



LITERARY CREATION IN THE GULF ARAB COUNTRIES

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Annotatsiya. Ushbu maqolada arab hikoyanavisligining salmoqli qismini tashkil etgan Ko'rfaz arab mamlakatlarida ayolning oila va jamiyatdagi tutgan o'rni o'z ifodasini topgan. Shuningdek, Ko'rfaz adibalari asarlarida ayolni jamiyatning teng a'zosi, ya'ni sotsium sifatida namoyon etishlari xususida so'z yuritilgan.

Kalit so'zlar: Xalij arab mamlakatlari, adibalar ijodi, sotsium, tenghuquqlik, shaxsiyatlararo munosabatlar, umuminsoniy qadriyatlar, "mazluma sharq ayoli", XX asr, Qatar, Ummon, Birlashgan Arab Amirligi, Quvayt, Bahrayn.

Аннотация. В этой статье рассматривается роль женщин в семье и обществе в арабских странах Персидского залива, которые составляют значительную часть арабской новеллистики. Также в произведениях писателей стран Персидского залива упоминается, что женщины представлены как равноправные члены общества, то есть социума в целом.

Ключевые слова: Арабские страны Халиджа, литературное творчество, общество, равенство, межличностные отношения, общечеловеческие ценности, «угнетенная восточная женщина», XX век, Катар, Оман, Объединенные Арабские Эмираты, Кувейт, Бахрейн.

Abstract. In this article, the role of women in the family and society in the Gulf Arab countries, which constitute a significant part of Arab storytelling, is expressed. Also, in the works of Gulf writers, it is mentioned that women are represented as equal members of society, that is, society.

Key words: Khalij Arab countries, literary creativity, society, equality, interpersonal relations, universal values, "oppressed oriental woman", 20th century, Qatar, Oman, United Arab Emirates, Kuwait, Bahrain.

The problem of women's freedom, rights and their place in society has been one of the most important complex issues in the Arab East since the 19th century, that is, from the new era. Although this problem arose in the Arab Gulf countries from the beginning of the XX th century, it became especially relevant in the second half of this century, and women writers flourished and found expression in their works. This situation made it necessary to approach them from a socio-cultural point of view when analyzing the work of women, and in turn gave an opportunity to cover the women's problem more widely in literature. Because the works of artists who are representatives of national culture allow to reliably

analyze the changes that took place in the XX th century in the fate of the Arab woman, including the Gulf woman.

It is known that at the end of the IX th and the beginning of the XX th century, reformist and enlightened writers such as Butrus Bostani, Qasim Amin, Hafiz Ibrahim, Maruf Rusafi faced many obstacles in their struggle for the social and spiritual freedom and equal rights of Arab women, because they believed that the development and prosperity of women in society they firmly believed that it was dependent instead of held. Educating women was considered a useful and necessary activity for society and for the education of young people.

Of course, in different countries, the question of the role of a woman in society, the elimination of the customs that prevailed over the centuries and crushed her spiritually without recognizing her as a person, took place in different ways, and this issue arose from socio-historical specificity. For example, in the Arab countries of the Gulf, the Arab countries of the East and the Maghreb, the issue of emancipation of women started much later. In Kuwait and Bahrain, the first half of the XX th century ended, and in other Gulf countries, Qatar, Oman, and the United Arab Emirates, it began in the second half of the XX th century. But this process is happening rapidly and intensively in the Gulf countries. Some Gulf women writers like Fawziya Rasheed, Huda Naimi, Sheikha Nahi, Fatima Yusuf Ali and others took a more drastic approach to this problem in order to present women as equal members of society, that is, as society. And they chose to use the same creativity as a herald to present their problems. These factors led to the development of women's creativity, including women's story-writing, and ensured that the names of many authors appeared in the literary field. For example, the Kuwait Writers Association has more women writers than men.

The need to educate women, ensure their equal rights, create conditions for opening their creative and social potential and use it effectively in society has begun to be understood even in the most conservative Arab society.

But due to the pressure of traditional customs and customs, the fact that her life should always be managed by men, i.e. father, husband, brothers, it is not easy for the Gulf woman to get out of the social life and live in the comfort within four walls.

That is why the topics devoted to this problem are taking a fixed place in the work of writers. These themes permeated all Arabic writings on women's issues throughout the XX th century. However, the work of Gulf writers has its own uniqueness and continues to raise the issue of polygamy, a topic that has almost disappeared from other Arab literature. From the analysis of our recent studies, it is known that they are still considered a "closed" topic, and they boldly highlight the delicate (intimate) relations between a woman and a man, necessary for family life, through their works, and openly express their personal, intimate consciousness and feelings.

In Gulf countries, the situation of living apart from social life is gradually disappearing for women, they are studying at universities, working in journalism,



education, and state institutions. Their participation in the social and political life of the country is increasing. All these are expressed in the works of Gulf writers.

Writers of the Gulf started their creations from the 70s of the 20th century with the theme of "oppressed eastern woman", and on the eve of the 21st century, they began to address her as a member of society, a self-realized society.

Even though they are not at the level of Egyptian writers, they are influenced by writers such as Salva Bakr and Radwa Ashur, they approach broad social and moral issues and move in their own ways.

At the end of the XX th century and the beginning of the XXI st century, a new generation of writers entered the field of literature of the Gulf Arab countries – these are Khuda Naimi, Sheikha Nahi and others.

Writers not only showed their personality as creators in their work, but also proved that they have modern writing technology. They not only learned the experience of the literary heritage of the entire Arab world, but also got acquainted with the world literary experience through creative trips and media. Writers have their own independent worldview and express it through the characters of their works.

In general, in the Arab world, women's creativity became active in the 40s and 50s of the XX th century (with some exceptions), but the activity of the writers of the Gulf in the literary process began to be observed from the 60s.

With the advent of oil, new horizons opened up in social life, and it allowed the Gulf woman to participate more and more deeply in the economic, social, cultural aspects of her life (to a greater or lesser extent in this or that region).

The work of short story writers of the Arab countries of the Gulf is not inferior to the work of women in other Arab regions. For example: Munira Fodil, Fawziya Rashid in Bahrain; Laila Usman, Fatima Yusuf Ali, Surayya Baqsmi in Kuwait; In the United Arab Emirates: Salma Matar Saif, Maryam Juma, Maysun Suqr, Zibiya Khamis; In Qatar: Kulsum Jabir and others.

These names belong to a large generation that has been serving the region in every way. In the literature of the Arab countries of the Gulf, there is a uniformity or a close similarity in the approach to the problem of women. This integrity is determined by the traditional way of life of the peoples who have lived side by side for centuries, similar geographical environment, different aspects of economy, closeness of thinking and customs.

In the literature of the Arab countries of the Gulf, a woman (certainly a positive image) is a person who ensures the well-being of the family, the support of the family, who establishes peace.

In the 80s and 90s of the XX th century, new voices began to manifest themselves in the literature of the Arab countries of the Gulf. Writers such as Fatima Turki, Lula Masnad and Maisa al-Khalify contributed greatly to the development of Khalij literature. Among the main topics raised by the writers are the search for a way to get rid of the traditions and customs that bind women and make them disengage from active life and society, the problem of studying abroad,

the employment of educated girls, and social issues. The most important aspect of the story writers of the younger generation is that they dared to raise important issues that were still kept silent by the older generation and tried to find solutions.

In the stories of the writers of the Arab countries of the Gulf, the simple and familiar plot of forced marriage of a girl and the loss of love has not lost its relevance. It is not just a picture of everyday life, but the author's warning voice, because this vice is still rooted in society. Because it seems more difficult to get used to being free from these norms, which are ingrained in the social thinking that has learned to see the fate of women only in obedience and weakness, than accepting legal documents, giving the right to vote or prohibiting polygamy. Also, the essence is not in the external, domestic, superficial formality, but in the inner spiritual freedom within the framework recognized and approved by the social consciousness. But both the woman and the society should be ready for such spiritual freedom, because giving freedom to unrestrained feelings in an unimproved society is dangerous and leads to tragic results.

Nowadays, when men's views on the status of women in the society of the Gulf Arab countries began to change slowly, when male writers began to give women the "natural freedom" characteristic of humans and to accept her participation in the political-economic and socio-cultural life of society, the woman who achieved this position was the first of all. they consider it correct not to go beyond the boundaries of motherly duty, femininity and modesty, and they do not hesitate to criticize some writers, such as Laila Usman, Fawziya Rashid, for insisting on women's issues.

The social status of women in the Gulf Arab countries is changing and is being reflected in literature. If the writers of the first stage cried out that their heroes were left behind four walls, and their life in the world beyond those walls, then the writers of the next stages moved to universal problems and presented their heroes as full-fledged personalities. A woman approaches her situation in society as interpersonal relations in a community. He expresses his outlook on life, the duty and destiny of man, the inseparability of his rights and duties, freedom and responsibility.

If in the works of the first generation of writers Laila Osman, Fatima Yusuf Ali Khadaya Sultan, Sheikha Nakhi, the heroine speaks about social and professional equality with men, then the female characters in the stories of the last generation of writers Fatima Turki, Lula Masnad, Maisa Khalifiyl and Sita Azbaba express their personality. emotions are also expressed to be free.

The image of the father is a traditional image in the stories of Gulf writers, and this image has its own significance in the whole of Arabic literature.

In the Gulf stories, he is the majestic head of the family, the figure who decides the fate of the whole family, ensures its peace and stability. But sometimes their children are not happy, they don't want to cross the boundaries of old habits and customs, they don't accept the blowing of new winds of life. Then his children (mostly daughters) become victims of his will.



Among the writers of the Gulf, the Qatari writer Sheikh Nahi found the narrative genre as a convenient opportunity to express her opinions, be it on political or social issues. Like the famous enlightener Qasim Amin, he relies on Islamic values to improve the status of women and rejects the inferiority of women in Islamic culture.

Narrator Shaykh Nakhi refuses to portray the woman as a victim of luxury, but raises her above the problem. In his works, he portrays chaste women and shows a large class of Emirati women. His heroines are different from those of novelists Amina Abdullah and Salma Matar Saif. Their heroes are women who lost their way and betrayed their families. According to Nahi, such women are not typical for Emirati society. He encourages the representatives of the last generation to choose the path of purity and encourages the creation of literature aimed at the cultural, social and educational development of the country.

In conclusion, while evaluating the works of writers, they played a major role in enriching the literary school of the Gulf Arab countries in terms of content and form, and approached universal values.

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