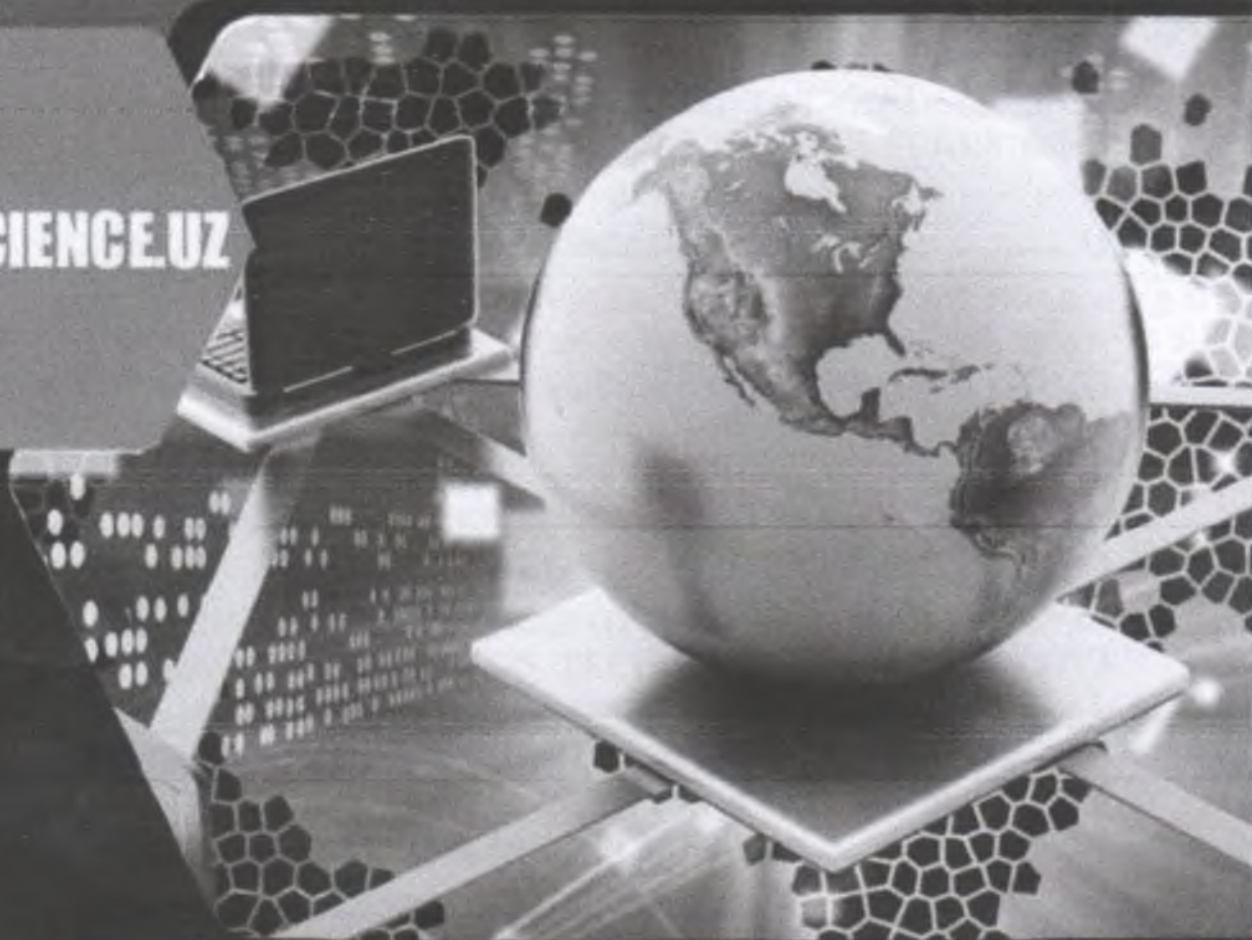




ACTUAL PROBLEMS OF MODERN SCIENCE, EDUCATION AND TRAINING

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UDC: 881.111.1

THE INFLUENCE OF THE NATIONAL WORLDVIEW ON THE IMAGE OF THE WOMAN IN THE WORKS OF GUY DE MAPUASSANT AND ABDULLA KAHHAR

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Abstract - The article provides an analysis of the works of Guy de Mapuassant and Abdullah Kahhar, as well as ideas about the formation of a national worldview in the work of artists. There is also information about the impact of the image of a woman on the image.

Key words: Guy de Mapuassant, Abdullah Kahhar, national outlook, female image, "Sickness", poem.

Аннотация - В статье проводится анализ творчества Ги де Мопуассана и Абдуллы Каххора, а также представлены представления о формировании национального мировоззрения в творчестве художников. Также есть информация о влиянии образа женщины на имидж.

Ключевые слова: Ги де Мопуассан, Абдулла Каххор, национальное мировоззрение, женский образ, «Болезнь», поэма.

Annotatsiya – Maqolada Gi de Mopassan va Abdulla Qahhor asarlari tahlili keltirilgan bo'lib, ijodkorlar ijodida milliy dunyoqarashning shakllanishi haqida ham fikrlar keltirilgan. Shu bilan birga ayol obrazining tasviriga tasiri haqida ham ma'lumotlar mavjud.

Kalit so'zlar: Gi de Mopassan, Abdulla Qahhor, milliy dunyoqarash, ayol obrazi, "Betob", she'r.

Introduction. Guy de Maupassant is a French writer. He entered the literature in 1880 with a collection of poems and the short story "Frost". He is the author of 6 novels, 18 collections of stories, essays and poems, many articles and other works.

Maupassant created a whole series of images of spiritually poor, hypocritical people ("Jewel", "In the heart of the family", "Will", "Barrel", "Devil", etc.). His novels such as "Wanderer", "Wardrobe", "Dog-poor" describe the life of the poor thrown into the abyss of marriage. The image of women, who believe that love consists of wealth, and therefore ready to sell themselves at every step, is skillfully drawn in the works of "Ivetta", "True History" and others.

Maupassant sings pure love ("Moonlight", "Happiness") and appreciates ordinary people with high spirituality ("Simon father", "Marten's daughter"), sings patriotic and courageous people ("Frost", "Madmuazel Fifi", "Milon uncle").

In his novels Life (1883), My Beloved (1885), Mont-Oriol (1886), and Pierre and Jean (1887-88), he skillfully described universal themes, the fate of careerists, and the pursuit of wealth. given. The novels "Strong as Death" (1889) and "Our Heart" (1890) have a strong psychological spirit.



Literature review. On April 20, a meeting dedicated to Abdulla Kahhar was held in the library named after A. Navoi, which was held jointly with the Union of Writers of the Republic of Uzbekistan. The meeting was attended by members of the Union of Writers Andrei Orlov, People's Poet of Uzbekistan Alexander Fainberg, Honored Worker of Culture, director of the Bolshoi Theater Andrei Slonim, Professor Nizametdin Makhmudov, students, schoolchildren, teachers, journalists, poets, writers, etc.

September 17, 2007 marks the 100th anniversary of the birth of the People's Writer of Uzbekistan Abdulla Kahhar. Taking into account the importance of the creative heritage of the writer, who made a great contribution to the development of Uzbek literature and culture, to educating the younger generation in the spirit of love and devotion to the motherland, adherence to national and universal values, the first President of the Republic of Uzbekistan Islam Karimov signed a resolution on the wide celebration of the anniversary of Abdullah Kahhar. This year is marked by this glorious jubilee. The publication of a one-volume collection of selected works by A. Kahhar, the creation and opening of a monument, the staging of performances based on the works of the writer, the holding of scientific and practical conferences, round tables, literary and artistic evenings and other events are being prepared.

Analysis. Abdulla Kahhar is one of the brightest and most prominent writers in Uzbek literature of the 20th century. Thanks to his amazing talent and rare personal qualities, the writer managed to rise above his time. The novels "The Little Bird", "Tales of the Past", the novels "Mirage", "Chinara", the comedies "Silk Suzane", "Dove from the Grotto", dozens of publicistic speeches brought him great fame and left a deep spiritual and cultural mark on his life.

The participation of the general public and the creative intelligentsia in the extensive anniversary program is a tribute to this great respect - indeed! - People's Writer and recognition of his contribution to national literature. It was A. Kahhar who gained fame as a man of exceptional civic courage, a writer who is rightly called the conscience of Uzbek literature. Following the traditions of the short story and developing them, Abdullah Kahhar himself became an unsurpassed master of laconic artistic metaphor. He is a multi-talented writer. A. Kahhar was born on September 17, 1907 in Kokand. Abdullah's father was a blacksmith and his family wandered from village to village in search of temporary work. A great joy in the boy's life was work in the forge of his father. In the evenings, his father read him interesting stories from tattered old picture books. Despite all the difficulties, the father and mother were able to give primary education to their son. From 1919 to 1924, Abdulla studied at school, then continued his education at the Kokand technical school, then studied at SAGU, now the National University of Uzbekistan. The museum of A. Kahhar has a wall newspaper, which he edited as a student, in which he published his first works. By the way, only after the approval of fellow students, who praised his early work, the young writer plucked up courage and in 1924 sent his satirical works to the magazine, but he did not dare to sign with his own name, and spoke under various pseudonyms ... He was immediately noticed. Thus, began the future career of the famous writer. The Russian poet Konstantin Simonov recalled that he had read the novel "Mirage" in the 1930s and was surprised that such a young man (the writer was not even twenty-five



then) was able to raise such problems and masterfully describe them. The second acquaintance took place during the premiere of the play "Silk Suzani" at the Moscow City Council Theater. Simonov admired the sharp satirical dialogues and the indescribable oriental flavor of the production. The doors of Abdullah Kahhar's house were always open not only for venerable colleagues, but also for young writers: he never refused anyone and always found time to read a story or story, to give practical advice. Today, after the decision of the government to celebrate the anniversary, there are even more visitors to his house. These are schoolchildren, students, literary critics and ordinary readers, on whom, as you know, the glory of geniuses' rests.

The poet Alexander Fainberg, who was lucky enough to be acquainted with Abdulla Kahhar, said a lot of warm words about him: "Any talent is, first of all, a personality. I was lucky to be acquainted with Kahhar and even work with him a little in the Union of Writers of Uzbekistan. Kahhar was the chairman of the commission for admission to the Writers' Union. At that time, the now recognized people's poet Abdulla Aripov, was very young, but desperately brave and honest. And he had a pretty hard time, because any official from literature tried in every possible way to "squeeze" him. Kahhar saw that Abdullah was talented and wanted to help him. He gave the young Aripov half of his dacha, but instead of increasing the yield, Aripov lay down between the beds and read Pushkin.

Discussion. A. Kahhar helped other young writers in every possible way, not only creatively, but also financially. It was a person with a capital letter, a kind-hearted person. And at the same time, he treated the businessmen of literature with absolute contempt, which is quite natural, but, unfortunately, rarely occurs. I think that his name will not disappear for centuries, now he is 100 years old, but the memory of him will always live in people, both as a talent and as an honest uncompromising personality."

Pupils of school No. 50, honoring the writer's work, presented their program about A. Kahhar, read two excerpts from the writer's story "Sick".

A few words were said by the director of the Bolshoi Theater named after A. Navoi A.E. Slonim: "Every powerful phenomenon in any kind of art has the deepest national roots and in the closest way, visible and invisible threads, is connected with the cultures of different peoples, with the culture of the whole world.

It is wrong to believe that only that which is firmly attached to one land, to one people and is enclosed in some kind of narrow space is truly national. Today we remember A. Kahhar not only because of the date, but also in order to once again look closely at those sources, at the present that is among the superficial, with which they sometimes try to replace true creativity. True talent is like a pearl. Risking his life, fate, position in the most difficult years, Abdullah Kahhar sought the truth, defended his colleagues and art comrades, contributed to their recognition, development and promotion. Kahhar has an amazing subtlety and sensitivity of understanding the soul of his people, the desire to make this soul understandable.

Conclusion. Our article of the creative fate of the novels by A. Kahhar allows us to draw the following main conclusions:

1. The worldview of the majority of Uzbek writers born at the beginning of the 20th century was strongly influenced by the passion for revolutionary pathos, the dominant ideology of Stalinism, and then direct dictatorship.



2. They played a decisive role in the ideological coloring of the novel "Mirage". the upbringing that formed A.Kahhar, the socio-political situation of the late 20s and early 30s, in particular, the noisy campaign and materials of falsified trials, the tendency to denigrate and destroy the intelligentsia, especially the national one, intensified at that time.

3. If the influence of "Martin Eden" by J. London is noticeable in the formation of "Mirage" from the point of view of artistry, then the tense situation at the beginning of the 30s determined its ideological pathos. There was a disastrous gap between the artistic elements of the work, in particular, the psychologism characteristic of the author, and the grossly tendentious interpretation of social reality.

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