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TABLE OF CONTENTS

Z.Q.Hamrayeva *LINGUISTIC STUDY OF ENGLISH AND UZBEK PROVERBS AND EXPRESSIONS RELATED TO NATURAL PHENOMENA*	7
М.М.Ахмедова *РАСПРОСТРАНЕННОСТЬ СТРУКТУРЫ И ФАКТОРЫ РИСКА РАЗВИТИЯ АЛЛЕРГИЧЕСКИХ ЗАБОЛЕВАНИЙ У ДЕТЕЙ ФЕРГАНСКОЙ ДОЛИНЕ*	11
Xidirov Bobur Nosirovich *TA'LIM TIZIMINING RAHBAR KADRLARI FAOLIYATIDA IJTIMOIY KREATIVLIK AHAMIYATI*	18
Kamoliddinov Davlatjon Utkirxon o'g'li *METHOD OF UNDETERMINED COEFFICIENTS*	21
Курбанов Содиқ *БУЮК АЛЛОМАЛАРИМИЗНИ ЎРГАНАМИЗ*	25
Muxitdinova Gulbaxar Saydakbarovna Qurbonov Sirojiddin Bo'ron o'g'li *ENERGETIKA TIZIMI VA UNING BUGUNGI KUNDAGI AHAMIYATI*	29
Ummatkulova Sayyora Shovkatovna *BOSHLANG'ICH SINF O'QUVCHILARINING MANTIQIY FIKRLASH QOBILIYATLARINI RIVOJLANTIRISHNING MAVJUD HOLATI*	34
Doniyarova Goliba Soatmumin kizi Norkuchkorov Erkin Shoturaevich *LINGUISTIC ANALYSIS OF ENGLISH AND UZBEKI LANGUAGES APHORISMS*	37
Xalilova Shirin Abduazizova *MAXDUMI A'ZAM ZIYORATGOHINING QURILISHI VA TARIXI*	41
Usarov Ruslan *TARIXIY SHAHARLARDA PIYODALARNING MAJBURIYATLARI VA PIYODALAR YO`LLARINI TASHKIL ETISH*	44
Elmanova Mastura Barnoyeva Madina *THE SOCIO- PSYCHOLOGICAL NOVEL AND ITS REFRACTION IN THE WORK OF JOYCE CAROL OATES*	47
M.T.Elmanova *SOCIO-PSYCHOLOGICAL ANALYSIS OF THE THEME OF THE LIBERATION OF WOMEN AND MOTHERS IN THE NOVELS OF JOYCE CAROL OATES*	51
Bo'sinov Shaxzod Xikmatjon o'g'li *OCHIQ KON ISHLARIDA KONVEYER TRANSPORTINI QO'LLASH, AHAMIYATI VA FOYDALI JIHATLARI*	55
Комилова Малохат Олимовна **Пулатова Лобар**	64

SOCIO-PSYCHOLOGICAL ANALYSIS OF THE THEME OF THE LIBERATION OF WOMEN AND MOTHERS IN THE NOVELS OF JOYCE CAROL OATES

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Abstract: *The article is devoted to the socio-psychological analysis of the theme of the liberation of women and mothers of the novels of Joyce Carol Oates. The heroines fully accept traditional family values and do not venture to imagine their lives without husbands. Some of them sacrifice their own well-being in order to save her husband.*

Key words: *marridge, social engagements, lower-class background, principles of family behavior.*

The narrative of The Falls develops into a family saga, told from the points of view of Ariah, her second husband Dirk Burnaby, and their child- ren: Chandler, Royall and Juliet. Over a period of almost three decades, Ariah develops from being an inexperienced spinster into a matriarch who tries to control everyone around her. Soon after her second marriage, which takes place within a month of the first, Ariah starts to dominate and control, rede- fining not only her relationships with her own parents and the outer world, but also those with her husband, and later, her children. For instance, she insists that her son Royall should not attend college, because this would only mean "over-reaching. Ambition. What does it get a man, it gets him dead." When Royall thinks of marrying, Ariah demands that the newlyweds live in her house: "Ariah would move out of her upstairs bedroom, and redecorate it for them." What she cannot achieve by manipulation, she attempts to achieve by "spectacular flare-ups of temper" and physical violence. Thus the chapter telling the children"s stories is symbolically called "Hostages."

In a sense, Ariah is herself also a hostage. She views her relationships and friendships through the prism of fears and obsessions that was created by her first husband"s suicide; upon discovering the suicide note, Ariah thought she was "damned." Later, she feels insecure: "Why had she wanted another baby so badly, when she was too old? When her husband might leave her at any time?" She fears that relationships are only temporary, and tries to control her world in order to avoid disappointment and accidents: "She"d become the most fiercely protective of mothers."[1.67] In an interview, Oates explains Ariah"s behavior as follows:

She wanted her children to stay right in that house so that noth- ing will happen. She doesn"t want her daughter to be hurt. She wants her daughter to be right in that house in the next room. She wants her sons to be right there. And there are some wom- en that feel that way. And actually, sometimes they are right. That"s the irony.[2.234].

On the one hand, Ariah is an assertive and strong woman who knows what she wants. On the other, she undermines her independence by confining herself to the household. She shuns social engagements, and detests the fact that her husband, Dirk Burnaby, takes a defense case on behalf of victims of industrial pollution in Love Canal, even though she knows nothing about it: "Dirk told Ariah nothing of Love Canal; for he knew she wanted to

hear nothing of his deepest, most profound life that excluded her and her child-ren."[3.65] She also chooses to avoid taking any responsibility for financial or organizational matters: "Since the arriage she hadn"t paid a single bill, never so much as opened letters containing bills, anything from County of Niagara, State of New York, or the US Federal Government she pushed away from her with a shudder..." While her desire to continue to give piano lessons and to seek financial independence suggests that she is a progressive liberated woman, her conservative side and the narrowness of her world is revealed by her sole focus on herself and her family:

Days, Ariah avoided answering the phone. She sorted mail into neat piles on the vestibule table, but frequently put off opening her own mail, rare as it was. ... She never watched TV news or read the front pages of the newspapers where disturbing news might be printed. Quickly she turned to features, to women"s pages, entertainment, comics.[4.90]

Oates sets out yet another path to motherhood in the character of Rebecca Schwart in The Gravedigger's Daughter. As I mentioned earlier, Rebecca"s portrayal echoes that of Clara Walpole in A Garden of Earthly Delights. Like Clara, Rebecca has an Eden County-like, lower-class background, and ends up in the affluent middle classes. She is the daughter of German emigrants, Jacob and Anna Schwart, who fled as refugees from Nazi Germany. Jacob holds the position of "caretaker of the cemetery, the gravedigger," and lives in a cottage at the cemetery. Not only is the cottage in a state of bad repair, but the family is also constantly surrounded by a smell of "decompos- ing organic matter," and they drink "grave water."[5.223] A mathematics teacher in the Old World, Jacob Schwart is now a broken man, a coward. He had been unmanned. The rats have devoured his conscience, too. He"d had to fight to save himself and his young family, he"d betrayed a number of his relatives who had trusted him, and Anna"s as well; he might have done worse if he"d had an opportunity. Rebecca"s deprived childhood ends when her father, unable to cope with his psychological problems and with economic and social pressures, kills a visitor to the graveyard, then kills his own wife, and finally himself. He alsoconsiders killing Rebecca, but is unable to do so. By that time, her brothers have already fled the county. Like Clara Walpole, Rebecca has to find out how to survive on her own. Her strategy is to reinvent herself, adapt to her new circumstances, and to use and manipulate others to achieve her goals. "Male violence distorts and reshapes her life, as she spends most of the novel on the run: away from the violent legacy of her father; away from the timor- ous and religious teacher who takes her in; away from her friends and into the arms of a hulking, hot-tempered maniac,"Nile Tignor, her first husband. After this, she runs away again, this time to save her own life and that of her son, Niley. Rebecca adopts a new name, Hazel Jones, and changes her son"s name to Zacharias. After a few stops in different towns, she settles down, first in Malin Head Bay, and then in Buffalo. Just as she had manipulated people into forging birth certificates for her and her son, Hazel Jones then manages to win Chet Gallagher"s heart, and marries her way into a comforta- ble life.

Although Rebecca changes her name to Hazel Jones, in her heart, she pre- serves her former identity. Rebecca is haunted by memories of her early life in Milburn, but she manages to hold them at bay. At one point, though, this suppressed identity reaches a

crescendo of emotion: while listening to her grown-up son play Beethoven‟s “Apassionata” Sonata, Rebecca sees her family, “Blurred with distance as with time, their faces hovered at the rear of the concert hall. The Schwarts!” In this episode, Rebecca stops running. In her mind, she establishes the truth that the Schwarts had failed as parents, and she feels liberated: “She was no one‟s daughter now. And she would be no one‟s mother. All that was over.”[6.145]

She resolves to find her cousin Freyda Morgenstern, who was assumed dead, and now emerges as a holocaust survivor and an anthropologist. The narrative ends with the two cousins exchanging letters. This relationship offers Hazel Jones an opportunity to become Rebecca again and to write about her past, although the fact that she does not reveal her new name, “Hazel Jones,” to her cousin suggests the impossibility of reconciling the two identities. Unlike in Mother, Missing, the secrets remain undisclosed: the name “Schwart” is not real, but Rebecca does not know the real one; Niley/ Zacharias does not know his father‟s name, nor about his mother‟s back- ground; and Rebecca‟s husband, Chet Gallagher, is not aware of Rebecca‟s true identity. “Secrets! In the tight bundle inside her rib cage in the place where her heart had been. So many secrets, sometimes she couldn‟t get her breath.” In this respect, Oates is drawing on her own experience: “Rebecca‟s story is based very closely on the life of her own grandmother – a life which she was at pains to conceal while she was alive.” Oates says,I had this skeletal outline of my family history, but that was all I had – no one would ever talk about. I never saw a pho- tograph of my grandfather; he was never discussed, and of course my grandmother‟s parents were never talked about ei- ther. My family history was filled with pockets of silence. I had to do a lot of imagining.

Oates‟s portrayal of Rebecca‟s reinvention as “Hazel” is deeply rooted in the American tradition of renewal, but the image that Oates paints of 1950s motherhood is clearly at odds with traditional American family values. In the first place, being the daughter of immigrants, Rebecca is haunted by her roots and by her experience of “not belonging” in America (she was born on the ship): “You are born here, they will not hurt you,” her father tells her. Second, contrary to the acclaimed “sense of security postwar couples expe- rienced,” Rebecca cannot find a safe place, neither for herself nor for her son. All of the highly-lauded options – “government programs that provided young couples with substantial assistance in housing, education, and jobs” – are unavailable in fictional Upstate New York. Thus the family, which is usually thought of as a place to shelter from the bad world outside, turns into a place of horror. Despite all the difficulties that Oates makes her “fictional grandmother” endure, resilience of character and strength win in the end, and Rebecca/Hazel accomplishes her American Dream.

What Gwen Eaton, Corinne Mulvaney, Ariah Burnaby and Rebecca Schwart have in common are resilient personalities, and steady beliefs and value systems. Their portrayals remind us of the characteristics of the „inner directed‟ person, as described by Riesman. Such a person has internalized the principles of family behavior, and is “capable of great stability... even when the reinforcement of social approval is not available.”[7,78] He or she “may refuse to adapt because of their moral disapproval of what the signals convey.” The

character that has been formed in the family does not change, but when necessary, such a person "can flexibly adapt his behavior precisely because he need not change his character. He can separate the two by virtue of the fact that he is an individual with an historically new level of self- awareness." Despite their mistakes and unwise choices, these women are reliable, and ultimately win the respect of their children.

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