

WOMEN-WRITERS IN ENGLISH LITERATURE

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ABSTRACT: The writer of this research paper has discussed the identity and role of women as they have been exposed in English literature from the 20th century to the present day, the 21st. The article has demonstrated how women's traits changed following the end of World War I. During this period, women were encouraged to step outside of their comfort zones and embrace the stereotypes that the male-dominated society had ingrained in them. Many new female writers who had feminist perspectives in mind have undermined the heroic approach or the powerful male identity. The female writers like Virginia Woolf, Dorothy Richardson, and Katherine Mansfield have received the most attention in this study. Many feminist writers have created a flawless distinction between men and women, which can be seen in English literature from the early to mid-20th century. The study has also demonstrated that this is when feminism first appeared in literary works. Many literary works have addressed the ways in which the male world oppresses women. The state of modern Indian women in the Indian society as portrayed by Indian women writers has also been covered in the article. The publication has generated a number of Indian women feminist writers who achieved success in the 20th and 21st centuries. This research article also mentions current female worldwide icons.

KEYWORDS: Women, Role of Women, English Literature, 20th Century, Women's Literature, Indian women, Female Identity, global female icon etc.

АБСТРАКТНЫЙ: Автор этой исследовательской статьи обсуждала идентичность и роль женщин в том виде, в каком они были представлены в английской литературе с 20-го века по сегодняшний день, в 21-м. В статье показано, как изменились черты характера женщин после окончания Первой мировой войны. В этот период женщин поощряли выходить за пределы своей зоны комфорта и принимать стереотипы, которые укоренились в них в обществе, где доминировали мужчины. Многие новые писательницы, придерживавшиеся феминистских взглядов, подорвали героический подход или сильную мужскую идентичность. Наибольшее внимание в этом исследовании было уделено женщинам-писательницам, таким как Вирджиния Вулф, Дороти Ричардсон и Кэтрин Мэнсфилд. Многие писательницы-феминистки провели четкое различие между мужчинами и женщинами, что можно увидеть в английской литературе начала-середины 20-го века. Исследование также показало, что именно тогда феминизм впервые появился в литературных произведениях. Во многих литературных произведениях рассказывается о том, как мужчины угнетают женщин. В статье также рассматривается положение современных индийских женщин в индийском обществе, описанное индийскими писательницами. Публикация привлекла внимание ряда индийских писательниц-феминисток, которые добились успеха в 20-м и 21-м веках. В этой

исследовательской статье также упоминаются современные женщины-феминистки во всем мире.

КЛЮЧЕВЫЕ СЛОВА: Женщины, Роль женщин, английская литература, 20 век, Женская литература, индийские женщины, женская идентичность, глобальная женская икона и т.д.

Annotatsiya: Ushbu tadqiqot maqolasining yozuvchisi 20-asrdan to hozirgi kungacha, 21-asrdan boshlab ingliz adabiyotida fosh etilgan ayollarning o'ziga xosligi va rolini muhokama qildi. maqola birinchi Jahon urushi tugaganidan keyin ayollarning xususiyatlari qanday o'zgarganligini namoyish etdi. va erkaklar hukmronlik qiladigan jamiyat ularga singib ketgan stereotiplarni qabul qiladi. Feministik nuqtai nazarga ega bo'lgan ko'plab yangi ayol yozuvchilar qahramonlik yondashuviga yoki kuchli erkak o'ziga xosligiga putur etkazdilar. Virjiniya Vulf, Doroti Richardson va Ketrin Mensfeld kabi ayol yozuvchilar ushbu tadqiqotda eng ko'p e'tibor olishgan. Ko'pgina feminist yozuvchilar erkaklar va ayollar o'rtasida beg'ubor farqni yaratdilar, buni 20-asrning boshidan o'rtalariga qadar ingliz adabiyotida ko'rish mumkin. Tadqiqot shuni ko'rsatdiki, feminizm adabiy asarlarda birinchi marta paydo bo'lgan. Ko'pgina adabiy asarlarda erkaklar dunyosi ayollarga zulm qilish usullari ko'rib chiqilgan. Maqolada Hind ayol yozuvchilari tasvirlagan Hind jamiyatidagi zamonaviy Hind ayollarining holati ham yoritilgan. Nashr 20-21 asrlarda muvaffaqiyatga erishgan bir qator Hind ayol feminist yozuvchilarni yaratdi. Ushbu tadqiqot maqolasida dunyodagi hozirgi ayol piktogrammalari ham eslatib o'tilgan.

Kalit so'zlar: Ayollar, ayollarning roli, ingliz adabiyoti, 20-asr, ayollar adabiyoti, Hind ayollari, ayol identifikatori, global ayol belgisi va boshqalar.

INTRODUCTION . The final wave of Victorian female novelists started to publish during the suffrage movement and World War I. John Stuart Mill's difficult effort of transforming Victorian moral dilemmas into an artistic philosophy was absorbed by Suffragette writers' writings. After World War II, a new genre of feminist fiction evolved as female novelists were both horrified and inspired by the remarkable similarities between feminist militancy and its masculine counterpart. They were alarmed by the idea of a purely female art form. Perhaps there was a sense of collective guilt among militant women when World War I broke out in 1914; W.S.P.U. members definitely shifted their resources and energies from the vote to the conflict with suspicious haste. But in the face of conflict, they gave up the demands of the personal narrative self. Women writers seemed to want to be excluded from the discourse since it appeared that the fight of the ego governed the universe. The literature of this generation, then, seems at once openly and insistently feminine and curiously impersonal and renunciatory. The distinctly feminine visual style was to become a tool of self-destruction for female writers rather than a way of self-expression. Today's age is exhibiting unmistakable and concerning signals of retreat: retreating into separate rooms and cities, distancing themselves from the tangible world, retreating from the physical sensation of being a woman, and withdrawing from the individual ego.

RESULTS AND DISCUSSION. Early 20th-century books that ridiculed masculine morals and threatened "male" institutions of government, industry, and law also frequently featured anti-male themes. We can comprehend the subdued clash of swords in the 1909 correspondence between Virginia Woolf and Clive Bell (Schulz & Bahník,

2019). Bell became less diplomatic as he attacked the "absurd and bad art" of painting such stark contrasts between the "obtuse," "vulgar," "blind," "florid," "rude," "tactless," "emphatic," "indelicate," "vain," tyrannical, stupid men" and the "subtle, sensitive, delicate, tactful, magnanimous, delicately perceptive, and perspicacious women." Woolf put Bell in his place and depersonalized the argument by stating, "Perhaps, for psychological and philosophical reasons that seem to me very interesting," a man may not be a very great judge of his own 'formation' may appear to him "didactic". In Katherine Mansfield's short works, self-betrayal and self-recognition happen simultaneously. Usually, a woman is humiliated or ruined when she crosses over into such a new and higher sense of womanhood in her fiction. Mansfield lures women to the edge of consciousness, whereupon he chops them off. Her writing is harsh and cautionary at the same time. Bertha discovers that the "fire in her bosom" is truly sexual excitement in "Bliss," when this is the case. Then, her husband's adultery is exposed. Virginia Woolf thought "Bliss" in the English Review was a repulsive piece of writing after reading it in 1918. Woolf recorded in her diary: She settles for a flimsy show of intelligence instead of an insightful look into the psyche of a fascinating person. She is also a really bad writer. That left me with the impression that she was a tough person without much compassion.

The issue was made worse by the fact that the fiction writers' commitment to literature and their life as women were sometimes at odds. They were taken advantage of when they explored free love, and they felt confined when they were married. According to Halířová (2016), they embodied the generation of women who defied the traditional expectations placed on them as housewives. The monotony of her marriage drove Storm Jameson to the brink of insanity at times: "I can't explain my burning hatred of the domestic life as well as my frenzied need to be free." D. H. Lawrence was able to uphold the idea that the secret to stable artistic expression was loving a woman. Women, as opposed to men, were split between the conflicting demands of art and love. Vita Sackville-West and Katherine Mansfield did the best with men. They maintained their standing as "emotional tycoons" in their networks by setting their own terms with the man and showing loyalty to their female friends. Other females, such as Stella Benson, mounted a fierce defense. "A guy has the right to maintain that his primary role is that of a writer, but I also have that right. The requirement that a woman say this will sound ridiculous in a century, just as it does now if we learn that William Blake's wife wished he would actually start breeding pigs to support her, but he firmly preferred to write poetry." Ultimately, it was all in vain.

CONCLUSION. Novelist, poet, and literary critic Cixous is renowned for her investigations into the unconscious, bisexuality, and women writers generally. Her 1975 essay *The Laugh of the Medusa*, which encouraged women to value their own intelligence and self-worth, is what made her most famous. According to her beliefs, "the unconscious is the origin of the metaphor," and the unconscious—which is connected to the repressed—is also connected to the feminine. Not only is Cixous a challenging read, even in French, but she is also well known for her use of puns and wordplay to delve into themes of language and gender.

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