



In the Works of Guy De Maupassant and Abdullah Qahhor Tragedy in the Image of a Woman

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Abstract: In this article, the tragic image of a woman is reflected in the works of Guy de Maupassant and Abdulla Qahhor. Each hero's character has its own characteristics and character. The variety of characters is also reflected in their appearance and appearance.

Key words: tragedy, woman, character, type, emotion, girl, companion, wife, mother, mother-in-law, daughter-in-law, widow, grandmother, betrayal, manners.

INTRODUCTION

Human vices are reflected in the characters of some women, which indicates the tragic nature of the image of a woman. That's why some writers interpreted characters of negative type as a whole problem in their work. This can be observed in the works of the French writer Guy de Maupassant and the Uzbek writer Abdulla Qahhor.

In the novel "Life" by Guy de Maupassant, the type of brides is shown in the characters of girls who have recently married or are getting married. The spouse is reflected in the type of wife, and the character of this type appeared only as a wife during the events of the work.

Strong feelings in the character of the girl begin to show that she is weak. Her pure feelings seem more open after having a child. A girl's politeness and morals make a positive impression on a guy.

Each hero's character has its own characteristics and character. The variety of characters is also reflected in their appearance and appearance.

Difficult times in the heroine's life (death of her husband, parents) sometimes make her exhausted. Nevertheless, a woman has to find a solution to complex and serious problems. In finding a solution to such problems, the experience he gained through reading books, the advice and guidance he showed from the lame day will come in handy. After all, she had become the little mistress of the family since she was a child. Her pure feelings seem more open after having a child. She gives a lot of motherly love to her son and because of breaking the norm, she destroys both his life and her own life. The woman's feelings were mixed with affection.

Guy de Maupassant's most "favorite" character type has the aesthetic morality of the ideal man. One of the major and spiritually developed characters in the work of the writer is the character of the wife. The author emphasizes the presence of the aesthetic ethics of an ideal person in this character. Mistresses created in his aesthetic ideal embody the best qualities: strong will, kindness, selflessness, loyalty and childlike innocence. Different aspects of the image of an educated woman are also reflected in her character.

Methods

While describing the female character in the novel "Hayat", first of all, the dynamics of the image are visible in periodic stages. These are:

1. Hero's childhood.
2. The period of womanhood.
3. Maternity period.
4. Solar period. Betrayal.
5. Period of widowhood.
6. Mother-in-law period.
7. Grandmother hood, old age.

Women are usually described as a ring of beauty. But one can also observe the tragedy associated with them. That's why the works of world writers that highlight the tragedy of women's life constitute a separate series. This is expressed in two ways in the works:

the first is the tragedy associated with the woman's behavior and character;

the second is the tragedy caused by the abuse inflicted on a woman by her husband, mother-in-law, sometimes her own child or others.

Guy de Maupassant's story "Alvasti" shows both aspects of this tragedy. In particular, one of the tragic aspects of women's character, the problem of lust for riches, is artistically revealed. For this, the writer skillfully used the stylization of the image of Alvasti in general folklore.

In the story, a farmer named Honore Bontan hires Nanny Rape to look after her ninety-two-year-old mother on her deathbed, and she goes to work because it's harvest season. At the same point, the lack of pity and indifference of some children towards their mother is highlighted. The reason for this is that the mother is worried about her livelihood and does not give enough attention and love to her child. This means that a writer should not forget that a woman is, first of all, a mother in any situation.

Results

In the story, the son says about his mother: "This is what happened to my mother. There is no salt left after working. After all, he was doing the work of five people. Even so, she is more than ninety, now try to find such an old woman!"

The writer describes the Rape nanny as follows: "Rape nanny's profession is ironing, and she also earns a little by sitting next to the dependents in her village and in the surrounding villages and doing laundry. As soon as the head of one of them was wrapped in a shroud, he would go home in a hurry and walk like a quail. Nanny Rape, who was as sloppy as an apple, angry, jealous as death, greedy, bent over like a broken back from ironing other people's clothes, had a shameless desire to see the death throes. He used to say the same thing over and over again, like a hunter whose shot never went wrong.

The hero of the story, Honore Bontan, asks this old woman how much she will pay to sit next to her mother until she dies. And Rape says that he gets forty sous a day from the rich, three francs a night from the others, twenty sous a day and forty sous a night from others, and says to Honore: "So I'll take twenty and forty from you." This answer makes Honore think. Because he hesitates, thinking that his mother, who is mature, does not take much care of herself, can go for another week, but reluctantly agrees to the old woman's condition. He said, "... trade up." We both see from our tole. After all, he clearly said that his life is about to end. If so, your fate is mine. When she hears, "If it lasts until tomorrow or more, my fate is yours," the washing woman is surprised that she has never tried to evaluate death. Therefore, suspecting that Honore is trying to deceive me, he says: "I can't say anything until I see your mother with my own eyes."

Rape goes close to the bed, looks at the patient lying in disbelief, grabs his vein, puts his hand on his chest, looks at his breathing, tries to talk; after thinking for a long time, he finally goes to the door. After that, he has no doubt that the patient will not make it until morning. But Honore is supposed to go for two days, maybe even three days. He says you will give them all six francs. They cost six francs.

The washerwoman returns to the house. He had taken his job. Even when he was sitting on top of dead or dying people, he was always doing his job or that of the family that hired him. It was definitely an additional income.

The pious Rape ena Kyure came and spoke to Mother Bontan. To the washerwoman, every passing minute seemed like time the old woman was stealing, money she was stealing. Hades wanted to strangle this dead animal, a donkey, a stubborn old woman by the throat, to stop the inexplicably weak breath that was forcing him - Rape to waste time and money.

He sat closer to the bed and said, "Haven't you seen it yet?" he asks. Then the washerwoman begins to tell terrible stories to scare the weakened soul of the dying old woman; He assures the old woman that before death, a person's eyes will definitely see him. He says that he comes with a broom in his hand and something like a pot on his head, shouting; then he tells that Joseph Lauzel, Evlal Rate, Sophie Pandan, Serafima Gropel appeared in front of him this year. These words finally excite the old woman. He was moving, his hands were moving, he was trying to turn and look at the dark corner of the house.

Rape takes a sheet from the closet, wraps himself in it, puts a pot on his head, his three twisted legs look like three horns; he takes a big broom in his right hand and a bucket in his left hand and throws the bucket to the ceiling to sweep up the mess. The bucket falls to the ground. After that, Rape goes to the table, lifts the curtain at the foot of the bed, and looks at the old woman lying in bed. At the same time, he screamed as loud as he could from the bottom of the cauldron, which he lowered to the brim, and attacked the old woman, who was barely breathing, like a devil in the tent. In a hurry and lost in memory, Mother Bontan gets up from the bed and tries to run away, and barely gets up. He can even lift his chest, but before he says oh, he falls from his fist and passes away.

Rape ena, without haste, arranges everything in its place: the broom in the corner behind the wardrobe, the bedclothes in the wardrobe, the pot on the stove, the bucket on the shelf, the chair next to the wall; then he closes the wide-open eyes of the deceased with the usual movements: he puts a saucer on the bed, pours holy water into it, puts a bull's horn on the top of the shelf, kneels down, and begins to whisper the prayers dedicated to the dead, forgotten behind his craft.

When Honore came in the evening, he found her still praying, and immediately began to calculate, the old washerwoman would get twenty sous extra anyway, because she spent three days and one night here. So he served five francs. When he came to get the money, he took six francs.

Guy de Maupassant's story "Hand of the Corpse" translated by Ahmad Otaboy tells about an old witch with a mole. The content of the story is aimed at not disturbing the peace of the deceased.

It is said that when a witch's body was sold, a young student bought the corpse's hand and showed it to his friends. He said that every Saturday, the witch rode on her broom, went to the feast of the demons, practiced witchcraft, when the milk of the cows turned blue-blue when she put kenna on the cows, and their tails were twisted like St. Anthony's nadir, that old man was very fond of this hand. Again, the young man said that this hand belonged to a bald head who was executed in 1736 for throwing his legal wife headfirst into a well and hanging the priest who had married them on a gallows rope. After accomplishing this double feat, he commits heinous crimes, kills hundreds of tourists during his short and at the same time adventure-filled life, suffocates twenty priests in a monastery, and turns a women's monastery into a harem.

It seems that the story "Hand of the Corpse" depicts corpses (ghosts), the horror of the cemetery, and the plot of the story "Horror" by Abdulla Qahhor, which has similar images, comes to mind.

In the story "Yosuman" from Abdulla Qahhor's short story "Love", Marguba, who is an obstacle to Muhayya and Anwar's love, is equated with jasmine. He said in front of everyone, "This beautiful girl is turning the head of a guy who doesn't get it!" he shouts, gathers people around him and sometimes attacks Muhayya, sometimes Anwar. Then a fat woman dressed in a loose dress went close to Muhayyo and said, "Die from this day!" People like you have become black, and all the girls who studied have become like bastards!" - he says.

In honor of Marguba Muhayya, a woman says things that cannot come out of a man's mouth. Muhayyo clutched his face with both hands and cried, groaned, and was filled with tears. Then Anwar hugged Muhayya and tried to give his life, saying with all his voice, "Comrade sergeant! A lie! This guy is slandering Muhayyo! Muhayya is my wife!" he shouts. After this, the sergeant gave a hand to Marguba and said: "Well, they are a couple, so what are you doing while you are young?" - he says.

Yosuman refers to a negative character who is a symbol of cunning in folklore and written literature. In the legends, fairy tales and epics of the Uzbek people, they are referred to by the names of a witch, a cunning, cunning, cunning old woman. Yasuman usually takes the lives of innocent people by deception and trickery. It creates discord between a girl and a father, a mother and a son, a lover and a lover. Alisher Navoi also uses the image of an old woman in the epic "Farhod and Shirin" to make the irrepressible Farhod unconscious and bring him to Khisrav.

So, in accordance with this tradition, Abdulla Qahhor, in the story "Yosuman" from the story "Love", likened Marguba, a trickster who wanted to create discord in Muhayya and Anwar's relationship, as a jasmine. In this place, the writer used the name yasuman as an allusive name. Because in the work, Marguba as a sly, sly, scheming, first of all destroys the life of her first husband, Hakimjon (Muhayya's father). When he was in the tenth grade, the young literature teacher Hakimjon with his "attacks" made him sigh at the ceiling at night and write poems when he got up from his bed. Hakimjon marries Marguba with a suitor, but after a year or two, the end of their marriage begins to appear: first of all, Hakimjon cannot persuade Marguba to study or learn any profession; then Marguba does not want to give birth - she kills her fetus twice secretly from Hakimjon. On top of that, the world is in turmoil, and difficulties begin in the country. Marguba finds out that the impact of this difficulty on the family life is due to Hakimjon's inability to listen, and becomes sad. Neither his brother Murad Ali, nor his younger brother Rohatbegim, can eliminate these reasons, which add salt to their marriage every day; on the contrary, the interplay of these makes Marguba unconscious. Hakimjon got pregnant again before returning from the war.

Another Yasuman image of Marguba is revealed when she wants to marry her nephew Anwar to Muattar, the daughter of her last husband Javlon, in order to get the yard, car, cash in the cash register left by her brother Murad Ali, and a world of jewelry left by Anwar's mother.

In his work, Abdulla Qahhor showed the character type of the cunning and cunning Marguba, contrary to the character type of the positive Muhayya, which was formed on the principle of reciprocity. The character of the evil and selfish, scheming Marguba is depicted opposite to the beautiful and good-natured, chaste Muhayya. As a result, two types of female characters were shown in pairs. A strong contrast can be seen in their image. Depicting the female character as a negative type is also characteristic of Guy de Maupassant's work.

The image of maston is also found in Uzbek fairy tales and epics. Abdulla Qahhor also used the name maston. One of his stories is called "Maston". But the hero of the writer is not negative, but positive. Maston wants to enroll a young man named Turgunoy.

So, when choosing the name Maston for the main character, the author directly referred to the character of the hero. Based on the nature and activity of the hero of the work, he chose a funny name for him.

The story expresses the tragedy of young girls being married off to rich old men. In it, in the form of a story within a story about the fate of young women, Abdurazzaq, who was in his fifties, was told in

the Maston language that a young girl who fell into a hat business (at that time, everything was left to the parents), after being unable to do anything else, she deliberately put a lizard in her food.

Maston told Turgunoy about women: "We were born to see the bright world! We are not chickens to hatch whatever eggs they lay. There is as much difference between the love of these two animals as there is between a chicken and a man. Why do we give birth to an old man or a guy we don't like? If we are not born because we love it, it is better that the child is not born! "You are a girl, you hope for happiness!" you say If I hope for happiness because of my girlhood, I will be unhappy. At that time, I fell in love with my life. Have I lost my life? No, Turgunoy, I think that looking for happiness on earth is the beginning of unhappiness. In our country, women are so attached to their husbands, they seek so much happiness from him, that when the husband dies, it is as if the key to his happiness is lost in his pocket. Even if the husband turns away from her before he dies, the wife will not cry any less. In our country, many women live as maidservants and slaves in order not to lose this key and not to shed such tears. As the old woman said yesterday, "the heart of the husband becomes a stone, only tears soften it."

Through this passage, the writer tried to reveal the experiences of the woman's heart. So, in the literary works, the characters and details suitable for each character were skillfully used by the author. The main factors of the female character were formed in the development of the events of the work.

Conclusion

1. Although Guy de Maupassant and Abdulla Qahhor are artists who worked in different creative periods, their style in creating the image of women and opening the typology of the female character is noticeable.
2. The French writer Guy de Maupassant and the Uzbek writer Abdulla Qahhor focused on the female image, but the female images created by them are diverse, and their unique and different aspects have not been specifically studied by comparing them to each other.
3. Tragedy related to women's life, difficult situations related to women's fate, difficulties in women's life in society and family, living and working conditions are revealed in realistic colors in the works of both creators.

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