
TWO STORIES - TWO DESTINIES

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Abstract – In the development of Uzbek literature, especially in the development of a new genre of realistic storytelling, the great poet Abdullah Kakhor played an important role in the development of Uzbek literature just as Hamza Hakim-zoda reformed dramaturgy and Cholpon Shepiyat, A. Kakhor also contributed to the development of storytelling, which is a small genre of the epic genre; each of his works is a work of art that fascinates the reader with its artistic beauty, the perseverance of its plot and compositional structure, and the perfection and sincerity of its language.

Key words: epic creation, art, world word art, prose technique, story, Eastern literary and artistic traditions, Western literature, literary influence, typological laws, artistic structure, literary text.

I. Introduction

Any reader who reads these works will feel as if he has entered the world of magic. Although much research has been done on some of the qualities of this world of mysteries, over the years they have become more and more numerous and new aspects are being discovered. Abdullah Qahhor's storytelling art became an exemplary school for a whole generation of artists after him. The writer's experience, especially in constructing the macro-structure of the story and working on the word, is an endless lesson. Odil Yakubov, a great writer of our time, writes about this: This definition is not in vain. Indeed, in the works of the writer, both the speech of the author and the speech of the character are so polished, as solid and flat as a molded brick, that none of them can be removed or replaced. Indeed, one of the diamond pillars of the House of Mysteries, which perpetuated A. Kakhor's stories, is his work on words. The writer was fluent in the vernacular, had a cadre and

approached it responsibly. Therefore, in his stories, both the author's speech and the character's speech seem very understandable and natural to the reader. The fact is that the redundancy of any word in the body of the work is not noticeable. On the contrary, images composed of concise phrases gain more content than desired with meaning.

II.Literature review

Another immortal quality of Abdullah Qahhor's stories is that the story begins suddenly, that is, from the knot. Almost all of the author's works attract attention with such sharpness. This feature suddenly attracts the reader to the work, captures it and does not burn it to the end. As soon as he reads the first phrase, the reader imagines, "Now what?" the question arises. The artist is in no hurry to answer this question. We get the most impressive and compelling answer from the conclusion of the story.

Abdullah Qahhor also pays special attention to the conclusion of his stories. These conclusions are not just the end of the story, but serve to exaggerate and brighten the main idea. The author puts more "explosives" in the summary of his stories on any topic. In this way, he evokes in the heart of the reader an unbounded benevolence to the essence of the problem raised in the play, to the fate of the protagonist portrayed, and an incomparable hatred for the forces of evil.

III.Analysis

Another of the marble pillars of the palace built by Abdullah Qahhor is that most of his works begin with epigraphs. Of the 38 stories included in Volume 1 of the author's 6 volumes, 16 begin with an epigraph. These epigraphs were not given for the sole purpose of decorating the work; they are carefully thought out by the writer and selected from folk sayings, exemplary proverbs, or poems of well-known poets; they seem to lift the whole body, like the backbone of an organism, and connect the plot lines. Even if there is no title, the epigraph fully reflects the main idea of the work.

The artistic heritage of Abdulla Qahhor, a well-known artist, a writer of Uzbek storytelling and novels, is the result of studying and mastering the traditional and new achievements and experiences of world literature, and depicting national reality in new styles and colors. He was a great writer who was able to combine the natural and real cultural and aesthetic experiences of the East and the West in his artistic world. In the stories, short stories, novels and comedies of the owner of this magic

pen, the Uzbek national life of the twentieth century is artistically expressed on the basis of modern methods and pictorial principles of world literature.

Abdullah Qahhor's epic work is a true work of art, which, by its historical and genetic basis, is closely connected with world literature and can fully meet the high standards of art. In particular, his stories, which took place in modern Uzbek prose and reflected the scenes of national life on the basis of realistic requirements and criteria, are distinguished by their high artistry, authenticity and naturalness.

This artist, who has always been extremely demanding in his work, has, as we have said, studied the best examples of the world's word art, from which he carefully studied the secrets of artistic skill, prose technique, plot, composition, character creation.

A scientific study of the author's works, especially his stories, can be sure that they continued the experience and research in the samples of Western literature, as well as in the literary and artistic traditions of the East. Here we are not thinking only of literary influence. It is true that Abdullah Qahhor studied the works of European and North American writers, and was somewhat influenced by them. But the works of writers of different nationalities are connected not only by literary influences, but also by typological laws.

A. Qahhor a typological and comparative study of the works of the great representatives of European and American literature will help, firstly, to clarify the interrelationships in world literature, and secondly, to help define the modern national art of speech, especially the creative originality of this writer gives.

When the great French writer Guy de Maupassant stepped on the threshold of creativity, he was confronted with a literary legacy of three generations — Stendhal, Balzac, and Flaubert's critical realism; Gyugo, J. Sand and A. de Myusse romanticism and. There was naturalism, led by E. Zolya and the Gonkur brothers. For this reason, critics who later studied Mopassan's work said that all three school traditions could be seen in his works.¹

Indeed, although the author himself claims to have followed Stendhal, Balzac, and Flaubert realism, when we read his novels and novels we see both the exaggerated expressions characteristic of the school of Romanticism and the depiction of human physiognomy and ancestral evolution in the writers of naturalism. Nevertheless, the literature of critical realism had a great influence on the formation and perfection of the writer's work.

The years 1880-1890 were the heyday of Mopassan's work. During these years

¹ The life and work of Guy de Mopassan are covered in detail in the following sources: Y.I. Danilin. Mopassan. Jizn and creativity. M; 1968. History of French literature. M; Izd-vo AN SSSR, 1959, tom III, pp.191-233.

he published sixteen collections of short stories, six novels, three books of memoirs, and hundreds of literary-critical essays. The writer lived a humble life, despite his great fame. He wanted his works to always be popular. That is why the writer, in his works, sought to give a realistic coverage of the events of the people's life. The lives of those belonging to the "superior race" in bourgeois society were sharply satirized in Mopassan's works, and the activities of government agencies, where laziness and bureaucracy were rampant, were brutally exposed. The writer also openly expressed his hatred of bourgeois literature and the press in his works.²

In his other novels, written in 1882-1883, we see that Mopassan sought to escape the influence of naturalism. Critical realism plays a leading role in the plot of the author's short stories, which are included in the collections "Waldshnep's stories", "Mademoiselle Fifi", "Moonlit night". In these short stories, the author follows in the footsteps of Stendhal, Balzac and Flaubert and depicts the situation in real paintings. In this way he proves that the novella genre is not inferior to the novel genre in the realistic depiction of reality. As Zolya puts it, Mopassan "in his four- to five-page short stories expressed the content of the great works of the novelists."³

IV. Discussion

The theme of the Franco-Prussian War continues in the author's series of short stories, such as "Uncle Milon", "Two Friends", "Centuries", "Mademoiselle Fifi", "Duel", "Aunt Sovaj". The protagonists of these novellas are also strong-willed, ruthless towards the enemy, with a clear conscience and courage. The Nazis, who invaded France in 1940, were afraid of the patriotic ideas of Mopassan's novels and burned his works. However, thousands of French people who fought against fascism managed to hide their books.

Guy de Mopassan did not create a new trend or school in French literature like his contemporaries E. Zolia and A. France. He synthesized the creative method of all literary currents and schools before him. Standing in the position of critical realism, under the influence of the traditions of romanticism and naturalism, he created his own unique literary style.

In particular, the author's contribution to the development of the novella genre in French literature is invaluable.⁴

²Guy de Mopassan's "Life," "My Dear." Tashkent, Gafur Gulam Publishing House of Literature and Art, 1987 Page 6

³ This book is page 8

⁴ Guy de Mopassan's "Life," "My Dear." Tashkent, Gafur Gulam Publishing House of Literature and Art, 1987 Page 12

In this work, we want to reflect on the typology of the stories of Madmuazel Fifi and Horror by Guy de Mopassan and Abdullah Qahhor.

Rachel, a prostitute in the novel *Mademoiselle Fifi*, insulted French women and stabbed Otto, a lieutenant who enjoyed trampling on her French husband. A series of short stories about the war, glorifying the people and their heroes, raised Mopassan to the level of a realist artist and brought him fame.

First of all, it should be noted that these stories differ significantly in terms of the period of writing and depiction, socio-political society, the artistic structure of the protagonist (s), the personality and style of the writer, national psychology. Created in the tradition of nineteenth-century French critical realism, Guy de Maupassant depicted the French national life and the life and psyche of the people of that time in his works, first and foremost with a critical spirit of the current problems of his time. Such a critical spirit was evident in his story, *Mademoiselle Fifi*.

First of all, such a difference is reflected in the chronotope depiction of the two works of art. In this small epic work of Mopassan, a dramatic story about the Prussian-French War is told. The event described takes place at the palace of Juvil in the province of Rouen, Normandy.

The story does not mention the time of the incident. Nevertheless, based on the considerations expressed during the plot expression, it can be seen that it depicts the period of the Prussian-French War (1866-1871), which continued with breaks.

The main characters are Prussian officers and a Jewish prostitute named Rachel from France.

Along with the famous writer, Mopassan, Chekhov, Jack London, one of the masters of world storytelling, Abdullah Qahhor, in his work, spiritual and moral depravity, a critical attitude to social vices is a priority.

Unlike *Mademoiselle Fifi*, *Horror* reflects the problems of historical life. It should be noted that Abdullah Qahhor's best stories are from the recent past (during the reign of Tsarist Russia in Turkestan).

A typological study of the two stories mentioned suggests that the difference between these epic works, which we have shown above, is that, although there are differences, there are certain similarities and commonalities between them.

Such literary-artistic communication. In our view, it is as follows:

1) The two works are brought together, first of all, by the characteristics of the story genre, which is the smallest form of the epic genre. One such feature, as noted in research and textbooks on literary theory, is the separation and depiction of a separate, sometimes extraordinary, event from the life of the protagonist. This

feature is present in both *Mademoiselle Fifi* and *Horror*. In the story of a French writer, a woman named Ra-shel insults herself and kills an invading Prussian officer, Wilhelm von Eyrick ("Mademoiselle Fifi"), with a dessert knife. In "Horror", an innocent young woman, Unsin, does not want to be the eighth wife of an elderly tyrant asks for a divorce from her husband and agrees to fulfill the condition that her death is inevitable.

2) The above symptoms prove that the protagonists of the story - Rachel and Unsin - are free-spirited people with extraordinary willpower. It can be seen that the sense of human pride and liberalism inherent in the character of the building-strong, strong people brings these heroes closer together. It is true that the factors of their unexpected behavior are different. Rachel is not French, she is a Jewish woman. Nevertheless, she has a strong sense of respect and love for the country in which she lives. "No, no," he replied insultingly. You are lying. French women will not be yours. "

3) The two stories are also brought together by a sense of humanity, which is one of the most important features of fiction. This aspect is expressed with a strong dramatic pathos in the works under analysis. Rachel in *Mademoiselle Fifi* is a prostitute, or rather a prostitute. The story does not give reasons why he came to such an unclean place. But his heroic deeds show that the penitentiary is not his place. Mopassan, a great humanist, prefers the protagonist of the story to those who are ready to betray their country and nation, valuing him as a hero of the homeland. Rachel's bravery keeps the French in the area awake. They take up arms to protect this selfless woman, shoot several enemy soldiers and save her.

In the story "Horror", the Uzbek writer, describing the fate, courage and death of a woman of his own nationality, was able to express the ideal of great humanity with high artistic skill. Unlike Unsin Rachel, society has not deviated from the criteria of human morality. But the fate of Unsin, who was passed on as an eighth wife to a tyrant whose human feelings were alien, finds a tragic end, unlike Rachel's. Under Dodhoh's condition, the woman, who had gone to the dreadful cemetery on a dark, horrible night, obtained her freedom in exchange for death. However, his downfall was not a defeat, but a victory. With his courage, he was able to show his contemporaries that freedom could be achieved. As the great thinker Mahmudhoja Behbudi said, "Rewards are taken, not given."

Fiction has common laws and principles, no matter which folk artist it is written by. In particular, humanism has always been the first necessity and virtue for the people of creation at all stages of the development of artistic expression. This

important and distinctive feature can be clearly seen in the creative heritage of Mopassan and Abdullah Qahhor.

However, it should be noted that the art of speech does not work only on the basis of common laws. In each national literature, the spirit, mentality, values and traditions of a particular people find their artistic expression. If we look at the issue from this point of view, Abdullah Qahhor's literary heroes, especially the image of women, are distinguished by the fact that they have national colors and shades, and the Uzbek people are uniquely artistic. We will try to clarify this idea through the analysis of the image of women in the story "Horror".

From the point of view of artistic time, the play depicts the historical life during the colonial period of Tsarist Russia. One of the main characters in the story, dod-hoh (who at that time was usually called a high-ranking official), has not one, but eight wives. According to Islamic law, a man is allowed to marry up to four. But some officials and wealthy people did not always follow this rule. The Dodhoh family embodied this historical reality.

Dodhoh is a coward and a coward like most oppressors and devoid of basic human qualities. He demands unconditional obedience from the wives in his house. But as the story unfolds, it becomes clear that there are women who have a different will and a sense of rebellion. The first of these - Unsin, a child of an ordinary working-class family. Her parents agreed to give their daughters to an old and ugly dodhoh because of economic hardship. But for this woman, such a dark life is absolutely unacceptable. On a frightening night when a strong wind is blowing, Unsin informs her husband that she wants to go home completely.

For this micro-region, where ignorance prevailed, rebellion in this sense was a form of masculinity. From this stage of the story, this woman was portrayed as a strong-willed, relentless man.

Unlike the protagonist of the story "Madmuazel Fifi", Unsin's character embodies not only courage, but also simplicity, innocence and Uzbek modesty. With these features, this image shows the common spiritual world of Uzbek women.

Abdullah Qahhor was a unique artist in the creation of national characters. In particular, the images of women created by her clearly show the peculiarities and inner world of Uzbek women who lived at certain stages of history. Similar aspects can be clearly seen in the description of the characters of Dodhoh's wives, especially Unsin and Nodirmohbegim, in the story "Horror".

At the same time, it is necessary to dwell on the ideal of women, which is expressed in the works of Abdullah Qahhor. In the writer's image, a woman who deserves attention and respect is first and foremost a free, determined, courageous

person who is always steadfast in her views on life. We can see these features in the protagonists of the author's works Saida ("Sinchalak"), Ziyoda ("Qo'shchinor chiroqlari (Koshchinor lights)") and a number of other short prose works.

G.P.Gavrisheva who explored the problem of originality in Mopassan stories noted that "the author set himself the task of achieving simplicity and conciseness of form, to make his works as widely read as possible."⁵

From a typological point of view, such features can be clearly seen in the creative heritage of Abdullah Qahhor. His stories have both "simplicity" and "formal conciseness". There are almost no words and phrases in these works of art that the reader does not understand. The writer tried to do everything possible to ensure that the average reader fully understood his works of art, to fully grasp the point he was trying to make. He also worked tirelessly on the manuscript to achieve formal conciseness: he ruthlessly erased words, combinations, and even pages that did not meet the requirements of a literary text. As a result, the created work became narrower and more complex from variant to variant. But it is not correct to think that such a creative-artistic activity is the result of following the artistic experience of a French writer, of being influenced by it. It is a common movement inherent in artistic creation and is a characteristic feature of great word artists in the context of world literature.

Recognition of the creator as a mature artist is reflected in the fact that in the characters he creates, he is able to artistically embody the most important features of the nation, the people.

Well-known literary critic Ibrahim Haqqul, in his article "The Courage of Abdullah Qahhor", reflecting on the essence of the writer's personality and creative heritage, wrote: "The change of the world depends on the change of man. The world will never be renewed unless human consciousness and thoughts are renewed. Abdullah Qahhor had seen in his childhood that the old days, ruled by tyrannical khans and sultans, had shackled not only the hands and feet, but also the mind, the heart and the soul."⁶

In the story of "Horror" we can see the process of "human change" that the critic emphasizes. Prolonged oppression, ignorance, and superstition have had a profound effect on the lives, psyche, and character of the people, especially the women who make up a large part of this society: they are accustomed to humiliation, muteness, and suffering. In the story, an ignorant and elderly dodge can inflict as much suffering on his wives as he wants. He beats them for no reason, he

⁵ Gavrisheva G.P. The artistic originality of Guy de Maupassant's short stories. -

⁶ Ibrahim Haqqul. The courage of Abdullah Qahhor. Tashkent: "Fan" publishing house of the Academy of Sciences of the Republic of Uzbekistan, 2007. - 15 pages.

can humiliate them as much as he wants. Wives, on the other hand, accept such unspeakable suffering with obedience and fear. Their will and sense of struggle have waned. As if there is no end to such injustice, violence.

But dialectics has an eternal law. Just as every process has a beginning, of course, there is an end. In "Horror" it is dramatically shown that a stage of oppression is coming to an end in accordance with the criteria of the realistic method.

Abdullah Qahhor, as Ibrahim Haqqul wrote, was a courageous writer. Only he admits the truth. Such a predominant feature in the artist has been transferred to the heroes of his works as well. This aspect can be clearly seen in the character and courageous work of the protagonist of the story "Horror" Unsin, one of his royal works of art.

Unsin, as noted, does not want to live in an ignorant landlord's darkened house. He must leave this ominous place. Along the way, he is ready for anything, even death.

She needs a good opportunity to tell her husband about the decision to leave. At this point, the skilled creator skillfully uses the wind motif to create a dramatic situation: whistling on the roofs, banging on closed doors and windows. On nights like this, people are customers, they want to sit quietly and wait for something.⁷

This picture is not simply included in the text of the story; it is connected to the ideological and artistic concept of the work, a hint that it is involved in the intensification and drama of future events.

Another of the images in the work, which is directly related to the course of events and the artistic conflict, is related to the cemetery. According to the text, "the Uzbek cemetery itself is ugly, and on top of that, there are no ugly rumors or horrible rumors about the cemetery. In fact, on such nights, anyone who remembers a graveyard, especially a person who is over the age of a prophet like Dodho and puts his shroud in a box, sweats profusely when he thinks of lying in a graveyard rather than dying."⁸

Thus, the two images in the literary text (the windy night and the graveyard) merged to give the reader a certain idea of the fate of Unsin, the protagonist of the story, on this decisive night.

Unsin openly states his intention to leave the dodgeball completely on this dangerous night. The enraged husband puts an extremely difficult condition on him: he must take the sand to the graveyard and boil tea in front of the saint.

⁷ Abdulla Qahhor. Works. Six volumes, 1 vol. - Tashkent: Gafur Gulom Publishing House of Fiction, 1967. - 41 pages.

⁸ This book, page 42.

Unsin fulfills this heavy demand, but is so frightened that he dies the next day before noon.

However, this death was not a defeat of the protagonist, but a sign of spiritual victory. He was able to achieve his most cherished goal, albeit at the cost of his life, to gain freedom. It is a sign of the change of man, however, of the present world.

V.Conclusion

Mopassan's story, *Mademoiselle Fifi*, also has an artistic plot that illustrates the connection between the protagonist and a natural phenomenon. In this play, too, the story takes place on the night of "Horror." The preface of the work describes "a torrential downpour, as if someone had sprinkled it with rage." Naturally, there is an artistic-semantic relationship between this rain and the people's hatred of the invaders.

In our opinion, such a resemblance between the analyzed is not the result of literary influence, but, as mentioned earlier, is explained by the common, general typological features of fiction. In Abdullah Qahhor's story, the wind motif is used from the beginning to the end of the work.

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