



## TYOLOGY OF MENTALITY IN THE IMAGE OF A WOMAN

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**Abstract:** . This article describes the uniqueness, closeness and differences in the depiction of the ideal of a woman in the novels and stories of Guy de Maupassant and Abdulla Qahhor, prominent writers of French and Uzbek literature. In particular, both creators often pay attention to the deep analysis of the inner world and psyche of the characters in order to ensure the educated output of their works. They explore their spiritual world.

Proving their methodological closeness in interpreting and depicting the image of a woman makes it possible to define the paradigmatic relations formed under literary influence. The image of a woman in the literature of all nations bases its poetic interpretation in accordance with the national outlook, region, and culture. As a result, it is proved that the image of a woman is one of the traditional images in literature, and the poetics of her description is developing.

**Key words:** plot, compositional construction, psyche, psychologism, typology, paradigmatic relations, portrait, gesture, mimicry, khilvat, pamphlet, detail, grocer, midwife.

### INTRODUCTION

In world literary studies, attention to clarifying the relationship between Eastern and Western literature has always been a priority. Basing the literary and aesthetic experiences achieved in both of them on the example of stylistic closeness in the choice of images and artistic representation of creators is important in terms of enriching the theoretical views related to mutual literary influence. It is worth noting that the novels and stories of prominent writers of French and Uzbek literature - Guy de Maupassant and Abdulla Qahhor - are similar in describing the ideal of a woman. Proving their methodological closeness in interpreting and depicting the image of a woman makes it possible to define the paradigmatic relations formed under literary influence. The image of a woman in the literature of all nations bases its poetic interpretation in accordance with the national outlook, region, and culture. As a result, it is proved that the image of a woman is one of the traditional images in literature, and the poetics of her description is developing.

When the great French writer Guy de Maupassant stepped on the threshold of creativity, in front of him was the literary heritage of three generations - the critical realism of Stendhal, Balzac and Flaubert, V. Hugo, J. Sand and A. de Musset's romanticism and naturalism, led by E. Zolya and the Goncourt brothers. That is why the critics who later studied Maupassant's work said that the traditions of all three schools can be seen in his works [1; 9-12 b], [2; 191-233 b].

In the development of Uzbek literature, in particular, in the growth and development of the realistic story, which is considered a new genre, the service of the great word artist Abdulla Kahhor was great. In the 20s and 30s of the 20th century, when Uzbek literature was undergoing a renewal

process, A. Qahhor contributed to the development of storytelling, which is considered a subgenre of the epic type, just as Abdulla Kodiriy reformed Uzbek novels, Khamza Hakimzoda reformed dramaturgy, and Cholpon shepiyat. Each of his works is a work of art that fascinates the reader with its artistic beauty, amazes with the maturity of its plot and composition, and excites with the perfection of its language and sincerity.

**Research object.** Guy de Maupassant was one of the naturalist writers. In his novel "Azizim" ("Bel Ami"), the moral depravity of an aristocratic person and the misdeeds of a representative of the bourgeoisie are revealed. Naturalism is derived from the Latin word "natura" - "nature", through which changes in social life are considered to depend on the laws of nature. In the depiction of events and events, importance is attached to accurately portraying vital material. Attention is paid to the biological and physiological needs of a person. It is observed that in the novel "Azizim" attention is paid to revealing the character of the main character in this way.

The hero of this novel, which brought great fame to the writer, George Du Rois, who was the son of a Norman peasant - Azizim, learned to steal and cheat from big financial tycoons, political dragons, mastered it and quickly surpassed them, becoming a farang extortionist. Nicknamed "Azizim", this former non-commissioned officer is handsome, strong, with the mustache and hawk nose that women dream of, so he begins his career by hunting rich ladies. First, he hangs his friend Foreste's wife. It uses a woman's journalistic skills. After Foreste dies, he marries the widow Madeleine. All the remaining assets of Foreste will be transferred to his account. Madeleine uses all her skills and writes articles for her new husband. Durois, who soon became a well-known journalist, was appointed the head of the chronicle department of the newspaper. With this, Durois takes the desired first step in society. Then he declares his love for the wife of Mr. Walter, the editor-in-chief of the newspaper. After easily snaring him with tricks, he participates in parties in the most prestigious houses in Paris through him. Now he wants his wife to be from a Cybor family. For this purpose, Durois lures Suzanne, the owner's daughter of Mr. Walter, into a love affair. In the meantime, it becomes known that Madeleine is buying grain with deputy and minister Larosh-Mathe. Durois, capturing the minister and his wife in a secret apartment under the witness of the police commissioner, easily divorces Madeleine, and for unfaithfulness to her husband, Madeleine is also deprived of her inheritance. Thus, Durois marries the beautiful Suzanne, who has a dowry of a million. As his father-in-law, Mr. Walter, pointed out, now all the ways were open to him: he could become a deputy, a minister, even the mayor of France. Therefore, George Durois is recognized as a necessary and honorable person who has adapted to all the rules of the bourgeois system.

Adib used his pamphlet "Erkak Foshiha" as the subject of the novel. But here the word "prostitute" is used in the sense of "traitor" and not in the sense of pervert.

It is said that Maupassant was an extreme womanizer. Taking this into account, Tolstoy remembers that she knew that "the meaning of life is in women and love..." In fact, this mentality is deeply embedded in the content of Maupassant's novel "Life". Also, his works such as "Savatsoch" and "Ms. Erme" began with the words "I am fascinated by the mentally retarded" and covered the topic of madness, mental depression and related diseases.

In the writer's stories from the collection of short stories called "Tel'e court", the corrupt life in the bourgeois society, the physiognomy of men and women given a sensual feeling are created in a humorous way. They are people who live in the dream of having only one goal: pleasure, and are deprived of human feelings such as working, building a family and having children.

All creators often pay attention to the deep analysis of the inner world of the characters in order to ensure an educated output of their works. They try to explore their spiritual world. Often, the writer does not use too many words, but relies more on details, uses a portrait, human actions, gestures and facial expressions.

When talking about Abdulla Qahhor's work and his unique methodology, it should be emphasized that he is a master psychologist. The writer knows all the secrets of his characters. Nothing escapes his attention. A. Qahhor deeply feels the heart and changing appearance of a person and knows how to clearly show it. In the creative style of A. Qahhor, the issue of speech is of great importance.

A. Qahhor's works contain a lot of images of women with negative characteristics. Among them, the image of Munishkhan in the novel "Mirage" is immediately noticeable. She grew up as a selfish daughter of a wealthy family. That's why he despises others and puts himself above everyone else. This disease of selfishness never allowed him to love anyone other than himself. The beautiful Benihoya Munishkhan takes her own life due to her base character. He thinks of capturing more of the male species. He fell into the path of depravity and died tragically. A charming, modern, patriotic girl like Munishkhan, who charms people not only with her external beauty, but also with her intelligence, taste, and inner grace, commits suicide and shoots herself with a pistol. Neither Saidi nor others know what he got himself into. The reason for this was that Munish Khan could not get used to living without love and unhappiness. This was revealed in the letter he wrote before his death: "The world is full of happiness, only I was unhappy."

Norkozi's wife in A. Qahhor's story "The Woman Who Didn't Eat Raisins" or "Khorazkand" bride in "Toyda Aza" story are also among the Venuses in Muniskhan and "Nurli Chukkilar" due to their lightness.

The image of Turgunoy in "Maston" is contrary to the energetic and fearless Maston, who is very empty, simple and fearless. He lacks the courage to fight for his own happiness.

About the role of the artist's responsibility in revealing human psychology, A. Qahhor himself writes: "The time has come to think seriously about psychology, paying attention to the inner world of people, their subtle aspects and beauty. This is the most important aspect of writing skills." A. Qahhor, who strictly followed what he said, tried to reveal his inner world convincingly and completely, while impartially touching the character of a person in almost every work. For example, in his story "Asror Baba", a mother whose son went to war always remembers her son. His strength is limited to crying. It sits restlessly both on the stove and on the table.

Artistic psychologism serves to reveal the psyche of the character, to justify his actions and words psychologically. The writer can describe the psyche of the character directly or indirectly. Narrating the character's thoughts and feelings in the form of an "internal monologue", "stream of consciousness", or from the author's language (the author's speech, which is not his own) is considered a direct form of psychological image [3; 56 b].

As Ibrahim Haqqul said: "Every word, every phrase in Abdullah Qahhar's stories and stories is so strong and stable that it is almost impossible to change them with another word, phrase or sentence." Abdulla Qahhor's attitude to words and the art of using words are known to many people: he is greedy for words. He chooses the word too much and uses it too much. Most of the works inherited from him are of special importance because they were created from words with blood running in their veins, eyes, ears, and consciousness open" [4; 11 b].

In Guy de Maupassant's story "Darbadar", although a poor carpenter named Randel goes out in search of bread in order not to support his sisters, and is chased by a gendarme, the description of how he sees a girl in the distance - someone's servant, and rapes her out of excitement - deserves special attention. pulls The writer notes Randel's state of mind when he is in high spirits, "his eyes lit up like a dog at the sight of a quail." The girl, unaware of this, was carrying two full buckets of milk on her way to the village. Randel leans down and watches the girl. When the girl saw him, she raised her head and laughed and said: "Was it you who was talking about Ashula?" - he asks.

This speech of the girl shows the simplicity and sincerity of her character, politeness and decency. But the young man does not listen to the girl's words, angrily grabs the girl by the shoulders and silently knocks her down the road. The girl starts to scream when the bucket in her hand falls to the ground and her milk spills out, but knowing that it is useless to call someone for help in the desert, and that the guy is not trying to kill her anymore, she does not say anything, she does not resist, she does not get angry, because this guy is very rude. and his strength is pleasing to him. However, when the girl regains consciousness and gets up, she remembers the spilled milk, gets very angry, takes off her shoes and throws them at the boy, if he doesn't pay for the milk, she wants to break his head.

In this place, the writer intended to point to many things through the "spilled milk" detail - the loss of honor, pride, and sustenance. The guy in high spirits can't understand the reason for the girl's anger, but when the mood dissipates a little, he rushes and runs away from what he's doing in a fit of rage. If it was a girl, she would chase after him and throw stones, and some of the stones would hit the boy's back. Such pictures mean that women and men become weak in front of lust and then regret.

In the story "Rosalie Prudan" by Guy de Maupassan, it is stated that the white daughter of the Warambo gentlemen from Manta, named Rosalie Prudan, hid her duality from her masters, killed the child born in her room at night without telling anyone, and buried it in the garden.

If it weren't for an incredible situation, it would have been like an ordinary incident that all lame girls do, says the writer.

Prudan sewed and prepared a lot of things for the boy with his own hands, he sewed these things at night for three months, and he carried a candle with him to sew these things at night. Rosalie again went to the local midwife and asked for advice, and the midwife went to her and explained what to do if she suddenly went into labor and did not have time to call someone for help, and she also found a house for the girl in Poissy. The grocer and the midwife testify to this. Based on this, everyone feels that the girl did not want to kill her child. Rosalie admits that she did this terrible thing because she knows that the Warambos eat haraam and if they find out about it, they will kick her out, and she can't take care of her twin children.

The couple Warambos, one of the most respected people of the village, were sitting in the hall, angry that a disgraceful woman had dared to defame their house. They were so quick to send the girl to the guillotine that very moment, before they even tried her, that even the smallest evidence came out of their mouths like a sentence.

The woman on trial was beautiful, tall, more urbane than the women of her class, of lower Normandy, and sat silent with tears in her eyes.

This characteristic indicates that a woman has a psychological character. Many believe that she did this barbaric act out of anger, because everything she did showed that she was hoping to raise her first child.

The girl was hiding the boy's father with all her heart. He was the nephew of Mr. Warambo. The girl tells that he flattered and cheated her on the given day, and that she indulged in it, especially after he told her that you are beautiful, cute, and I like you very much. After all, I'm alone, an orphan, a stray. I have no one in the bright world, no one to talk to, and no one to tell my sorrows to. I have no parents, no sisters, no brothers. From the first time he spoke to me, it was as if my long-lost brother had arrived. So, one evening, he went to the riverside and said that we would sit and talk there, where no one would disturb him... I went... After that, I don't know, I don't know either... He hugged me, I couldn't hug him... no... do you believe it didn't end. ..I became pregnant, I found out only after a month...

As soon as the girl found out that she was pregnant, she couldn't control herself and cried bitterly. The midwife went to Budenkhanim and told her that she had to collect more money.

In the work, the psychology of the character is reflected in his actions. Revealing the psyche by showing the character's words, facial expressions (mimicry), physiological changes in him is an indirect psychological image. These two forms of mental image complement each other, therefore, when describing the psyche of a certain character, the writer uses both of them effectively [5; 15 b].

The above speech expression shows three signs of the hero in his psychological image. The first sign is that he is very desperate and helpless. The second sign is that he lives in a big and scary house by accident. The third sign is that he is not cruel and murderous.

"Horror" reflects the problems of historical life, unlike "Mademoiselle Fifi". The best stories of Abdulla Qahhor are from the recent past (the period of Tsarist Russia's rule in Turkestan), scenes of life have found their artistic expression. Despite the above-mentioned differences between these epic works, there are certain similarities and commonalities between them. Such literary and artistic connections can be seen in the following:

1) the two works are first of all brought together by the signs and symptoms characteristic of the story genre, which is the most wonderful form of the epic type. One of such characteristics is to extract and describe a separate, sometimes extraordinary event from the life of the hero, as noted in studies and textbooks on literary theory. In the French writer's story, a woman named Rachel kills the occupying Prussian officer Wilhelm von Eirich ("Mademoiselle Fifi") with a dessert knife because of his humiliation. In "Horror", the Uzbek writer, while describing the fate, courage and death of a woman belonging to his nationality, achieved the artistic expression of the ideal of great humanity with high artistic skill. Unsin, an innocent young woman, reluctantly asks her husband for a divorce and agrees to fulfill a condition that will inevitably lead to her death.

Unsin's fate ends tragically, unlike Rachel's. According to Dod-hoh's condition, a woman who goes to a scary cemetery on a dark and terrible night wins her freedom at the cost of death. However, his downfall is not a defeat, but a victory.

2) Rachel and Unsin are strong willed characters. Therefore, it can be seen that the human pride and selfishness characteristic of the character of strong people bring these characters closer. Rachel is not French, she is Jewish. Nevertheless, he has a very strong sense of respect and love for the country he lives in. That is why, in response to the insulting words of the tyrannical Prussian marquis: "... [6; 601 b].all the wives of France are ours!", he said: "... No, no , you lie, the wives of France will never be yours," dares to say.

Rosalie Prudence's three-character lifestyle is also distinguished by the fact that it does not resemble the life of ordinary heroes. Therefore, the author uses the image of the psyche to show the character of this woman.

Rosalie Prue told the court: "Pregnancy earlier than expected, seizure. When I finished washing the dishes in the kitchen, I felt pain. I don't know how long I struggled! It may have been an hour, two hours, maybe even three hours, I lost consciousness because of the pain. Then I was as strong as I could be, and the boy fell to the ground. Ugh, honestly, I'm so happy. I took it from the ground and did everything my Budenkhan told me. I don't remember any of them. Now, as soon as I lay down on the bed, the pain started again, it hurt so much that the world became dark in my eyes! If only you could see this, you would never dream of a child! Labor began again. For another hour or two, there is no one with me. Can the second one be born? The second child... look at this, two... true... true... two... I picked him up from the ground just like the first one, and laid him down next to the previous one... You tell me if it will be like that! Twins! If I get twenty francs a month. Think for

yourself! Even if it was a lice... even if I didn't eat... two of them! I'm confused... What should I do? Could I just take one out... and do that? How do I know! I said yes, I'm dead now... I threw a pillow over them in agony... after I couldn't feed them both... I threw myself on top of them: I cried and threw up until dawn. In the meantime, of course, both of them died under the pillow. After that, I took both of them dead and went down to the garden, found a gardener's spade and dug two holes in two places. I buried both of them in two places so that they wouldn't talk about their mothers again. Who knows if the children who have not seen the world will talk about their mother or not. After that, I returned home and went to bed. I felt so bad that I couldn't get up. They called a doctor, he knew everything as soon as he saw it.

Some of the judges were blowing their noses to stop the tears coming to their eyes, and the women in the hall were sobbing. When the girl tells the place where she buried her children, a heart-wrenching wail bursts out of her chest.

Women's talkativeness, ugly and unattractive appearance, and unattractive dressing also show them as a negative character type.

**Conclusion.** 1. Although the works of Guy de Maupassant and Abdulla Qahhor were created in different eras, based on different worldviews and cultures, through the concepts of woman and family, home, the family problem, the role of the family in society, the fact that women are an integral part of the family, and the importance of women's activity in managing the family are often highlighted. created a mutual closeness.

2. Female characters depicted in the works of Guy de Maupassant and Abdulla Qahhor are interrelated and partially similar, and these similarities are often observed in character dynamics.

3. In the works of Guy de Maupassant and Abdulla Qahhor, the features of the female image are psychologically deeply analyzed. The qualities of each female character belonging to the work of both authors are studied. Each character's name has meanings that express its character. The names given to the heroes of the play are almost identical.

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