

ANALYSIS OF THE STORIES OF GUY DE MAUPASSANT AND
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Abstract. This article draws special attention to the fact that there are specific similarities in the depiction of the ideal of woman in the novels and stories of Guy de Maupassant and Abdullah Qahhor. Proving their stylistic similarity in the interpretation and depiction of the image of woman makes it possible to determine the paradigmatic relationships that are formed under literary influence. The image of woman in the literature of all peoples justifies its poetic interpretation in accordance with the national worldview, region, and culture.

Keys words: carpenter, gendarme, character psychology, frivolous women, young courage, helpless, helpless, wretched, fighting women, brave woman, pilgrimage, betrayal.

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 the choice of images and their artistic depiction is important in terms of enriching theoretical views related to mutual literary influence. Of particular note is the similarity in the depiction of the ideal of woman in the novels and stories of prominent writers of French and Uzbek literature, Guy de Maupassant and Abdulla Qahhor.

MATERIALS AND METHODS

Guy de Maupassant's story "The Wanderer" describes a poor carpenter named Randel who sets out in search of bread to avoid having to depend on his sisters, and is pursued by gendarmes. The scene where he sees a beautiful girl - someone's servant - on a country road and rapes her out of sheer excitement is particularly noteworthy in that it shows the instability of the hero's psyche.

The writer emphasizes the state of Randel's drunken state that "his eyes burned like a dog that has seen a quail." The girl, unaware of this, was walking to the village with two buckets full of milk in her hand. Randel leans over and waits for the girl. The girl looks up at him, laughs and asks: "Was it you who said that?"

This speech of the girl testifies to the simplicity and sincerity, courtesy and decency of her character. But the young man does not listen to the girl's words, and in a fit of rage, he grabs her by the shoulders and silently throws her onto the road. When the bucket in his hand falls to the ground and the milk spills, the girl starts screaming, but knowing that it is useless to call for help in a lonely, deserted place and that the young man does not want to kill her anymore, she does not speak, does not resist, and does not get angry, because although this young man is very rude, he likes his strength. However, when the girl comes to her senses and stands up, she

remembers the spilled milk and becomes very angry. She takes off her shoe and throws herself at the young man, and if he does not give her money for the milk, she tries to hit him and break his head. Here, the poet intended to point out many things through the detail of "spilled milk" - the violation of honor, pride, and livelihood. The young man, who is in a good mood, cannot understand the reason for the girl's anger, but after a while, he rushes away, completely distraught, and runs away from what he has done. The girl chases him and throws stones, some of which hit the young man on the back. Such scenes represent the weakness of women and men in the face of lust and then regretting it.

Guy de Maupassant's story "Rosalie Pruddan" tells how Rosalie Pruddan, the white-haired daughter of the Varambo family of Manta, hid her double from her masters, gave birth in her room at night without telling anyone, killed the child and buried it in the garden, and then was discovered and tried, but the court acquitted her.

If it were not for an unimaginable circumstance, this would have been an ordinary incident that all white-haired girls do, the writer says.

Pruddan had sewn and prepared many things for the child with her own hands, which she had been sewing and sewing at night for three months, and she had been carrying candles with her to sew these things at night. Rosalie went to the same married midwife for advice, and the midwife went to her and explained to her what to do if she suddenly went into labor and had no time to call for help, and she also found a house for the girl in Poissy. The grocer and the midwife testify to this. From this, everyone feels that the girl did not mean to kill her child. Rosalie confesses that she knew very well that the Varambos abstained from forbidden food and that if they found out about this, they would drive her away, and that she had committed this terrible act because she could not support her twins, who were born to her.

The Varambo couple, who were respected people in the village, were sitting in the hall, furious that a disgraceful woman had dared to disgrace their house. They were so eager to send the girl to the guillotine right away, even before the trial, that the slightest evidence came out of their mouths like a sentence.

"The woman on trial was beautiful, graceful, and, compared to women of her class, she had a slightly urban appearance, a lower Normandy, and she sat silent until tears flowed from her eyes."

This characteristic indicates the psychological nature of the woman. According to many, she committed this barbaric act in anger, because everything she did showed that she hoped to raise her eldest child.

The girl hid the child's father with all her heart. He was the nephew of the Varambo gentlemen. The girl tells how he flattered and deceived her on the day he gave her the day, and how she couldn't help herself, especially after he kept saying that she was beautiful, that she was so nice, that she liked her very much: "After all, I'm alone, an orphan, and a fool. I have no one in the world, no one to talk to or tell my sorrows to. No parents, no sisters, no brothers - I have no one. When he first spoke to me, it was as if my brother whom I hadn't seen for a long time had come. So one evening, he said, "Let's go out to the river and sit and talk there, where no one will disturb us... I went... After that, I don't know, I don't know... He hugged me, I didn't want to... no... can you believe it, it didn't happen. ..I got pregnant, only a month later I knew..."

The girl, unable to control herself, cried bitterly and told that as soon as she found out that she was pregnant, she went to the midwife, Buden-Khonim, and decided to collect more money.

In the work, the psychology of the character is reflected in his actions.

The disclosure of the psyche through the hero's words, facial expressions (mimicry), and physiological changes in him is an indirect psychological image. These two forms of psychological image complement each other, therefore, when describing the psyche of a particular character, the writer uses both of them effectively.

The above speech expression shows three signs of the hero in his psychological image. The first sign: he is extremely helpless and helpless. The second sign: he lives mutely in a big and scary house. The third sign: he is not actually cruel and murderous.¹

Rosalie Prudden's life, which includes the three signs, is also notable for being very different from the lives of ordinary heroines. Therefore, the author uses the image of the psyche to portray this female character.

Rosalie Prudden told the court: "I went into labor earlier than I expected. I was in the kitchen washing up when I started to feel pain. I don't know how long I was in pain! It must have been an hour, two hours, maybe three hours, I couldn't remember anything because of the pain. Then I pushed myself as hard as I could, and the baby fell to the floor. Oh, to tell you the truth, I was so happy. I picked him up and did everything my mother told me to do. I don't remember a single thing. As soon as I laid him down on the bed, the pain started again, so much so that the world became dark to me! If you could only see this, you would never want a child again! I went into labor again. Another hour, another two hours, and there was no one around me. Could the second one be born? The second one Oh boy... look at this, two... that's right... that's right... two... I picked it up from the ground just like the first one, and laid it down next to the first one... Is that possible, tell me! Twins! If I had twenty francs a month. Think for yourself! It would be a shame if it were a lice... even if it weren't for me... two of them! My head was spinning... What could I have done, tell me? Could I have taken one... and done that? How would I know! Yes, I'm dead now, I said... In my despair, I threw a pillow over them... after I couldn't feed them both... I threw myself on them: I cried and howled until dawn. In the meantime, of course, both of them had died under the pillow. Then I took the two bodies and went down to the garden, found the gardener's shovel, and I dug two graves in one place. I buried them in two places so that they wouldn't talk about their mothers again. Who knows, children who have passed away will talk about their mothers or not. After that, I returned home and went to bed. I was so sick that I couldn't get up. They called a doctor, and as soon as he saw me, he knew everything..." - he says.

Some of the judges were desperately holding their noses to hold back the tears that were coming to their eyes, and the women in the hall were sobbing. As the girl said where she buried her children, a heart-wrenching sob escaped her chest.

The talkativeness of women, their ugly and unpleasant appearance, and their inappropriate clothing also show them as a negative character type.

RESULTS

Unlike Maupassant, Abdullah Qahhor's works depict women who have not become prostitutes, but have entered the path of debauchery, who do not know their own worth, who are unfaithful to their families and husbands, and who are frivolous. One of them is the image of Umri in the writer's story "Wives". In this story, Abdullah Qahhor contrasts the image of Bahri, a loyal girl who patiently and faithfully waits for her boyfriend who has gone to war, with the image of Umri, who betrays her husband at the front, and even goes so far as to organize a "black letter"

¹ Мухаммедова Ҳ.Э. Чарльз Диккенс асарларида аёл характери типологияси: Филология фанлари бўйича фалсафа доктори (PhD) диссертацияси автореферати. – Тошкент, 2019. – Б.15.

about this, earning a bad name among the people. In this, the writer once again demonstrates his eloquence and plays on the language of Qumriniso. The soldier, due to the love he has for Bahri, says to her: "May your life be long, my daughter!" Then, he interprets the phrase "May your life be long" in the praise of Qumriniso Ota figuratively: "After being so far away from your life, God willing, your life will be long." Those who hear this laugh out loud. Askar Ota, who could not understand what was going on, realized that he was deeply embarrassed, and the elder quickly rushed to relieve him of his embarrassment and said that Umri lives in this village, and her name is Umri, Umriniso. With that, no one talks about her, and does not want to talk about her. Only Sobirakhan says: "I would not talk if it was not appropriate. I would not want anyone else to hear the name of this woman," and starts talking about her.

Since no one spoke, and he couldn't think of anything else to say, Askar Ata asked, "Who will he be to you?" first to Qumrinisa, then to Risolat. Risolat replied, "Nothing will happen to me, I've heard that he wants to be the companion of both Sobirakhon and my sister Qumrinisa." Then he told me that a fellow villager named Gaffarjon, who was a sheep farmer and had no one to turn to, had touched him when he was the head of a selpo, that they had been together for about nine months, that during this time, every man who saw Gaffarjon felt angry, and every woman felt sorry for him, that his wife said, "Thank you for touching me," with every word and every step she took, that when Gaffarjon was removed from the selpo's management, Umri had grown cold towards him, but when Gaffarjon was leaving for the army, this cunning wife had cried so much that she had bitten the tongues of those who said, "It's Umri's fault," that she could not bear the loss and even wanted to throw herself under a train, but that in the meantime, despite being young, she had been very mature, hardy, and energetic, so she had been sent to the collective farm. The chairman tells how Aminjon, who had been made a young man, was caught, and that Aminjon, who knew that he would not expect loyalty from a wife who had not been faithful to her husband, pulled himself together, and even punched Umri in the face when he told him that he had erased a black letter written in someone else's name and was going to write it in his own name. Hearing these words, Askar Ata, tears flowed down his white beard and cursed Umri: "By God! May this woman's eyes be filled with tears, and may Gafforjon come safely and lead her through the streets. Oh God, I have never asked for anything from your court at this age..."

As Umri wanted, a funeral was held in his name. That evening, everyone, big and small, gathered and cried. Only Umri did not attend. No one, not a single person, asked, "Where is Umri?" because the whole village knew about his dirty deeds, and the whole village was very disgusted with him. After that, the innermost feelings of people came out, and Umri became a loner. People were so disgusted with him that when he demolished the house left to him by his mother and tried to sell the wood, no one would buy it. Umri spread all kinds of slander about the women who were the beauty of the village. By this, he meant to say, "It's not just me, it's that one, and that one too." At this point, the writer, by quoting two folk proverbs from the language of Sobirakhan: "Gold is known by fire" and "When water passes, stones remain, when growth passes, eyebrows remain," glorifies women who fought for the honor of their country, family, and their own dignity during the war. Sobirakhan criticizes those who cannot see the beauty of the woman who, having sacrificed a thousand and one lives on the battlefield and stepping on the face of her advancing husband, calls it "the joy of the heart," and steps into depravity with our eyes, with the eyes of those who have forgotten everything in the sorrow of the country and find solace in the hard and very hard work that they are suffering. In this, he says the word "cannot see!" not in a mocking tone, but with regret.

Just like in Maupassant's works (for example, the story "The Captives"), the images of fighting women are also created in the stories of Abdulla Qahhor. An example of this is the story of Ma'rifatkhan, one of the courageous Uzbek women in the writer's story "The Wives". This story begins with the description of an old man named Askar Ota, who, having heard about this brave and courageous woman, has been intending to visit her grave since he first heard about her, and finally, one winter day, he found a convenient time and set out on a journey.

To visit the grave of Ota Ma'rifatkhan, a modest woman named Qumriniso, a guard and cleaner of the village school, and a young brigade of front-line workers, a young woman named Risolat, who was recently made a foreman, Sobirakhon, and Bahri, accompany the brigade.

Observing the mood and actions of these women, the father Askar thinks that words like "munglug" and "mushtipar" no longer apply to them, that none of these women see their work or profession as a means of livelihood, but that they have some kind of inner pain, and that if there is no such inner pain, no reason higher than daily livelihood, no law, no personal interest can force them to work in this way.

"Under an old willow tree at one end of the square, two black stones leaned against each other in the shape of a sagana. Askar Ata went and knelt at the head of the sagana and read the Quran loudly. The women tiptoed and sat on the benches specially placed around the square. After Askar Ata finished reciting the Fatiha, he stood up and circumambulated the stone.

On the stone on the right was written in large letters in the ancient spelling of the Arabic alphabet "Ma'rifatkhan jannatmakon" and the date "1335" in the Hijri calendar."

This image is significant in that it vividly shows the historical and ideological spirit of that time, the beliefs and creeds of the people who lived in this environment.

Like some of Maupassant's female characters, Abdulla Qahhor's works skillfully depict women who love to ride horses. In this regard, the images of Mastura in "Thousand and One Souls", Maston in "Maston", and a group of women in "The Wives" are noteworthy.

In the story "The Wives", the woman's horse riding is described as follows: "The woman had slightly loosened the reins, when the horse, which was already galloping, suddenly took off. The soldier was at first afraid, but then he was so pleased to see the woman galloping that he did not even realize that he had repeatedly whipped his horse. The woman was waiting for him on a hay horse."

DISCUSSION

In the works of Abdulla Qahhor, special attention is paid not only to the image of women driving horses, but also to the image of women driving tractors and cars, which in their time were called "iron horses".

In the story, Sobirakhan explains why he learned the profession of a tractor driver: "Let me tell you, father, before the war we were poor: we built a house, we made a living; we were happy that my friend earned a lot, and I sewed and cooked well. After I graduated from seven-year school, my friend said, "Well, if you don't have enough, you can study later." I didn't work. I remained a "housewife." The result of this was that when the war began, when my peers found a place to live, I was in a hurry; when their husbands left with a heavy heart, my husband left with a heavy heart... The day after my friend left, Aunt Komila came to the yard the next evening. You know, that man treated all the young men who went to the front as if they were his own children. They saw me; they asked how I was, then they said: "Come on, my daughter, pay off your debt to the country, what can you do?" I could not stand the pain. "Anything but being a housewife will do!" I replied. My son was six and a half months old. "If that's the case," they said, "don't worry about your child, I know how to raise a child better than you." A

week later, they took me to the MTS.” So, in this way, Sobirakhan worked very hard for two months and earned the title of tractor driver. Askar Ata had seen many respected wives in the company of men, but most of them were wives in leadership positions such as chairman, manager, director. Seeing the respect of men for this ordinary tractor driver, Askar Ata envied the prestige of Sobirakhan.

CONCLUSION

The artistic heritage of the writer Abdulla Qahhor, who created a unique school in Uzbek storytelling and novel writing, was formed as a result of studying and creatively mastering the traditional and new achievements and experiences of world literature, and on this basis depicting national reality in a new style and colors. He was a great writer who was able to naturally and truthfully combine the cultural and aesthetic experiences of the East and the West in his artistic world. In the stories, short stories, novels, and comedies of this talented writer, the Uzbek national life of the twentieth century was artistically expressed based on the modern methods and principles of depiction of world literature.

In French literature, Guy de Maupassant played a great role in the development of the realistic story, and in Uzbek literature, Abdulla Qahhor played a great role. A typological and comparative study of the works of Abdulla Qahhor and Guy de Maupassant, firstly, helps to clarify the interconnections in world literature, and secondly, helps to identify the national characteristics of our modern national art of speech, in particular, the creative uniqueness of this writer and his works.

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