

## ANALYSIS OF THE NOVELS "LIFE" BY GUY DE MAUPASSANT AND "MIRAGE" BY ABDULLAH QAHHOR

**Jabbarova Malokhat Khamdamovna**

Associate professor, PhD French Philology Department Bukhara State University  
[m\\_jabbarova@mail.ru](mailto:m_jabbarova@mail.ru)

**Muzaffarova Malokhat A'zam Qizi**

Bukhara State University, Faculty of Foreign Languages, 4th year student, Philology and Language Teaching (French)

### ARTICLE INFO.

**Keywords:** influence, writer, interpretation, during, girlhood, clarifying, parental, strong will, kindness, selflessness, loyalty, diverse, difficulties, conditions, realistic, colors.

### Abstract

This article presents an analysis of the novels "Life" by Guy de Maupassant and "Mirage" by Abdulla Qahhor. In Guy de Maupassant's novel "Life", the character of girls who have recently married or are about to marry is realistically presented. The image of a woman of this type is depicted more as a wife, in a family environment, during the events of the work. When we compare this major prose work of the famous French writer with the novel "Mirage" by the Uzbek writer Abdulla Qahhor, we can see that there are some similarities and differences between the two works of art.

First of all, we should say that each of these two novels is an independent artistic and aesthetic device, has a separate event system, a group of heroes and characters, and a chronotope world. In Maupassant's novel, the socio-economic life, customs and morals, family, and love problems in France in the first half of the nineteenth century found their artistic expression.

The novel "Mirage" describes life in Uzbek society under the Soviet authoritarian system in the 1920s and 1930s.

<http://www.gospodarkainnowacje.pl/> © 2025 LWAB.

### INTRODUCTION

In world literary studies, attention has always been paid to clarifying the relationship between Eastern and Western literature. Basing the literary and aesthetic experiences achieved in both of them on the example of the stylistic similarity of the creators in choosing images and their artistic depiction is important in terms of enriching theoretical views related to mutual literary influence. In this regard, the novels and stories of prominent writers of French and Uzbek literature - Guy de Maupassant and Abdulla Qahhor - also have their own similarities in depicting the ideal of a woman. Proving their stylistic similarity in interpreting and depicting the image of a woman makes it possible to determine the paradigmatic relationships formed under literary influence. The image of a woman justifies the poetic interpretation of the national worldview, territory, and culture in the literature of all peoples. As a result, it is proven that the image of a woman is one of the traditional images in literature, and the

poetics of its depiction is developing.

## MATERIALS AND METHODS

In Guy de Maupassant's novel "Life", the character of girls who have recently married or are about to marry is realistically depicted. This type of woman is depicted more as a wife, in a family environment, in the course of the events of the novel.

The life of the main character of the novel, Jeanne, during her girlhood, shows that she is a woman with strong feelings, but at the same time, signs of obedience and innocence are also visible in her nature.

Each character has its own unique characteristics and character traits. The diversity of characters is also reflected in their appearance and appearance.

Difficult moments in the heroine's life (the death of her husband, parents) exhaust her and leave her face to face with life's problems. Despite this, the woman is forced to find solutions to complex and serious problems. In finding solutions to such problems, her experience gained through reading books, advice and guidance from her white-haired friend come in handy. She has become a little mistress of her family since childhood. Her pure feelings become even more apparent after she has a child. Jeanne, by giving all her maternal love to her son and breaking the norm, destroys his life and her own. Because the woman's parental feelings are excessive and she does not raise her child strictly, her child grows up selfish and wasteful. Guy de Maupassant's favorite character type is the aesthetic morality of an ideal person. One of the largest and most spiritually developed characters in the writer's work is the image of the mistress. The author emphasizes the presence of the aesthetic morality of an ideal person in this character. Her aesthetic ideal embodies the best qualities of a mistress: strong will, kindness, selflessness, loyalty, and childlike innocence. Her character also reflects various aspects of the image of an educated woman.

## RESULTS

When describing the female protagonist in Maupassant's novel "La Vie," first of all, the character's dynamics are visible in periodic stages. These are:

1. The heroine's girlhood.
2. The bride's period.
3. The period of motherhood.
4. The period of courtship. The betrayal.
5. The period of widowhood.
6. The period of mother-in-law.
7. The period of grandmotherhood, old age.

Women are usually described as beings of beauty. However, one can also observe the tragedy associated with them. Therefore, in the work of world writers, works that highlight the tragedy associated with women's lives form a separate series. This is expressed in the works in two ways:

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

the second is the tragedy resulting from the suffering and abuse inflicted on the woman by her husband, mother-in-law, sometimes her own child, or others.

## DISCUSSION

When we compare this major prose work of the famous French writer with the novel "Mirage" by the Uzbek writer Abdulla Qahhor, we can see that there are some similarities and differences between the two works of art.

First of all, we should say that each of these two novels is an independent artistic and aesthetic device, has a separate story system, a group of heroes and characters, and a chronotope world. In Maupassant's novel, the socio-economic life, customs and morals, family, and love problems in France in the first half of the nineteenth century found their artistic expression.

In the novel "Mirage", the way of life in Uzbek society within the Soviet authoritarian system in the twenties and thirties of the twentieth century is described. All this shows the artistic uniqueness of these prose works. At the same time, when these works are studied comparatively, we can see a certain degree of closeness and commonality between them. This connection is visible, first of all, in the images of women, which are expressed in the plots of the two novels.

True, Jeanne and Munishon in "Life" and "Mirage" are significantly different from each other in terms of appearance, character, and lifestyle. Nevertheless, these two epic characters are connected and brought up by the tragedy of their fate.

Born into a wealthy family and receiving a good education and upbringing, Jeanne is the only child in the house. Her parents devoted all their love to their beloved daughter. All the misfortunes in her life begin after she gets married. They give her to a young man named Vicomte de Lamar. But soon it turns out that the Vicomte is a womanizer, greedy, and hypocritical person. Nevertheless, the young woman submits to fate and continues to live with him. After a certain time, Jeanne's husband, Julien, is killed by this woman's husband because he is in a "love" relationship with the Countess de Fourville, who lives in a neighboring estate. The widow devotes all her love to her only son, Paul. But misfortune does not leave her. The son follows in his father's footsteps and continues his path of extravagance, luxury, and recklessness. Due to his wanderings, Jeanne loses one by one the property left by her father and begins to fall into ruin. It turns out that such difficulties in the fate of a woman are a tragedy caused by the suffering and abuse inflicted on her by her husband, and then by her son, as we have already mentioned.

The tragedy of the fate of Munishkhan, one of the leading characters in "Sarab", is to some extent close to the tragedy of Zhanna. She also grew up in a famous and wealthy family. Like Zhanna, she received a good education. She grew up without seeing the hardships of life. Nevertheless, Munishkhan's tragedy is more than Zhanna's, if not more. but no less. She loves to talk and spend time with her peer - the handsome and talented Rahimjon Saidiy, but at the same time she does not even think about marrying this poor and orphaned young man. Nevertheless, her inclination towards Saidi is evident in her mentality and actions. Munishkhan's greedy and wealthy brother, sensing this inclination of his sister, begins to turn Munishkhan away from Saidiy through cunning ways. As a result, he gradually achieves his goal and manages to transfer his sister to Mukhtarkhan, an influential, wealthy, but ugly, and far from human qualities person. After the wedding, Munishkhan realizes what a big mistake he has made. But he cannot find the strength or will to correct his mistake. As a result, he deviates from the right path of life and gives in to alcohol and prostitution. In the end, he commits suicide and dies. It seems that the two heroes, who are seriously different from each other in terms of character, mentality, national psychology, and living conditions, are connected by misfortune in personal and social life, a personal tragedy, and a woman's tragedy.

## CONCLUSION

1. Although Guy de Maupassant and Abdulla Qahhor were writers who wrote in different periods of their lives, their style is striking in creating the image of women and revealing the typology of female characters.
2. The French writer Guy de Maupassant and the Uzbek writer Abdulla Qahhor focused on the image of women, but the female images they created were diverse, and comparing them with each other reveals that there are unique and different aspects in the epic work of these writers.

3. In the works of both writers, the tragedy of women's lives, the difficult situations associated with the fate of women, the life of women in society and the family, and the difficulties in living and working conditions are revealed in realistic colors.

## REFERENCES

1. M. X. Jabbarova, "Typology of Female Psychology in the Works of Guy de Maupassant and Abdulla Qahhor," Scientific Bulletin of Bukhara State University, vol. 5, p. 233, 2023.
2. M. X. Jabbarova, "Two Stories—Two Destinies," Journal of Contemporary Issues in Business and Government, vol. 27, no. 2, 2021.
3. M. Jabbarova, "A Description of the Artistic Image in the Works of Guy de Maupassant and Abdulla Qahhor," Center for Scientific Publications (buxdu.uz), vol. 45, no. 45, 2024.
4. M. Jabbarova, "Typology of Mentality in the Image of a Woman," Center for Scientific Publications (buxdu.uz), vol. 43, no. 43, 2023.
5. M. Jabbarova, "Description of the Artistic Image in the Works of Guy de Maupassant and Abdulla Qodiriy," Center for Scientific Publications (buxdu.uz), vol. 20, no. 20, 2022.