

Typology of Female Characters and Feminine Culture in Kate Chopin's and Saida Zunnunova's "New Woman" Novels

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Abstract— Catherine O'Flaherty, the American writer, who is most known as Kate (1850–1904), was born in St. Louis on February 8, 1850. The book that brought Kate fame and fortune was the novel entitled "The Awakening" which was written and completed in 1899. For her works, Kate Chopin observed women and their roles in the contemporary society and became friends with many women.

Saida Zunnunova (1926-1977), the prominent poetess and writer devoted her life to express female bliss, female liberty and equality in her works as well as to develop a productive literary career. Born in 1926, in the city of Andijan of Uzbekistan, Saida proved herself to be a diligent, energetic, determined, individual and affectionate woman since her childhood. The writer was able to raise women's problems as the essential part of social life in most of her stories such as "Gulxan" ("Bonfire"), "Olov" ("Fire"), "Odamlar Orasida" ("Among people"), "Mashaqqatli Bir Kun" ("One Gruelling Day"), "Ko'chalar charog'on" ("Bright Streets"), "Yangi Direktor" ("New Director") and others.

The main focus of the research is on the analysis of female individuality and individualism in Kate Chopin's and Saida Zunnunova's fiction. This paper aims to explore and analyze women characters and their roles in the nineteenth century American life and twentieth century Uzbek social life with the help of Kate Chopin and Saida Zunnunova's works. Besides, it reflects and proves how "New Woman" characters have been developed in literature, society and culture. The methods used in the research are historical, comparative-descriptive, cross-cultural, psycho-analytical methods in terms of comparison and description of the women's role in Kate Chopin's and Saida Zunnunova's novels.

Keywords — Female, Feminine, Individual, Mother Women, Self-determination, Self-realization, Approach.

Perusing Kate Chopin and Saida Zunnunova's works, both novels and short stories, one can suppose that

the writers seem to have lived in harmony with the heroines of their works in their writings. K. Chopin and S. Zunnunova had the ability to masterfully describe women's feelings, experiences and psychology in the works they devoted to women.

Women's free actions and individual decisions were restricted in the late nineteenth century America and early twentieth century Turkistan (Uzbekistan). Their lifestyle was to be completely bound to the family and community. Women were often married unwantedly, without the willing to be a mother and a man's property. Both writers aptly presented their novels using thought-provoking and irresistible female writing approaches, which was untypical of other women writers.

As a prominent representative of feminism, Kate Chopin touched several female-related critical and controversial issues. Her individual approach shows that most of her arguments are based on her thorough observation of females' activities in social life.

During the period K. Chopin lived, most women started realizing their individualism and sensed the feeling of unrestricted life they wanted to live. Despite the restrictions, many tried to escape husbands and evade motherly responsibilities. The writer was evident of such events in many areas of America, where she lived and created her works. One of such places was New Orleans and Grand Isle, which K. Chopin makes the main point of events in her novel, "The Awakening".

In the novel, K. Chopin used the parrot as the symbol of Edna, a woman captured in her husband's cage. It is evident from the parrot's words that the heroine wants to be free and does not want to belong to her husband, Leonce, any longer like the parrot. We can consider both Edna and the parrot as Leonce's property. He takes control over them and wants them to serve him. Leonce needs Edna as a wife, who takes the responsibility of caring for him and his children. The parrot is needed because Leonce wants the house to be entertaining. As an individual, Edna has few rights to demand from Leonce. She does not dare to tell him to make her free from the

responsibilities and live an individual life since she is a mother.

The Creoles accepted that women should be devoted to their husbands and children. However, they have set some rules that could let women and men have warm, close talks with each other. The society allowed women to talk to men and walk with them only in a friendly manner. If one sees Edna walking with a man, people do not think that they are lovers. Edna and Mr. Pontellier, a young married couple has two children, Raoul and Etienne. Mr. Pontellier allowed Edna to talk to any person she wished. According to the Creole rules, people should care for each other. That is why, no one, even Mr. Pontellier may not consider Edna's bathing and swimming with another man, Robert, on the Grand Isle beach to be strange and immoral. However, the relations must not turn to love affairs. Within the following paragraphs from Chapter I of the novel, we can see Leonce's permitting his wife to stay with Robert on the beach as the appropriate fixedness of certain kind of humanly relationships. That is, people have to care for each other and listen to each other's stories if it helps them relax. We can consider Edna a woman who needs a close friend's intimate talk that makes her life bright and hopeful. Robert is one of such friends, who never makes Edna tired of listening to his stories and talks with her.

"But Robert admitted quite frankly that he preferred to stay where he was and talk to Mrs. Pontellier"... *"Robert talked a good deal about himself. He was very young, and did not know any better. Each was interested in what the other said. Robert spoke of his intention to go to Mexico in the autumn, where fortune awaited him.* (K. Chopin 19)

Robert did not want to be only a friend to Edna, but also a lover, who could spend his time talking and walking with the "handsome" woman as Edna, depicted in such a way by the author in the novel. Consequently, he liked asking questions about her private life, her background and her interests:

"Robert was interested, and wanted to know what manner of girls the sisters were, what the father was like, and how long the mother had been dead". (K. Chopin 20)

The young fellow loved not only Edna, but also her children. Robert could attract both Edna and her children with his manner of speech and talent of entertaining. Unlike other men, Robert was able to build a very close and considerate relationship with Edna:

"When Mrs. Pontellier left him to enter to her room, the young man descended the steps and strolled over toward the croquet players, where, during the half-hour before dinner, he amused himself with the little Pontellier children, who were very fond of him". (K. Chopin 21)

In the novel, Edna appears to be an inconsiderate woman, who has insufficient affection for her husband

and children. She does not like Leonce as a man because he often mentions her motherly and womanly responsibilities. One can consider Leonce's demands appropriate as the Creole social rules required women to be affectionate and considerate to men. However, Edna likes to be free of her charges and duties. She often tries to ignore both husband and children since she does not want to depend on anyone. She prefers a considerably freer and more individual life to a communal life.

Within the following paragraphs from Chapter III of the novel, we may realize that Edna wants to be devoid of her motherly duties too. She is neglecting children. At the same time, she is protesting against Leonce's requirements and intentions:

"Mr. Pontellier returned to his wife with the information that Raoul had a high fever and need looking after. He assured her child was consuming at that moment in the next room. He reproached his wife with her inattention, her habitual neglect of children. If it was not a mother's place to look after children, whose on earth was it? He could not be in two places at once. (K. Chopin 21)

Edna was very tired of the family matters and started crying in bed. In the following statements from the novel, it is observable that anguish penetrated into Edna's soul, which made her cry without knowing why. Edna could have felt unhappy and uncomfortable in the family, where she lived. She wants another kind of life that is different from which the Creoles find right.

"An indescribable oppression, which seemed to generate in some unfamiliar part of her consciousness, filled her whole being with a vague anguish. It was like a mist passing across her soul's summer day. It was strange and unfamiliar; it was a mood" (K. Chopin 22)

The Creole society considered women as affectionate beings for children. Mrs. Ratignolle is a positive example of such mother-women. However, Edna never wanted to be a mother-woman because she did not find it right to live all her life in relation to children. K. Chopin provided the vivid description of real mother-women, whom the society needed in the century she lived. Unlike other mother-women in the society, Edna failed to accomplish her motherly duties and never had a desire to live perpetually in a motherly state:

"In short, Mrs. Pontellier was not a mother-woman. The mother-women seemed to prevail that summer at Grand Isle. It was easy to know them. They were women who idolized their children, worshipped their husbands, and esteemed it a holy privilege to efface themselves as individuals and grow wings as ministering angels". (K. Chopin 24)

Motherly status meant many things. Caring for children was one of the most vital ones. Thus, granted that in the nineteenth century a patriarchal society dominated,

K. Chopin implies that mother-women as the most kind individuals were much more responsible for their children by using metonymic “wings” in reference to children.

Kathleen M. Streater in her article “*Adele Ratignolle: Kate Chopin’s Feminist at Home in “The Awakening”*” states the following views about the mother-woman, Adele Ratignolle:

“Adele is a great performer, overdoing her mother role while at the same time allowing glimpses of her true self to emerge from that role, and that self is confident, powerful, and sexual. For example, a pregnant Adele is with Edna and Robert (the acknowledged boy-toy for the island’s matrons), and Adele suddenly feels faint. After Robert and Edna quickly attend to her, Edna wonders if there were not a little imagination responsible for its origin, for the rose tint had never faded from her friend’s face; the selfless expectant mother role has provided Adele with a little selfish attention. Later on the beach, Adele, in motherly fashion, feels protective of Edna’s vulnerability to Robert and wants to warn him to stay away from Edna, so she pretends to be overcome with weakness and in need of an escort home.”

One more character, who is the right description of an affectionate woman in the novel is Mrs. Merriman. Mrs. Merriman is also a woman who likes socializing with both men and women round the city. She often attends horse races together with Edna and Arobin, a man in the habit of enjoying entertaining women in New Orleans, where the main heroes of the novel live. However, she is a clever and considerate woman, who can prudently decide on her actions. Mrs. Merriman attends parties in neighboring houses too. However, the news of the illness of her child made the card party postponed. People were to attend this party, but they intelligently decided on the postponement. We may realize that the Creoles based their life on family. Family ties are so fixed that parents could sacrifice themselves for the sake of children.

No matter how Edna tries to learn sewing and help Adele cut out patterns, she does not think of her children’s winter wear like her. She sees no use of learning sewing because children are well provided with the garments they need in all seasons. The Pontelliers have servants who are in charge of doing not only housework but also caring for the children. Edna pretends to help Madame Ratignolle with her sewing when she asks her to do so. She does not want to discomfort Adele, so she agrees to do what Adele instructs her:

“Mrs. Pontellier’s mind was quite at rest concerning the present material needs of her children, and she could not see the use of anticipating and making winter garments the subject of her summer meditations. But she did not

want to appear unamiable and uninterested.” (K. Chopin 25)

In this extract, it becomes obvious that limitation on Kate Chopin’s daring and autonomous protagonist – Edna’s personal choices is prevailing. To defy this limit, Edna would seem impolite and unkind in the talk with the Creole mother-woman, Adele. However, her inner feelings and thoughts make it clear that things about domestic life and Creole conventions are of no great importance to her. From this point of view, we see a big contrast between a mother-woman Adele and individual woman, Edna.

Edna is a woman who considers her individuality to be superior to all the activities of the community, where she lives. She is not satisfied with the life she is living among the Creoles. She feels as if she could never belong to this society. Edna prefers a freer life devoid of any big social gatherings and talks to a life based on friendly communal relations:

“Mrs. Pontellier, though she had married a Creole, was not thoroughly at home in the society of Creoles; never before had she been thrown so intimately among them. There were only Creoles that summer at Lebrun’s. They all knew each other, and felt like one large family, among whom existed the most amicable relations”. (K. Chopin 25)

It is easy to recognize in the novel that Edna expresses no will to the social gatherings and talks which Mr. Pontellier and other families organize any more. That is why, she feels unrelated to that community at the party organized at Lebrun’s. When it is Edna’s turn to read the book, she evades the responsibility of reading the book aloud. She prefers more reading the book on her own to sharing her opinion on the story she reads with others. In this scene of the novel, it is clear that Edna wants to be individual in every aspect of her life. Even reading the book by herself gives her the feeling of freedom and independence of the community. She is living inside this community; however, she does not consider it to be the community basing life on the beliefs of freer, more independent life. Everything people do should be for the sake of family and community. In Edna’s view, the society seemed to have neglected to consider a person as an individual having the right to choose the lifestyle he/she likes. Edna is the adherent of an individual life, where individual thoughts and ideas are dominating not depending on the choice of everyone’s opinion.

Reading the novel, one may reflect Edna’s inappropriate actions, which are not typical of the rules of the society she is living in. She tries to be isolated from the groups, who swim together and have hot talks with each other on the Grand Isle. Edna is regarded more as an outsider, who cannot feel any relation to that society. She

fails even to learn swimming from other people. In general, her self-centered behavior hinders her from socializing with the other people on the island. That is, she cannot accept the behavior, lifestyle and even way of swimming, which are important in reflecting the Creoles' attitudes to each other.

In the novel Edna's inclination for limitless desire, passion, freedom and her wish to become powerful, strong and determined are portrayed with the image of water. Every time she swims in the sea, she stays more adamant and physically and sensually stronger. In this respect, it is worth mentioning Domhnall Mitchell and Louise Rennemo's views on the role of water in Edna's realizing herself.

"In *The Awakening*, water is a symbol of alternative space that seems to be inviting and offers greater independence and freedom to Edna, right from the beginning of the novel when she first learns how to swim, up until the very last swim of her life. Chopin introduces the idea of the sea as a comforting and tempting pathway to escapism at the start of the novel, when Edna changes her mind and decides to take a swim with Robert":

The voice of the sea is seductive; never ceasing, whispering, clamoring, murmuring, inviting the soul to wander for a spell in abysses of solitude; to lose itself in mazes of inward contemplation..... The voice of the sea speaks to the soul. The touch of the sea is sensuous, enfolding the body in its soft, close embrace. (K. Chopin 14)

The depiction of women's individual features in every aspect of social female life is comprehensively illustrated in the Uzbek story writer, Saida Zunnunova's thought-proving and deep novel "Bonfire" ("Gulxan") too. "Bonfire" ("Gulxan") covers many problems concerning female role, female autonomy and female individuality.

Saida Zunnunova having her own individual way of describing Muslim women's life and the problems they ran into, endeavored to provide a wide access and freedom to raising women's awareness of sufficient education, intellectual and other necessary life and art-related abilities, self-determination, self-confidence, self-defense, purposefulness and pro-activeness in every aspect of life and others.

The writer's enormous and compelling novel "Bonfire" ("Gulxan", later renamed "Och yuzingni" – "Open your face") also illustrates the hardest times in the lives of Muslim (Uzbek) women and the social ills they suffered from. In other words, a period in which Uzbek women's socio-economic, political and psychological roles were underestimated, is reflected in the novel. However, Saida Zunnunova does not condemn only the period – the twentieth of the 20th century for women's

unhappy and miserable state on the grounds that most women submitted to their husbands or males, or they might have been weak in dealing with matters concerning their own life and fate.

In the novel, the protagonist Adolat turns from a docile and obedient girl into a determined, self-confident, courageous and proactive woman. As an ordinary Uzbek woman abiding by the social and family conventions and rules, she feels weak and unprotected. Her parents obtruded old national and cultural beliefs about the destiny of a woman and her traditional role upon her so much that it is too difficult and disrespectful for her to deny these beliefs and customs at a time when old-fashioned mullahs were regarded as rescuers of Muslim (Uzbek) people. That was, most people depended on mullahs in tackling problems regarding relationship, friendship, marriage and law. Men were the followers and adherents of these religious groups of people while women were the followers of men.

Taking into account such a socio-politically important matter of equality concerning women's life, Saida Zunnunova intrepidly reveals all the troubles, worries, sorrows and ambitions of Uzbek women in the novel. Her all female characters turn to be ambitious, anxious and valiant women who could struggle against ills preventing them from living a happy and peaceful life in the end.

Despite the fact that S. Zunnunova belonged to the Oriental culture, she could bravely disapprove of the existing old beliefs and remains of old customs in the work. For example, she contradicts the matter of Muslim male-female relationship or friendship with the Russian one which derives from Russian beliefs of interdependence and independence in relationships.

- *Qimirlamang, yarangiz og'riydi. Aytmoqchi, otingiz nima?*
- *Adolat, - dedi u holsizlik bilan boshini yostiqaqa qo'yar ekan. – Ayamlar qidirib yurishgandir*
- *Usmonjon kelsin, xabar beramiz.*
- *Yo'q, yo'q. Erkak kishi borsa Yo'q, dadam meni o'ldiradi.....*
(S. Zunnunova 5)
- *Don't stir! Your wound will hurt you. By the way, what is your name? -Adolat, - she said, and she slowly placed her head on the pillow. My mom might be searching for me.... – First, let Usmonjon come. – No, no. If a man goes to my place, father will slay me..... (Our translation)*

The main protagonist, Adolat attacked by rascals in the street, suddenly happens to be in the Russian neighbors' – the Petrovich's house with the help of Usmonjon and

Sergey Petrovich. Like other conventionally-restricted and obedient Muslim women, Adolat was wearing “paranji” (**paranji** is a long cloth worn on the Muslim women’s head to hide their face from unknown people, especially, from unknown men in the period of soviet government, 20th of the 20th centuries) when she was found unconscious. The Russian man, Sergey Petrovich and his local well-educated friend Usmonjon try to see Adolat’s face so as to know if she feels well. No matter how ashamed she is to open her face, the men persuade her to do so. They explain to her that she does not need to feel uncomfortable since they can be regarded as the father and brother to her.

- *E, qizim, yuzingni allaqachon ko'rib olganmiz. Uyalayotgan bo'lsang, uyalmay qo'ya qol. Men dadang tengi odamman. Mana, Usmonjon bo'lsa, akangday gap.*

- *Sergey Petrovich, choy quyib qo'ydim, - dedi Usmonjon. Lekin, Sergey Petrovich ketmadi. Hazil-kulgi bilan Adolatnini yuzini ochib, jilmaydi.*

- *Ana, bo'ldi, nimadan uyalasan, - dedi erkalab, - qalay yarang og'rimayaptimi?* (S. Zunnunova 6)

- *Oh, my daughter, we have already seen your face. If you are shy, you don't need to feel uncomfortable. I am at the same age as your father's. Usmonjon can be considered your brother. Smiling, Sergey Petrovich opened Adolat's face (took off Adolat's "paranji")* (Our translation)

Saida Zunnunova cleverly endeavors to explain to readers that the people living in the twentieth of the 20th century did not understand well that human values and relationships were superior to any old beliefs and religious conventions. That is, her humanistic points encourage us to revere people and support them in any condition.

- *Mana uch kechadan beri, To'tibuvi ham, Tojiboy akada ham uyqu yo'q. U, xudoning sodiq qullaridan bo'lgani uchun ham qizining yo'qolishidan ko'ra, odamlar o'rtasida isnodga qolishdan qo'rqardi.* (S. Zunnunova 8)
- *For three days, Tutibuvi and Tojiboy aka haven't slept a wink. Since Tojiboy is a loyal slave to God, he is worried more about losing his reputation in the public because of his daughter's disappearing than about her safety.* (Our translation)

Instead of worrying about their daughter’s health, Adolat’s parents are afraid of being ashamed of the public because of Adolat’s suddenly disappearing. If something bad happened to their daughter, it would tarnish their

reputation and they would be even ready to deny her existence.

The writer emphasizes the strict regime of fathers and males over women’s rights and freedom at that time. Fathers even prevented their daughters from reading or learning something useful that could train them as educated, wise and talented people. If women were clever and gifted enough to do whatever they found useful, necessary or right, males could not stand such disobedient or female-dominating behavior. They always objected to women’s doing something on their own without men’s involvement. In other words, men took it for granted that women would be determined and even obscene enough to gainsay men, and they were likely to be debauched. These can be observed in the following excerpts from the novel:

- *“Adolatni allaqaysi otinga berishib o'qitishdi. Lekin, Adolat bayt-g'azal o'qishga shunchalik berilib ketdi-ki, Tojiboy shubhaga tushib qoldi. Bu ishqiy bayt-g'azallar qizning ko'nglini buzishi mumkinligini o'ylab, Adolatga kitob o'qishni taqiqlab qo'ydi. Uning qo'lida kitob ko'rsa, Tojiboy baqirib berardi.*

(S. Zunnunova 8)

- *“Adolat has been taught by a female teacher. But, Adolat was so immersed in reading gazelles that Tojiboy doubted his daughter's education. It seemed to him that the books she read might have been spoiling her, so he prohibited her reading and studying. Whenever he saw her reading books, he roared at Adolat.* (Our translation)

Saida Zunnunova portrays Adolat as an intrepid and highly motivated woman who can withdraw from anything hindering her ways to freedom, equality, sufficient education and care, professional development. Of course, a girl raised in the Oriental mode is unable to give up family and culture-related matters easily without anyone’s assistance. Adolat is motivated to leadership in fighting for female equality, freedom and proper status by a literate and hardworking person, Usmonjon. His statement which says “*Even insects fight for a better life*” overly motivates Adolat to struggle against the male-dominating society and its conventional beliefs about constrained female life and destiny. That is, she feels so determined that she is ready to sacrifice her life for the sake of all women’s equality and happiness. It should be mentioned that “insects” in the abovementioned sentence symbolize hardworking, laborious, self-defensive and active beings. By referring to this, Saida Zunnunova seems to call her main protagonist Adolat to fight against ills, difficulties and even harms to achieve self-realization and self-fulfillment despite any situation.

Unlike other Muslim women, Adolat realizes her role in society and tries to improve her social state. To do

so, she is encouraged by Usmonjon and her close friend, Zumrad. Zumrad is also deemed an ambitious girl who knows her own value and role in life. Thus, she is intelligent enough to advise Adolat not to marry an eighty year old man and not to succumb to destiny like other submissive women. Adolat follows her advice and runs away with Usmonjon. However, despite being an astute and talented girl, Zumrad is murdered by her parents for refusing the engagement offered by a rich old man. Many women in this period sacrificed their lives and had to follow men and their committed rulers, mullahs. Seeing such violence and manslaughter, Adolat becomes indignant at the way people behave, and takes a leading role in fighting for female freedom and independence. In doing so, Usmonjon supports Adolat and encourages her to follow a number of educated women endeavoring to rescue women from a forced marriage, betrayal and abuse.

Usmonjon even provides Adolat with accommodation, food and independent female life although an unknown male's dwelling with a female in one house is strictly prohibited according to the Oriental beliefs. More significantly, Usmonjon brings her up in a sufficiently educated manner and arouses enthusiasm and desire on her. These intense feelings lead Adolat to dare to pursue new educational and humanistic ideas of a woman's real role in life and her professional development.

Even when Adolat hears any rumour about her leaving parents and ruining their reputation, she goes ahead and strives for the destined goal. In the Oriental cultures, parents consider children's behavior wrong or immoral if it may cause them discomfort, discontent or shame. Adolat disregards even such culturally vital beliefs for she wants to see women free and happy.

Adolxon qochib ketdi,

Chachvonin ochib ketdi.

Isnodga chidolmay

Dadasi ko'chib ketdi (A little girl singing in the streets) (S. Zunnunova 30)

- *Adolxon took off her shawl and ran away*
- *Her dad couldn't stand her shame and went away (Our translation)*

Adolat is valued as a patient and determined woman who stands even any blemished reputation and redeems it. That is, she is not afraid to walk past houses and urge women to give up wearing paranji even though this can be a hazardous and risky action. Paranj is described by the writer as the barrier to Muslim women's freedom and prosperity. However, as the Oriental beliefs were deeply rooted in the Muslims' minds, women's opening face would break the human limits and as a

result, they would behave freely and extravagantly without realizing long-lasting family-nation values.

Unlike Adolat and Zumrad, Shirmonxon and other Muslim mother-women in the novel are described as weak and socially inactive individuals submissive to men and family traditions. Whenever family or traditional beliefs are contrasted by individual and educated women, such mother-women would support the mullahs and husbands. In their opinion, the society should be ruled only by males, which was an ill-founded eastern stereotype. In the novel, mother-women valued family and family-related conventions. If girls spoke to men curtly and freely, mother-women considered them to be obscene and immoral. Women's each complaint or shout gave people unpleasant impressions about their social graces and chastity.

Despite being attacked and stoned several times in the streets, Adolat keeps realizing her dream about female freedom and female rights. With an eye to encouraging other Muslim women to take off paranji and live a free and prosperous life, she keeps expanding the group of female equality-motivated women.

Adolat joins literate and goal-oriented careful and astute local women such as Muttixon, Zebixon, Sanabaxon, Roxila and others. They set a place to gather a number of Muslim women to conduct educational and political talks about women and their problems. Different types of women visit this place and have a round-table discussion. Many talks concerned access to female education, freedom and equality. Most of the women were partial to such talks and some disliked. Among the local women, Tursun xola (Aunt Tursun) disfavored women's talks about learning and reading. The writer shows that it is hard for literate people to fight against the oldest principles of old-fashioned people and explain to them the right and convenient ways of living and working. However, she points that it is too important to fight and make strenuous efforts to achieve a goal despite any hardships, pains or abuses.

- *Ha to'g'ri, - dedi Zebixon, biroz taraddud bilan. - Xat tanimagandan ko'ra, o'qib savod chiqargan yaxshimasmi?*

- *Yaxshi bo'lmay qurib ketsin! O'zi ulug' kitoblarda, oxir zamona bo'lganda xotinlarda sharm-hayo qolmaydi, erkagu xotin baravar bo'lib ketadi, deb yozilgan.* (S. Zunnunova 38)

- *Yes, You are right, - Zebixon spoke hesitantly. - Would I rather study than be illiterate? - It is no good studying! Actually, the holiest books truly say when the world is going to end, women will be shameless and both men and women will be equal. (Our translation)*

No matter how risky their actions are, Adolat, Zebixon and others hope for the best even when they are in trouble. Saida Zunnunova, supposes that any fear or harm should not bar women from achieving long-awaited goals of Muslim (Uzbek) women, and hopes that they will save each other from the gloom and mishap. This way, she explains that women should not be shocked to see unrest, disorder or even tragedy. On the contrary, she stimulates her characters' feelings and actions.

Adolat and Zebixon take the leading roles in fighting against the tyranny, abuse and forced behavior which hurt the Muslim women all the time. These heroines have already realized their identity and roles; thus, they are described in

Like other Uzbek mother-women, Adolat's mother worries about her plans and actions. Though Adolat perceives her mother's worries and fear, she is willing to make a big and meaningful change in women's life. Thus, she expresses her hatred to the climate and consequences of the patriarchal society by means of sharply expressive phrases mentioned above – “Do you think we, poor women are to blame? For what?they keep silence even when they are treated not even like dogs and killed” and questions. By using simile “treated not even like dogs”, Saida Zunnunova shows and places strong emphasis on traditional men's inattentiveness and inconsiderate attitude toward their wives and daughters.

Saida Zunnunova reckons that women's happiness entails equality of rights and treatment, freedom, respect, education, motivation to further personal and working skills, cooperation, individual manner and peace. Thus, she creates the character of Adolat as a right-motivated, ambitious and doughty heroine.

- *Adolat bir oz taraddudda qoldi.*
- *Xotin-qizlarning erkaklardan nima kamligi bor?*
- *Ular ham odam-ku, axir. O'qisa, ishlasa, o'zining haqini taniydigan bo'ladi. Erkaklar ham odam, xotinlar ham odam, erkaklar ham ishlasin, xotinlar ham ishlasin, bolani ham ikkisi teng boqsin. (S. Zunnunova 47)*
- *Adolat prepared for the talk and said “Why should women be weak and unequal? They are individuals too. Both men and women are first of all individuals. Let both men and women work and care for children equally. (Our translation)*

Adolat makes the abovementioned speech to persuade the Muslim women gathered at the party to help them realize their identity, rights and roles in life and in society. A few women ponder over what Adolat says and finally decide to discuss their troubles and sympathize with others.

Adolat and her staunchest friends discover a way of identifying women's problems, weaknesses and feelings. They often organize backroom dance, song and discussion parties in various villages in order not to be noticed by cruel and dishonest mullahs and their adherents.

Being well aware of the song that could inspire women to withdraw from paranji and participate in social meetings, Adolat believes that a vivifying and emotional song can arouse the spirit of open talk and desire for a fair future life on women. This way, she recites the song of a renowned autonomous Uzbek poet and writer, Hamza Hakimzada Niyazi each time to galvanize women into action.

*It is time to open your face (take off paranji, shawl), so present yourself,
Break the handcuffs and throw them away,
Go to school, receive education and develop your thinking there,
With science and knowledge, defeat the ills
The mullahs forbade you to learn, dear poors,
Come on! Today, overcome all of these with education*

Muttixon, Roxilaxon and others are also confident and determined to inspire women to keep fighting for freedom and fathom their values. The writer elucidates that a woman's role should not be measured only by her domestic and wifely responsibilities, but, on top of that, her individual needs and prospects should also be considered.

CONCLUSION

Having analyzed Kate Chopin's “*The Awakening*” and Saida Zunnunova's “*Bonfire*” (“*Gulxan*”) within the presented textual paragraphs though they were the representatives of different cultures, American and Oriental societies, we distinguish a number of similarities and differences in the writers' approaches to the depiction of individual women and mother-women. However, based on our research, we can ensure that both Kate Chopin and Saida Zunnunova intended to create an individual female character or “New Woman” characters devoid of any male-dominated social rules and ill-founded cultural habits and false religious views.

Among any other American and Uzbek women, the main characters of the writers' novels, Edna and Adolat were the first determined, intrepid and astute women to go on a hard and successful female strike and rouse other women's interests in the female fight for female freedom, socio-economic female equality, female education and female personal, professional development. This shows both writers' similar ability to individually express contrasting views and freely depict women's

contextual and personal-social, economic, psychological states.

Edna and Madame Reisz build their individual female life on the basis of their own principles of superior individual interests and preferences whereas Adolat, Zumrad, Muttixan and others follow each other's views about female freedom actions and prosperous independent female life. This gives us the impression of the importance of female collaboration and mutual female interdependence in realizing female individuality. Our research findings bring us to the conclusion that women can attain appreciated choice, equality and individual mode and style if they can realize their own feminine identity, culture and power and apply them in different aspects of life purposefully and appropriately.

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