artistic world, mothers and daughters relationships, mother's image, women's literature, feminist psychoanalysis, modern women's prose.

A woman, becoming a mother, sees the world differently, gets her destiny and her happiness in a different ways. For some, motherhood is a sacrificial feat for a child. In L. Petrushevskaya's story "Like an Angel", Angelina's daughter turns from an angel-like creature into a "powerful and violent idiot" and, it is an eternal torment for her mother. A seventy-year-old woman, who is worried about her daughter's future, dreams of "dying with her somehow together." The heroine of the story also suffers, her future, her fate depends on what condition of her schizophrenic daughter is in. L. Petrushevskaya tries not to emphasize maternal despair here. The heroine of L. Ulitskaya's story "The Daughter of Bukhara" is exclusively about the future of her defective daughter. Her life seems to change the meaning of the existence into an unhappy mother, who felt a sense of relief only when she handed over her daughter Milochka to Gregory.

Today's world, far from perfect, contradictory, and sometimes, from the point of view of female prose heroines, is horrible and deforms family relationships and maternal feelings, turning them into an intolerable burden. There are many heroines in modern women's prose who have never managed to experience the mother feeling, moreover, under the influence of fear of public opinion; they voluntarily commit a crime, depriving themselves of the opportunity to become a mother. For example, the heroine of story is Zulfiya Kuroiboykizi whose husband Abdurasul suffers from infertility. Her husband having feelings of guilt about that, he not only adores her, but also pleases. But his attitude towards her did not replace the fullness of life, she still sinned – she betrayed him to Davron. No matter how much she wanted to be faithful to her husband, she could not resist the man, his passion, the desire to have her. Having changed, she feels no shame; she is pleased that the result of the brief secret relationship was God's creation in her womb. Her body unconsciously deceived her husband. "IT" is like a super powerful natural force that makes her feel joyful. "It seemed to her as if her belly was swollen, and a would-be child was giving a sign of himself. She gently touched her abdomen, trying to feel the baby."

Bahoroy felt completely happy, at the same time experiencing a burning sense of guilt, and not only in front of her husband, but guilt and fear of the condemnation in the society. The guilt comes from the outside world. The fear of the way people think makes the woman so anxious "A sense of shame gripped the woman... It was stronger than what pleased her... It got to the point that, in order to get

rid of the unpleasant feeling that was exploding her heart... she was ready for any sacrifice... Shame! ... A sense of guilt forms the finale of the story, in which the author's position is not revealed ... The heroine decides to commit a crime, wishing to get rid of the child. She remembered that Aunt Nazokat had a miscarriage when she accidentally slipped and fell down; she jumped from the height in the yard! "Ididn't feel any changes in myself." She said. She jumped again. And this time also nothing happened. "When I jumped for the third time, I slipped and fell. In an instant, the face turned pale. <...>after a while, back pain appeared. <...> Soon the pain got so much that shecould barely do it.<...> Unable to endure it, she burst into tears." "How can pain be so pleasant? Oh, my God!" "Contrary to the natural instinct and woman destiny, Bahoroy refuses the much-desired motherhood, her sin is even more terrible, not unforgivable sin. Although everything is not so clear: her terrible sin is partly atonement for her husband. The feeling of guilt experienced by the heroine is somehow twofold: spiritual and "bodily", coexist as two spaces – soul and body (nature).

In one of the best stories by Svetlana Vasilenko "For the saigas", the confrontation of the soul and the body is metaphorically presented in the plot with a chick that precedes the main action and predetermines the finale of the story. The girl did not save the chick from death, the body crushed the soul, doomed Sasha, whose appearance in the heroine's mind correlates with the bird. The heroine strives not for salvation, but for understanding: the concept of guilt does not cause a desire for repentance, the heroine is ready to bear the cross of her guilt without repenting, without shifting the blame, without striving for salvation. In the story of S. Vasilenko's heroine cannot prefer one thing: spiritual or bodily, because the essence of a woman is the coexistence of two inseparable facets. "Guilt" and "confession" are not logically connected here with "repentance". The usual strategy of discourse is broken. The discourse of guilt embodies in different ways. So, in L. Ulitskaya's story "Other People's Children", a family tragedy (the husband's unwillingness to recognize his twin children as his own, turns into a life catastrophe. Unable to bear the cruelty and injustice of her husband, the woman goes crazy and finds herself outside of time and space, in an imaginary reality that helps her to resist the discourse of guilt. Her insanity is the only way out for her beyond the boundaries of the male norm of thinking, which assumes female guilt as a matter of course. The heroine's guilt is metaphorically embodied in dreams that "ended with the inevitable appearance of two hostile creatures, always small and symmetrical. They came in the form of two dogs, then in the form of caricatured fascists with machine guns, then in the form of a creeping plant splitting in two."

The tragic story of failed motherhood and a sense of guilt not in front of someone, but in front of herself, is recreated by the Uzbek writer SalomatVafo in the story "Lost". The unnamed heroine of her story does not explain in any way her appearance in the operating room, her decision to terminate her pregnancy, to kill the unborn child. One can only guess at the reasons that prompted her to commit a crime.

A short story is a stream of the consciousness clouded by anesthesia of a woman who, during her lifetime during an abortion, experienced the torments of hell, both physical and spiritual: "... it seemed to me that I had fallen into hell and now I would burn with a bright flame for ten thousand years, and my sinful body for hundreds of thousands of years. I forgot who I was... the world fell silent, it seemed to me that I was dead and, perhaps, already in hell." A piercing feeling of disgust for everything that happens to her, and for herself, her own body, is replaced by purely feminine bitterness and regret. Tormented, sinful, she now perceived the world as an "ancient desert." The bloody tragedy that the woman experienced on the operating table ended in excruciating spiritual emptiness and pain.

In this story, the living space first narrows and concentrates on the operating table, then expands to a natural-historical space ("seething water, frozen earth <...> the sky over which clouds floated, resembling an ancient desert") and is likened to the life path of a destitute, completely lost woman. "My whole body sang the most ancient, the most mournful prayer in the world, mourning the shredded child." The terrible event is captured in the image of a distorted time, as if torn into pieces, which correspond to the individual parts of the child's body, hacked by a ruthless knife, sounds, scattered sensations, and then everything merges into a single painful, endless time stream.

It is known that pregnancy means for a woman always the covetously desired prospect of becoming a mother. Under the influence of external circumstances, sometimes this prospect becomes tragic, and a woman is forced to step over herself, suppress the instinct of motherhood in herself, commit a crime, go to the murder of an unborn child. It is in women's prose that much attention is paid to pregnancy, motherhood as an important component of the formula of female happiness that determines the gender artistic picture of the world. Motherhood, the relationship of generations in the family ("daughters-mothers"), often far from simple, become the subject of careful artistic research in Russian and Uzbek women's prose. So, in the above-mentioned story by S. Vasilenko "Piggy", the heroine, in the form of a diary, writes about her mother: "I hated her back at the station, when I hugged and kissed my mother. A sharp unpleasant smell emanated from my mother's faded cotton dress, which made me wince." Note that the main heroine of the story (daughter of MaryaStepanovna) is both a mother and a daughter at the same time. The plot is based on the relationship between a student daughter and her single mother, who lives exclusively for her daughter, completely unaware of herself in her limited space. "She lives with Vaska, rabbits, a dog Fenya, a chicken that does not lay eggs, with cherries, apple trees, currants – and they have their own logic there, and they understand each other completely." MaryaStepanovna's world is filled with various signs of poverty, one of which is the smell of a pig coming from a woman, and the unwillingness and inability to get rid of it. The daughter of MaryaStepanovna, not understanding her mother's dedication, not being able to appreciate her love and care, is annoyed and ashamed, because feeding a pig, according to her concepts, turns poverty from quiet and carefully hidden - into frank, visible to everyone. A twofold evaluation effect is created: all the negative epithets said to Vaska are directly related to the mother. The only saving way out for the daughter seems to be the requirement to kill the hog. But for a mother, this is too difficult a decision.

When the daughter asked if she had killed Vaska the hog, she began to sniff at her clothes. The writer extremely convincingly draws the disgust and horror of her daughter watching her mother's movements: "She often froze like a bird: standing, tall, bony, ugly, sun-burnt collarbones bulge, clumsy, with bird-like eyelids, because of which her small eyes always seemed closed - froze, as if she had forgotten, where is she, who is she, then she made a yawn (after such a yawn - made - she usually said something very important to her that she didn't want to say, but, after hesitating, she said, as if by the way: so, they say, it's nothing, – and I didn't like this little trick of hers, because I knew: it's not a trifle for her)." This is how a mother is perceived by a native person, for whom her appearance is unbearable, who is shy of her, and is angry at her mother. The daughter's irritation is conveyed by animalistic images that come to her mind: the mother is a bird; the mother is a dog, stinks of a pig... But when the daughter and her mother were on the bus, among the "delicious-smelling" women, the daughter experienced a feeling of pity ("I won't let anyone turn away from mom!") and despair that she can't change anything, she can't punish anyone for the fact that "a beautiful mom has become like this." There is no way out of the impasse – they live in different worlds, in different living spaces, separated by time. These are people of different generations, strangers, though relatives by blood.

The mother cherishes her world: she is in no hurry to remove the withered apple tree from the garden, treats the piglet like a child ("I'm hungry," I heard my mother's voice. – Be patient, Vaska, I'll feed you now"), for my daughter, this is a completely alien, unacceptable and incomprehensible world that causes disgust. In the finale of the story, the daughter herself finds herself in the role of her mother, the same traits that so irritated her in her mother irritate her son, here, too, two worlds and two times are opposed: "I stood panting, not daring to approach him (my son). I smelled sharply and unpleasantly of sweat and pig manure," "my mother's calico dress was pulled up and pulled in between her legs." The convergence of the images of mother and daughter has a negative connotation, manifesting itself in the sphere of external, bodily, and not in spiritual closeness, similarity of some attractive features.

The same rejecting complexity of the relationship between daughter and mother is depicted in SalomatVafo's story "Farishta". Cloudy weather, constant torrential rains, a lonely naked and helpless tree symbolize the mental state of the heroine of "Farishta": loneliness, rejection. Farishta is an angel. This is not the real name of the heroine, but an affectionate love appeal of an unhappy and lonely mother to her daughter. A mother calls her daughter Farishta, emphasizing her beauty and intelligence. The main character was really a very beautiful and intelligent student girl, she had to graduate from medical college and return home in a white coat with a nurse's diploma (what her mother dreamed of). But it was her angelic appearance that ruined her. Unable to resist the temptations, the heroine made many serious mistakes in her life, not assuming that she would be on the edge of the abyss. Farishta dropped out of school, changed men, changing hands. But none of the men loved her and did not appreciate her beauty! The heroine's living space is concentrated in a strange and harsh city for her, from which she does not want to leave, even after dropping out of school, having no housing. What keeps her in this cruel city? Is it just that this is the capital, not the village, or is it frightening to have to come into close contact with the mother, to live her life, her worries, in her space? Farishta resigned herself to her lonely and inglorious fate in the capital, having fallen, having lost all dignity and the ability to resist circumstances. The lonely soul of the heroine longed for warmth and participation, but she realized that this was not real. There were no friends, love, and spiritual unity with the mother, who lived in her own world, closed within the framework of her understanding of life, although she loved her daughter very much. In this story, as in the story of S.Vasilenko, the image of the mother is given through the perception of the heroine: "She was not like other rural women, even our relatives. Although our neighbors had their own cows grazing, but everyone asked us for milk, and my mother with great pleasure poured milk into the casserole and gave bread into the bargain. At weddings, as soon as he sees dancing artists, he runs to them and starts dancing. Neighbors told her that she danced very beautifully, and made fun of her behind her back. She was not invited to some events, and she kept wondering if anyone had come to invite her, after learning that no one had come, she was harassed like a small child, <...> and then consoled herself: friends, they say, are not called, they come themselves ...". Without listening to advice, she went to guests, returned upset. The daughter, of course, pitied her mother, but pity was mixed with contempt and hatred.

She hated her because she divorced her husband, the father of the heroine, explained that "the characters did not come together," laughing hysterically and crying at the same time, her daughter was annoyed by her tears of joy, when she met, she was angry when her mother called her a "angel." It was as if they lived in two parallel worlds, each of which had its own value scale. Relatives by blood, the two closest women felt and perceived the world differently, sincere maternal love did not find a response in the daughter's soul.

In the story of G.Shcherbakova "The Door to someone else's life", a description of happy motherhood is given. The mother of the main character is portrayed as a wise woman, counselor, nurse, diligent hostess. She did everything around the house, supported her daughter Katya, looked after her grandchildren, tried to succeed in everything and not get sick. So that the children did not need anything, she got a cow, saved money, replenished the family budget, and was sure that she had not lived her life in vain. But is it so? Self-denial is not the surest and far from the only way to establish and develop a "daughter-mother" relationship.

In the story "A Year without summer", Zulfiya Kuroloykizi creates a typical image of an Uzbek mother who selflessly tries to help her younger son – to bring him out of a serious condition after an accident, as a result of which he lost his sexual organ and got drunk into depression. Despite the objections of the eldest son, who believes that an old mother should live for herself, she tries her best to make life easier for her disabled son: she cooks, cares for him, and sympathizes with him, seeing in this her maternal destiny and the possibility of self-realization.

Thus, the concept of "motherhood" in women's prose differs significantly from the idealized understanding of this phenomenon. As a rule, these are complex, far from ideal generational relationships, the formation of which takes place in two stages: first, a child's attachment to the mother, and then, with age, internal rejection and rejection.

Thus, the spatial-temporal imagery in the system that forms the artistic picture of the world, as well as the means of its reconstruction, is conditioned by the creative individuality of the authors. Time in the continuum of women's prose appears mainly as a movement of love, family and other gender conflicts, the vicissitudes of the personal life of the heroines, changes in states and statuses. For some authors, the artistic time is most adequate to the real one (L. Ulitskaya: "Other people's Children", "Poor happy Kolyvanova", S. Vafo "Seen and experienced by the wanderer", etc.); others have the image of a distorted time, as if torn apart, correlated with some events, facts (I. Petrushevskaya "Thunderbolt", S. Vafo "Lost"). Sometimes time appears as a sequence of repetitive events of the same type (L. Petrushevskaya: "Cycle", "Your circle"; Z. Kuroloykizi "Loneliness", etc.), sometimes displayed dotwise or freezes, stops.

The interaction of space and time in women's prose is diverse; an example of this is G. Shcherbakova's novel "You can't forget to remember". Space and time are mounted here by the author: the characters act in different spatial planes: in a hospital, ambulance, train, etc., the author refers to the long and recent past (memories), interspersing it with the present (as if making the reader a witness of what is happening), refers to the future. Such switching contributes to the fact that the reader seems to see firsthand how the heroine's consciousness is changing under the influence of events happening to her. In the third part, the narrator, referring to the heroine's memories, synthesizes two points of view, one of which assumes "the unconscious past" and the other – "understanding of oneself and the environment." As a result, two time plans are combined and interact in the structure of the text: the plan of the past and the plan of the present ("now – then").

It should be emphasized that space-time changes, as M. Bakhtin rightly noted, is emotionally and value-colored in women's prose.

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