

Article

The Ideal of Woman In The Works of Guy De Maupassant And Abdullah Qahhor and The History of Its Reflection In Literature

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Abstract: This article explores the representation of the ideal woman in the works of French writer Guy de Maupassant and Uzbek writer Abdulla Qahhor, examining its historical evolution and reflection in literature. The study employs a comparative literary analysis method, focusing on stylistic similarities in the portrayal of women by these two authors. It highlights how cultural, historical, and ideological contexts shape the depiction of women in their works. Key findings reveal that while both authors portray women as central to their narratives, their representations encompass universal themes of beauty, morality, and social values intertwined with national perspectives. The research also underscores the influence of inter-literary relations in enriching the portrayal of women, demonstrating how these literary traditions evolve through mutual interaction. This analysis contributes to a deeper understanding of aesthetic ideals in literature and the dynamic interplay of Eastern and Western literary traditions.

Keywords: Historical, Cultural And Educational Conditions, Inter-Literary Relations, Literary Influence, Art Of Artistic Speech, Ideal Of Woman, Poetic Interpretation, Horizons Of Literary Studies, In Uzbek Literary Criticism, Ideology Of The Period, Visions Of Beauty , Aesthetic Essence.

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1. Introduction

In world literary studies, there is a growing interest in studying interliterary relations, the issue of literary influence, the typology of the structure and semantics of a work of art in accordance with the new historical and cultural-enlightenment conditions. In addition to contributing to a deeper understanding of the basic principles and artistic and aesthetic laws inherent in the interliterary process, research in this area is of great importance in determining the development of the art of the artistic word in each language, the role and development of literary movements, and the skill of a particular creator in using the national language.

In world literary studies, attention has always been given 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 on mutual literary influence. In this regard, it is particularly noteworthy that 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 identify paradigmatic relationships that are formed under literary influence. The image of a woman justifies the poetic interpretation of the literature

of all peoples in accordance with the national worldview, region, and culture. 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.

The process of spiritual revival that began after our country gained Independence requires a comparative study of Uzbek literature in the context of world literature. Through this, the typological features inherent in the interpretation of universal ideas in the work of world and Uzbek writers are deeply revealed. In addition, in our country, the role of literature in "raising young people as independent and logical thinkers, possessing noble qualities, based on modern knowledge and experience, national and universal values" has been high. In this regard, identifying features related to the reflection, genesis, semantics and poetics of the image of women in literature also further deepens the knowledge of young people about the analysis of artistic texts and encourages a deeper understanding of national ideas. The solution of such important scientific tasks expands the horizons of theoretical and practical literary studies

2. Materials and Methods

In the Iliad, a rare example of ancient literature, the apple sent by the gods to the "most beautiful" is disputed by three women: Hera, the wife of Zeus, Athena, the daughter born from Zeus's brain, and Aphrodite, the goddess of beauty. Zeus cannot solve this problem either, and the three gods recommend that they come down to earth and ask people who owns the apple. The gods go down to earth and meet Paris, the son of the Trojan king Priam. Hera promises to make him the sultan of Asia, Athena promises to make him wise and powerful, and the beautiful Aphrodite promises to give him the most beautiful wife in the world. Paris then considers the apple worthy of Aphrodite. As a result, Paris travels to Greece and abducts the beautiful wife of King Menelaus, Helen. The tormented King Menelaus starts a war against Troy.

It seems that humanity's ideas about beauty are often associated with women. In fact, beauty is a very broad concept. It implies the perfection and maturity of a human personality not only physically, but also morally. An example of this is the image of the faithful and enterprising Penelope, the wife of King Odysseus in the epic poem "The Odyssey". She sets a condition for her lovers: "I am weaving a carpet for Odysseus, and after weaving it, I will marry him." However, she destroys the carpet she weaves during the day at night. Thus, she wastes time. This shows that humanity has realized that only a person with a pure soul, a sound mind, and a healthy body and soul is truly beautiful.

Gradually, the concept of beauty, in addition to ideas about the virtues of the human personality, also included ideas about society, its most perfect and just forms. As a result, images of ruling women such as Tomaris, the Turkic woman, and Cleopatra were created in literature.

Since ancient times, people have strived to be ideal and live an ideal life. But ancient people saw ideality only in the form of gods and goddesses. That is why they created various myths and legends in which their image is reflected. Even ancient Greek and Greek paintings and sculptures depicted healthy and beautiful goddesses. In this way, the idea of ideality was transferred to folk art and written literature under the influence of folk oral creativity, and it has been glorified as one of the important ideas in works of art from the past to the present.

Hesiod wrote a work called the "Table of Women." Aeschylus' "Oresteia," Sophocles' "Antigone," "Electra," and "The Women of Trachinia" tragedies; Euripides' "Alcestis," "Medea," "Hecuba," "The Trojan Women," "Electra," "Iphigenia in Tauris," "Helen," "Andromache," "The Phoenician Maidens," "The Bacchic Maidens," "Iphigenia in Aulis and the Cyclops," and Aristophanes' comedy "Lysistrata" all depict women of varying degrees. For example, the main character of the comedy "Lysistrata" - Lysistrata, whose name means "stopper of war" - is an enterprising, resourceful woman who gathers all the women

of Greece around her, calls on them to refrain from having sexual relations with their husbands and lovers, and to stop the unnecessary bloodshed and make a peace treaty. As a result, thanks to the women, the war stops and everyone is able to live in peace.

3. Results

Starting with Euripides, the depiction of women has been brought closer to the depiction of women in real life, and the tragedy "Electra" reveals that, sometimes unable to withstand the cruel blows of fate, they can develop feelings of courage, nobility, sincerity, and love, as well as various vices and evils. In "Medea", beauty is a symbol of wisdom, love, and loyalty, as well as a humiliated lover.

Some writers began to portray women as heroes. One example is Ovid's collection of "Heroic Women," and in the German epic poem "The Nibelungs," Siegfried's wife Kriemhild avenges her brothers and kills Attila. The great Italian writer of the Renaissance, Dante Alighieri, described his beloved wife, the beautiful Beatrice, and emphasized that no one was more beautiful than her. He collected his poems about her in the collection "New Life." In the poetic novel "Troil and Criseyde," the English Renaissance writer Geoffrey Chaucer psychologically reveals how the Trojan prince Troilus loves Criseyde, the daughter of the priest Calchas, but Criseyde is suspicious of him and is unfaithful, causing Troilus to suffer. The great playwright of that time, William Shakespeare, in his works "The Temptation of Caesar", "Romeo and Juliet", "Hamlet", "Othello", and "Antony and Cleopatra", presents the image of Caesar, a girl ready to die for her love, a slandered woman, and a female ruler.

In the work of Honoré de Balzac, one of the great figures of French literature, "Father Gorio", the daughters of Anastasia and Delphine, who were raised by their father with great love and without sparing his money, marry a count and a baron, respectively. Even after they get married, the girls continue to receive money from their father. However, when the father's money runs out, their grooms are thrown out of the house. In this work, through the images of these two unloving girls, Madame Vauquet, the owner of a shabby hotel, Vicomtesse de Beaucean, a relative of a student named Rastignac, and Victorine, the only daughter of millionaire Taifer, the corruption, hypocrisy, and hypocrisy in families built on money in the bourgeois world are revealed. It is noteworthy that Vautrin, sensing Rastignac's desire for fame, says: "Whatever you want: respect, money, women - everything would come true."

In the novel *The Red and the Black* (1830) by the French writer Stendhal, Julien Sorel, a young man from a simple poor family, considers his clever, intelligent, and enterprising way of winning the love of the upper-class Madame de Renal and Mathilde to be his victory over the upper class. This view leads to his death.

Gustave Flaubert's novel *Madame Bovary* (1856) shows the groundlessness of the heroine Emma's true love, friendship, and pursuit of beauty in the conditions of the bourgeoisie, where everything is measured in money.

English realist writer Charles Dickens' novel *Dombey and Son* (1848) is an example of critical realism, in which the wealthy merchant Dombey does not see women as human beings. In his opinion, women cannot serve the enrichment of the enterprise.

In W. Thackeray's novel "The Sound of Fame", the main characters are Becky Sharp and Emilia Sadley, who are chosen as the main characters. The life of Emilia, who is rich but has been betrayed by her husband, and the poor Becky, who is ready for any disgrace to take a place among the upper class, even going as far as hypocrisy and betrayal of her husband, are depicted. On this basis, it is revealed that the society in which they live is built on the temptation of fame. In Russian literature, A.S. Pushkin's "Ruslan and Lyudmila", "The Captain's Daughter", and Leo Tolstoy's "Anna Karenina" attract attention because the names of women are in the title. F. Dostoevsky's novel "Crime and

Punishment" depicts the life of a girl who turns to prostitution in order to financially support her family.

Jack London, a prominent representative of American democratic literature who lived and worked in the second half of the 19th century and the beginning of the 20th century, describes with deep sincerity the boundless loyalty, fortitude, kindness and care of a Negro woman named Passuk to her husband in his story "The Courage of a Woman". She collects part of the small amount of food she eats and gives it to her husband who has set off on a long journey. She herself dies of hunger. In the novel "Martin Eden" (1909), on the contrary, the selfish girl Ruth and her mother are exposed. In the novel "Blessed Black Carrie", the influence of money and social issues on women's lives is also highlighted.

4. Discussion

The direction of Maupassant studies in world literary studies has been formed and continues to be developed. In this field, many important studies have been carried out in France, the homeland of the famous artist, which have studied the life and epic work of Maupassant.

Ana Elisabeth Cuervo Vázquez and Rosa Alonso Díaz, scholars at the University of Valladolid in Spain, studied the image of women in a study titled "La condición de la mujer en la narrativa de Maupassant: estudio de *Une vie*, *Bel-Ami* y *Fort comme la mort*" ("The condition of women in Maupassant's narrative: in the case of the novels "Life", "My Beloved" and "Strong as Death").

Jennifer Ruimi, a specialist in French literature at the University of Paul-Valéry Montpellier-3, in her article "Comment Maupassant est-il perçu dans le monde?" In her work, "How is Maupassant perceived in the world?", Noël Benhamou reflects on the research of world scholars engaged in Maupassant studies. She writes: "Noëlle Benhamou starts from a paradoxical observation: Maupassant is one of the most widely read writers in France and yet "it seems of little interest to French universities. This is why this work aims to bring together different studies that allow the reader to see how Maupassant is perceived in today's world."

Iva Kouřilová, a researcher at Masaryk University in Poland who studied Maupassant's work, noted the following in her article "Les traits du naturalisme chez Guy de Maupassant: L'étude contrastive": "Maupassant consecrates almost all his free time to literature. It is thanks to Flaubert, an old friend of his mother, that he comes into contact with the main French and foreign writers of his time."

Maupassant studies also have their own history in Uzbekistan. In particular, in 1950, on the occasion of the centenary of Maupassant's birth, the newspaper "Kyzyl O'zbekiston" (now "O'zbekiston Ovozi") published an article by N. Khudtsishvili entitled "Guy de Maupassant" in Uzbek. It briefly discusses Maupassant's life, work, the period in which he lived, the novel "Life", and the story "The Donkey".

In 1963, Y. Pulatov defended his candidate's thesis on the work and Uzbek translations of Maupassant's works. The articles of Q. Rasulov and M. Kholbekov also discussed Maupassant's creative heritage, writing style, and translations of his works by I. Gafurov, Parda Tursun, M. Hakim, Z. Isomiddinov, and Zumrad Orifjonova. Translators such as Sh. Minavvarov and B. Yo'ldoshev translated Maupassant's stories directly from French into Uzbek.

Eastern and Western literature, although different from each other, are not opposed to each other in reflecting the ideal of a woman. In this, they even enriched each other.

The depiction of women in literature, the idealization of women's images, began in ancient times. The creation of the first people (Adam / Adam Ata) for a perfect life, the creation of Mother Eve (Eve), as well as the creation of the universe, celestial bodies (Oymomo), nature (Mother Earth), and others, can also be traced to the association of the

name of women with the name of women. In particular, this idealization is most clearly manifested in the image of female deities and warrior women - the Amazons. In particular, the goddess of the sea Thetis, the goddess of fertility Demeter, the goddess of beauty Aphrodite, and the goddess of war and wisdom Athena are among them.

5. Conclusion

As people's ideas about society and morality change, the aesthetic ideal of women in the literature of each era also differs. However, in all eras, the aesthetic ideal of literature did not treat women fairly. Instead of showing humanity and care, they were humiliated and insulted. Often, women suffered from betrayal and humiliation by their husbands. Such images are vividly depicted in the novel "Life" by the French writer Guy (full name Henri René Albert Guy) de Maupassant.

In some works of art, the image of women created, their character and appearance, combines the truth of life with the aesthetic ideal. The writer's expression of his aesthetic ideal through the depiction of characters created on the basis of life material demonstrates his artistic skill. In this case, in order to more fully realize his artistic intention, the creator often creates the main character as a mature person with both a beautiful appearance and an inner world. For example, Mastura in the story "Ming bir jon" by the writer Abdulla Kahhor and Saida in the story "Sinchalak" can also be said to be images created in the direction of the aesthetic ideal. Because they are symbols of spiritually mature women with an extremely beautiful inner world.

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