

THE IMAGE OF WOMEN IN WESTERN LITERATURE

Ismoilova Himoyat Abdukhalilovna
German teacher of Fergana state university

ABSTRACT

The article discusses the image of the female image in Western literature.

Key words: *image, women, literature, Western literature, the time storm and stress.*

Unfortunately, there is no recorded history of women that would allow an objective insight into their lives or their everyday lives. The term 'femininity' is interpreted in two different ways: firstly, it is the everyday situation of women, which was only recorded too sporadically and sporadically, secondly, it is the imaginary and projected representation of the feminine that is present in every genre of art. This second image of femininity, which was mainly shaped by men, is explained here on the basis of some analyzes and two dramas.

“If the man only has to be political where he would like to be sensible, hidden where he openly, wrongly, where he wished to be honest, (Wilhelm Meister's apprenticeship) then she (the woman) should guarantee him the enjoyment of what he denies himself.” With the establishment of the nuclear family in the 18th century, the female gender character is also standardized. This character is a canon of moral rules that should teach women "to feel properly that which belongs to the dignity and the lofty qualities of the opposite sex", otherwise there is a risk of sanctions such as exclusion from civil society. These sanctions are also justified since women have been excluded from the central concept of the Enlightenment, the concept of humanity and citizens:

"The quality required for this is, besides that of the natural (that it is not a child, not a woman), the only one: that he is his own master, and therefore has some kind of property (to which any art, craft or fine art can be counted) that nourishes him. "

Only the man is to be understood as "human", the woman is only his complement and therefore necessarily deficient. Any attempt to establish a different image of women has been suppressed: Both the scholar and the aristocrat are appalling because both, like men, can speak freely.

The reasons for the secondary importance of women came from various spheres of science. "The female gender is naturally open-hearted, naive and simple-minded - stupid". These results came from medical studies that have shown that the female body is much more delicate and therefore more sensitive than that of the man.

According to the logic of the time, these physical characteristics resulted in moral tenderness.

The physical weakness of women should also be the reason for their supposedly innate modesty. In the 18th century one speaks of "the shameful sex" and contrasts women with men in a polar manner. The shame of the female gender character was installed quite deliberately, because in this way the patriarchal social structure was not called into question. Naivety and submission were equated and constituted a reason for marriage. A naive woman could not question things or rebel against the existing order, so the man's claim to power was secured. The naivety, which was seen as an essential characteristic of women, was also characteristic of the young men, the only difference being that their "stupidity" is related to their upbringing, but feminine naivety is hidden in their nature. Because of their natural disposition, women cannot be freed from the state of "stupidity" at all.

Although the natural "stupidity" was ascribed to women, important figures of the Enlightenment were convinced of an egalitarian marriage, e.g. Kant; his definition of marriage has egalitarian approaches when he says:

“The female has an excellent feeling for the beautiful, no matter how far it belongs to them, but for the noble insofar as it is found in the male sex. The man, on the other hand, has a decided feeling for the noble, which belongs to his qualities, but for the beautiful, insofar as it is to be found in women’s rooms. It must follow from this that the purposes of nature are aimed at ennobling the man even more through gender inclination and to beautify the woman even more through the same. ”

In another passage presented above, Kant equates women with children and therefore does not regard them as human beings.

Different definitions of the feminine appear in different places in eighteenth-century literature; however, this only shows that the term "femininity" is not fixed. It even seems that “femininity” is an empty shell into which exactly what is appropriate for the respective author is interpreted, depending on the purpose of his texts.

In the early enlightenment, the virtue of women was still defined through education, the moral weekly papers wrote that virtue was "a quality that is primarily defined by reason and aims at knowledge and cannot do without a minimum of education". In the course of the 18th century, the term “virtue” underwent decisive changes in meaning. At the time of the Early Enlightenment, virtue was still a desirable ideal that applied across all classes and genders. From the middle of the 18th century, the term “virtue” was increasingly used in a gender-specific way and was increasingly associated with female innocence. The concept of “innocence” is

not only associated with virginity, but also with “not knowing”, because “knowing” has been brought closer to sexuality since the fall of man and therefore seemed uncanny. Since the female concept of virtue was tailored to innocence and ignorance, the young, unmarried girls were best suited for literary aestheticization. The main characters in the dramas of the second half of the 18th century, as long as they are women, are mostly unmarried daughters because they still have their sexual innocence.

As early as the first half of the 18th century, moral weeklies assumed that female virtue was directly related to biological innocence. However, virtue is not yet exclusively equated with sexual innocence and the topic of seduction - unlike in the dramas of storm and stress - does not yet play the central role. From the middle of the 18th century, the reduction of the concept of virtue to the untouched began. This development is largely thanks to Richardson, who in his "Pamela" equates virtue exclusively with physical unaffectedness.

In the last third of the 18th century, the gender difference is particularly emphasized. The person responsible for this development is Rousseau with his educational novel "Emile". In this novel, Rousseau takes back the early Enlightenment's egalitarian image of women in favor of a complementary one. Rousseau pioneered the feminine and masculine paradigm. In place of class definitions, which were based on a ruling and a serving class in the family, there are character definitions that are essentially determined by biological and psychological factors.

The 18th century is essentially characterized by two types of women: the learned and the sensitive woman. The scholar is an older model that is anchored in early Enlightenment poetics. This concept is clearly defined, but it is not particularly aesthetic and therefore did not stimulate the imagination. The type of the sensitive woman is also a concept, but its contours are fluid and therefore offer a wide field for ideologization. The learned woman was highly praised in the Early Enlightenment, but she did not become a figurehead in literature. It seems that when women have to brood, they lose their gender attractiveness.

At the time of storm and stress, the authors no longer want to portray “beautiful” and “reasonable” nature; it is now time to show the ugly sides of nature. It is typical for “strikers and pushers” that they show the brutal reality without embellishment. Goethe defended himself in 1772: “ugly” nature belongs to the concept of nature; Wagner justifies himself “hideous, black: but is it true? What can

a Mahler do if his portrait is ugly? As soon as it is the same, he is secured against all allegations. "

As much as the authors want to portray true, ugly nature, they have a hard time portraying women. The influence of Rousseau is obvious. In numerous dramas of the storm and urge, the image of women is split up. Daughters are assigned sensual and mothers caring categories of femininity.

Young women, especially in the bourgeois drama of the 18th century, are objects of a male sensuality that is lived out as a matter of course. The virtue system, however, requires that the bourgeois daughters refuse to fulfill their own desires if they do not want to be cast out. In the literature, the mothers are usually blamed for the case of their daughters.

REFERENCES

1. Bovenschen, Silvia „Die imaginierte Weiblichkeit: Exemplarische Untersuchungen zu kulturgeschichtlichen und literarischen Präsentationsformen des Weiblichen“, 2. Auflage, Frankfurt am Main 1980, S. 68
2. Stanitzek, Georg, „Blödigkeit: Beschreibung des Individuums im 18. Jahrhundert“, Tübingen 1989, S. 233
3. Kant, Beobachtungen über das Gefühl des Schönen und Erhabenen (1764) in Stanitzek, G., S. 234
4. Wosgien, Gerlinde Anna: „literarische Frauenbilder von Lessing bis zum Sturm und Drang: ihre Entwicklung unter dem Einfluß Rousseaus“, Frankfurt am Main, 1999, S.155.