

**THE PROBLEM OF WOMEN'S DESTINY IN THE WORKS OF VIRGINIA WOOLF AND ABDULLA QAHHOR**

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*The problem of women's fate, the creative and social environment, the differences between existing opportunities, and resistance to the manifestation of women's talents.*

*This research paper analyzes in detail the images of women, women's freedom, and the manifestation of their talents in the works of Virginia Woolf and Abdullah Qahhor, using the examples of the essay-story "Private Room" and the works "Sinchalak". It draws the reader's attention to the fact that the emergence of writers, poets, artists, and organizers among creative women depends not only on them, but also on the state of the socio-domestic environment.*

The essay "A Private Room" contains subjective observations about the lives, creative work, and entry into literature of such female writers as Emily Brontë, "Shakespeare's Sister," George Eliot, Carer Bell, and George Sand. Virginia Woolf (1882–1941) (née Adeline Virginia Stephen) was a famous British writer and literary critic. She is one of the most prominent modern writers of the first half of the 20th century. Her works include

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“Night and Day” (1919), “Jacob’s Room” (1922), “Mrs. Dalloway” (1925), “To the Lighthouse” (1927), “Orlando”. Biography (Orlando: A Biography, 1928), The Waves (The Waves, 1931), Flush: A Biography, 1933), The Years (The Years, 1937), and Acts (Mejdu Aktov, 1941) are popular.

The essay-story “Private Room”, which brought the writer great fame, was published in 1929. In the work, she examines the reasons why women cannot freely express their personal thoughts and identity on a social and historical scale. According to the writer, women have talent, but lack conditions and opportunities. If they have the opportunity, funds, and freedom, they can fully express themselves. Woolf touches on the works of her predecessors - Jane Austen, the Bronte sisters, and George Eliot, and analyzes the environment of the era in which they lived.

This essay-story is recognized as a famous work, written not only for people who want to find their place in literature, but also in life, and in which the issue of women and creativity is deeply and highly artistically addressed. Only in the 19th century did women begin to write openly, under their own names. The English writer Virginia Woolf, who lived during this period, studied the problems of female writers with great enthusiasm and very impressively covered them. She analyzed the path taken by women writers before her, the monopoly of men in the world of creativity, and the paradoxes about women that have lasted for thousands of years. It is known that the factor that ensured the high flight of “Sinchalak” in the 60s, when it was launched, was the image of Saida. Such a young character had not yet been created in Uzbek literature. The main ideological burden of the work was carried by a modest girl, but with her aspirations, energy, intelligence, entrepreneurship, and business acumen, she left many wrestlers in the dust. According to Ustoz Ozod Sharafiddinov, “In the image of Saida, the writer summarizes the characteristic, typical qualities of modern progressive Uzbek women.” Not only Ozod, who passionately writes articles about each of A. Qahhor’s works, but also academicians I. Sultan, M. Qoshjonov, professors H. Yakubov, H. Abdusamatov, U. Normatov, and dozens of other scientists praised “Sinchalak” at the time. This was natural. However, later the attitude towards the ideological content put forward in the work changed. Some expressed the opinion that it was a completely useless work, and that the writer created images that were contrary to reality. O. Sharafiddinov also made a great contribution to its defense. The scientist writes in his article “One of the Plane Trees” (“UzAS”, September 15, 1995): “I recently re-read “Sinchalak” and was surprised by something - Abdulla Qahhor created a

model of a totalitarian regime in the image of the “Boston” collective farm and its prominent chairman Arslonbek Qalandarov as early as 1959! Most importantly, he showed that this regime was rotten from within, that it was undergoing a deep decline. It was also revealed that this decline was not of an economic nature, but of a socio-psychological nature. In any case, if you read “Sinchalak” with a new eye, you can be sure that it describes the internal decay of the collective farm system.”

There is life in these thoughts of the teacher. Every time you read the works of the truly great word artist A. Qahhor, you can find a new meaning and a new sentence in them.

So, the expected intention of the flight of “The Sinchala” is that the writer did not intend to prove in this work that the role of Uzbek women in social life has increased, and that the socialist system is the reason for this. Through the image of Saida Aliyeva, a fragile and humble girl who, although she is herself, “lifts her legs up so that if the sky falls, she will catch it,” she depicted the establishment of party rule in the country. This blessed intention of the writer is even more clearly visible today.

Virginia Woolf does not criticize the social balance between the sexes, but rather, she only criticizes the negative views of men towards women. In fact, works written about women cannot fail to attract the reader. Including this famous work by W. Woolf. Our esteemed men should know that no writer promotes ignorance and does not preach anything against men.

There is no clear central character in the work. The writer asks why women can freely express their opinions and views in a society where men are considered superior.

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