

Expression of Moral and Spiritual Values in the Worldview of Guy De Maupassant and Abdullah Qahhor

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Abstract: Guy de Maupassant and Abdulla Qahhor highlighted moral and cultural values in different ways in their works. Both authors pay attention to the socio-cultural issues of their time and study human nature of, morality and social injustice. In this article, we will see and analyze the extent to which moral and spiritual values were reflected in the works of Guy de Maupassant and Abdulla Qahhor. The study also considers the role of historical and socio-political factors in shaping their narratives, particularly focusing on how these authors' works influenced and reflected the moral values of their respective societies.

Keys words: world literature, realism, short story, novel, story, essay, prose, value, love, ethical dilemmas, social hierarchy, cultural identity, gender roles, moral conflict

INTRODUCTION

World literary studies highlight the stylistic similarities between Western and Eastern authors in their depictions of women's ideals. French and Uzbek writers Guy de Maupassant and Abdulla Qahhor, for example, share commonalities in depicting women's ideals, which are interpreted based on national worldview, region, and culture in literature of all peoples. Despite their geographical and cultural differences, both authors employ realism to critique the societal norms of their time, shedding light on issues of gender, class, and power dynamics. The literary environment has a significant influence on the formation of both writers who have made a significant contribution to the development of world literature and those whose works are read with love in smaller circles. No matter how talented a writer is, the importance of not only the educational institutions where he studied, but also the literary environment in which he was involved is of great importance in the formation of his worldview and the perfection of his artistic skills.

The creative heritage of the famous writer, one of the major representatives of the critical realism movement in world literature, a master of the novella genre, has been spread in Uzbekistan for more than 80 years. However, until the 1950s, there was not a single scientific work or article in Uzbek literary studies devoted to the analysis of Maupassant's work, his works, or even the writer's short stories translated into Uzbek. The historical contexts in which these authors lived played a crucial role in shaping their narratives. Maupassant's works, written during the late 19th century, reflect the social transformations of post-revolutionary France, while Qahhor's works are deeply rooted in the socio-political changes of Soviet-era Uzbekistan.

MATERIALS AND METHODS

The creative heritage of the famous writer, one of the major representatives of the critical realism movement in world literature, a master of the novella genre, has been spread in Uzbekistan for more than 80 years. The study employs a comparative analysis of selected short stories and novels by Maupassant and Qahhor, focusing on the themes of morality, justice, and individual versus society. Primary sources include translated works of both authors, while secondary sources encompass scholarly analyses, historical records, and literary critiques. However, until the 1950s, there was not a single scientific work or article in Uzbek literary studies devoted to the analysis of Maupassant's work, his works, or even the writer's short stories translated into Uzbek. [2]

Guy de Maupassant is a French writer. He entered literature in 1880 with a collection of poems and the short story "The Dondik". He is the author of 6 novels, 18 collections of stories, essays and plays, many articles and other works. His writing style is characterized by psychological depth, keen observation of human behavior, and an often ironic critique of social norms. Maupassant created a whole series of images of spiritually poor, hypocritical people ("Jewel", "In the bosom of the family", "Testament", "The Barrel", "The Devil", etc.).

Her short stories, such as "Daidi", "Shkaf", and "Gadoy", depict the lives of the unlucky, thrown into a life of poverty. The image of women who believe that love consists of material things and are therefore ready to sell themselves at every step is skillfully depicted in her works, "Ivetta", "Haqqoniy tarikh", and others.

Maupassant sings of pure love ("Moonlight", "Happiness") and appreciates simple people with high morals ("Father Simon", "Little Martin"), and praises patriotic and courageous people ("Dondique", "Mademoiselle Fifi", "Uncle Milan").

His novels such as "Life" (1883), "My Beloved" (1885), "Mont-Oriol" (1886), "Pierre and Jean" (1887–88) skillfully depict universal themes, the fate of careerists, and the pursuit of wealth. The novels "Strong as Death" (1889) and "Our Heart" (1890) have a strong psychological spirit. The novels "Life", "My Beloved" (translated by Ibrohim Gafurov) and several of his stories have been translated into Uzbek.

In Maupassant's novel "Bel-Ami", the hero Georges Duroy achieves success by deceiving and manipulating others for his own benefit. This work shows the lack of moral values, the dominance of personal interests and passions. Through Duroy's actions, the author reveals the complexity of social relations. [3]

In the story "Boule de Suif", Maupassant describes the situation during wartime and the moral decisions of people. Boulé de Suif, one of the characters, shows how he oversteps the moral values of others for his own benefit. The work shows the differences between social classes and moral responsibility.

RESULTS

Maupassant's work is characterized by an objective depiction of life, the simplicity (naturalness) and expressiveness of his language, the "convincing depiction of life itself," and the desire to create the image of the characters through their character and feelings. His stories often explore the hypocrisy of the bourgeoisie, the struggles of the lower classes, and the moral dilemmas faced by individuals caught between personal desires and societal expectations.

Although Abdulla Qahhor's work began with poetry, the basis of his literary legacy is prose. From the time of the publication of the story "Headless Man" until the end of his life, he worked effectively in the genres of short stories, essays, journalism, short stories, and novels. Abdulla Qahhor's early work, the story "Village Under Soviet Rule" (1932), was written based on Soviet ideology. His short story writing career, which began with the story "Headless Man," reflected the historical past. In the novel "The Lights of Qoshchinor" (the original version of "Qoshchinor"), the events of the collectivization period are artistically depicted. His works not only depict the social and economic realities of Uzbekistan but also offer philosophical insights into human nature, justice, and the clash between tradition and modernity.

Abdulla Qahhor is rightfully considered a famous master of the short story, one of the founders of Uzbek prose. His stories vividly depict human nature, deeply reveal the contradictions and problems of life. Abdulla Qahhor's works are relevant to this day, depicting human vices and the lives of ordinary people.

He was interested in using a word that reflected a certain character and situation and finding a place for it as if it had fallen into his mold. In this respect, he was a truly miraculous writer. The word was like an obedient soldier to him, ready to serve in whichever direction he was ordered. Nevertheless, it is not an exaggeration to say that the ability to spare words and express great and profound thoughts with a small number of words belongs only to Abdullah Qahhar.

The story "The Thief" shows the clash of the old with the new, where the author managed to show the hostile relationship between father and son. This conflict reflects the broader societal struggle between traditional Uzbek values and the forces of modernization imposed during the Soviet era.) He describes the specific features of his heroes. A. Qahhor in his works seeks to influence the reader not with notes and instructions, but with artistic images. In stories about the hard lot of unfortunate Uzbek workers, the writer uses the stylistic method of the relationship between the author's speech and the character's speech, in which the latter, that is, the direct speech of the character, or the so-called internal monologue, is inserted into the context of the author.

DISCUSSION

In "Kizgaldaq", Qahhor emphasizes values such as love, loyalty, and selflessness. The hero of "Kizgaldaq" fights for his love and makes moral decisions in the process. This work also highlights the role of women in Uzbek society, portraying them not just as passive figures but as active participants in moral decision-making. The work talks about human inner experiences and the mistakes made in the name of love. [4]

His works are distinguished by a unique harmony of form and content of works. "A thought wrapped in two lines can be expressed in a thousand ways, but none of the thousand options can convey it as simply, briefly, powerfully and impressively as two lines." Regardless of the subject, the stories have one task - to educate people in the spirit of nobility. A. Qahhor's desire was to give the reader maximum aesthetic pleasure, to give food for thought, to give food for thought.

Abdulla Qahhor is one of our outstanding writers who has his own style and voice in Uzbek literature, who has made a significant positive contribution to the development of our literature. His brilliant work has always been in the spotlight of creative people as a great school of skill. Until recently, it was impossible to find creative people who did not repeatedly refer to his works, did not benefit from his stylistic skills, and did not consider him their mentor. State educational standards, which cover all aspects of the education and upbringing process, today serve as a guarantee for the younger generation to diligently study in the direction of loyalty to the homeland, high morality, spirituality and enlightenment, conscientious attitude to labor, and to grow up as good children.

Maupassant shows the complexity of human nature and moral weaknesses, while Qahhor emphasizes the importance of moral values in the human pursuit of goodness. While Maupassant's realism often takes a cynical approach to human nature, depicting characters driven by greed, desire, and self-interest, Qahhor's narratives tend to focus on moral transformation and redemption.

Guy de Maupassant reveals the injustice between social classes, while Qahhor shows the traditional values of the people and their place in modern life.

Both authors describe the moral character of their heroes, but Maupassant shows more the predominance of personal interests, while Qahhor emphasizes collective values. This difference is particularly significant in their treatment of female characters—Maupassant often portrays women as victims of societal constraints, whereas Qahhor presents them as moral anchors within the family and community.

Both French and Uzbek literature reflect the culture and history of their people, and their artistic expression continues in various forms.

CONCLUSION

1. In Western and Eastern literature, the ideal of a woman is reflected in a way that is consistent with the worldview, national and religious concepts, and traditions of the peoples of this region. These portrayals evolve over time, influenced by historical and political changes, such as industrialization in France and Soviet influence in Uzbekistan. Sometimes their influence on each other is also observed in this matter.
2. There are also quite a few works in which the name of a woman is mentioned in the title. In them, a woman is mentioned as the main character. In some, historical women are taken as the main characters. The image of women is depicted based on the characteristics of the literature of each period. This highlights the central role of female figures in shaping moral narratives in both French and Uzbek literature.
3. If we compare the depiction of women in the works of Guy de Maupassant and Abdulla Qahhor in French and Uzbek literature, it becomes clear that both writers demonstrated high artistic skills in the same genres. As a result, the interconnections between French and Uzbek prose become clear.
4. The creative uniqueness of Guy de Maupassant and Abdullah Qahhor is clearly reflected in the national characteristics of their works. Their works skillfully cover the realities related to the national lifestyle and history of their people. Despite their differing settings, both authors use storytelling to critique the moral shortcomings of their societies and advocate for justice and ethical integrity.

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