



## THE IMAGE OF A FREE WOMAN IN WORLD LITERATURE

*(For example, in the works of Theodore Dreiser).*

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### ANNOTATION

*The image of the image of free women is one of the most important problems in world literature. This article discusses the problems of women in the works of T. Dreiser.*

**KEYWORDS:** *freedom, image of women, research, characters, idea.*

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## ОБРАЗ СВОБОДНОЙ ЖЕНЩИНЫ В МИРОВОЙ ЛИТЕРАТУРЕ

*( На примере в произведениях Тёдора Драйзера)*

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### Аннотация:

*Изображение образа свободной женщины является одна из важнейшей проблемой в мировой литературе. В данной статье рассматриваются проблемы женщин произведениях Т.Драйзера.*

**Ключевые слова:** *свобода, образ женщин, исследование, персонажи, идея.*



## DISCUSSION

The theme of women has always been and remains one of the most important topics in both Uzbek and world literature, including folklore. The image of the image of women requires a mastery of high skill. [8]

The idea of female and male equality, which was widespread among the American public in the second half of the 19th century, found expression in the feminist movement. His ideology tried to “restore value to the hallmarks of women who often seem to be underestimated” [5], considered “differences between men and women not only in terms of biology, but also from a psychological, cultural and historical point of view” [5].

Being one of the dominant themes of American literature of the end XIX – early XX centuries, “Women's theme” is rightly considered by researchers as “the key to understanding the woman's place in society, her role in social progress, clarifying the typicality and specificity of the issue of her rights and freedoms” [3].

During this period, the image of the “new woman” appeared more and more often on the pages of periodicals and works of art, about which L. Wittmann wrote: “... this is a woman with an unlimited personality who seeks to reject all the prohibitions imposed on her by society and is constantly looking for new opportunities” [9].

In the last decades of the XIX century. points out and the American historian S. Evans, emphasizing that “during this period two new social types of women arose: the “new woman” of the middle class and the “female worker”, ... whose individuality marked a shift from the Victorian culture of the common hearth towards independence, entertainment and consumption. The most striking evidence of the changes among women was the emergence of an educated, often unmarried, independent “new woman”” [6, c.153–154].

A significant number of works written in the United States in the 1870–1910s indicate that American prose writers felt the need to show the process of becoming a “new woman,” her evolution life attitudes. They depict the life paths of the heroines, focusing attention on changing the role functions of women in American society at the end of the 19th – beginning of the 20th centuries, since it was during this period that changes in various areas of society were most pronounced: on the cultural (changing norms and values associated with the image of a woman and her behavior), institutional (in the field of family, work, education), interpersonal (in the field of relations between men and women) levels.

Most of the research works on the “female theme” or the theme of feminism in Dreiser's work are devoted to the novels “Sister Kerry” and “Jenny Gerhardt”, while female images in other works are almost not studied by either Uzbek or foreign

researchers. E.V. Ershova notes that Kerry's interest in such things as clothing, restaurants, entertainment and everything related to luxury “personifies the consumer society, and a large metropolis seems to be a desirable place for the consumer” [1].

E. A. Morozkina has a similar opinion when comparing the images of Kerry and Jenny: the researcher claims that “in Kerry there are prevailing instinctive selfish aspirations, and in Jenny instinctive kindness, sympathy, compassion” [4].

This perception of the images is true, but scientists miss an important aspect: both heroines can be attributed to the type of “new woman”. In the end, Jenny and Kerry become independent and, to some extent, self-sufficient persons, none of them is obliged to look for a husband in order to have a livelihood, is not obliged to be a mother (although each has its own point of view). Their lifestyle is more likely to be condemned, because it is unusual for the society described by the author, however, creating their images, Dreiser very accurately reflected the gender trends prevailing in American society. His first novels were considered obscene, they were actively criticized, however, the subject of the writer's study was not only freedom for women, but also emancipation from outdated Victorian views on life in a broad sense. Writers such as Theodore Dreiser and Edith Wharton “skillfully ridiculed the obsession with the higher class with decency, revealing the long-awaited frivolity and reflexivity in relation to social mores” [7].

In the novel by T. Dreiser, “Genius” (e “Genius”, 1915), the issue of freedom of choice is connected with a female theme, the theme of feminism: do women have rights, what are they capable of and what does society expect from them? You can answer these questions by analyzing the figurative system of the novel, namely by referring to the type of hero artist, in this case a woman artist.

Several heroines can be attributed to this type: sitter Ruby Kenny, journalist Norma Whitmore, sculptors Miriam Finch, opera singer Christina Channing. Each of them faces the problem of freedom of choice, and each needs to decide what is more important: their own ambitions and desires or the socially encouraged role of a wife and mother. It is worth noting that the use of the concept of “artist” in the broad sense of the word. Speaking (artist), the writer means an active person who sees the beauty of the world around him and is able to make other people see this beauty.

Not all of these female characters are equally important for the development of the plot, for example, Ruby is a supporting character, and Norma Whitmore is an episodic character. Nevertheless, they play a significant role in revealing the image of the protagonist - the budding artist Eugene Wittle.

Ruby helps him join the art world of Chicago. Compared to other heroines involved in the art world, she is not free because she has not received an



education, and Eugene quickly loses interest in her. Norma Whitmore, as a fan of Eugene's painting, becomes, in modern language, his advertising agent, making the beginnerartist an active participant in the creative life of New York. Eugene has only friendly relations with her, so she quickly disappears from the narrator's field of vision. Nevertheless, Norma remains one of the examples of the "new woman" both in the consciousness of the protagonist and in the minds of the reader, while Ruby is more likely a 19th-century character, a woman without rights in the world of men.

The most interesting from the point of view of the study are images of Christina Channing and Miriam Finch, they are "women of the new time, ready to fight public opinion and longing for complete freedom, including moral" [1,p.429]. These characters of the city are "invariants of the image of the protagonist" [1, p. 429]., and although the images of the artists are more schematic, their appearance in the novel allows us to get an idea of Dreiser's views on the problem of freedom of choice of a creative person, if such a person is a woman.

In the collection of short stories "Women's Gallery", Dreiser will again turn to the "women's theme" and the related problem of freedom of choice. At a new stage of creativity, the writer captures changes in society that allow us to talk about greater freedom for a woman. In the book of 1929. Dreiser created the images of strong women, some of them, like the heroines of "Genius," were artists; their author endowed with great opportunities and rights, allowing to note the progress in the issue of women's emancipation.

In conclusion, we note that in the composition of the novel "Genius" the images of artists, including women artists, occupy a special place. Representing unconditional interest for researchers in connection with the study of the problematic complex of the novel and compositional features, these images allow us to draw conclusions about the writer's views on art. The artist, as T. Dreiser often noted, should be free to express himself, which was not applicable to a woman born in the century before last. In the images of Miriam Finch and Christina Channing the author embodied not only his idea about the place of a woman artist in contemporary American society, but he also reflected his hopes for future changes that will allow young and talented artists, including women, to find their place in the US art scene.

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