

FEMALE IMAGES IN THE WORKS OF A. CHEKHOV AND A. KAKHKHAR

Iminova Humora Muhammadisa Qizi

Master student of the Department of Literature (Russian Literature) of the Fergana State University

Abstract: If we look at the literature of all peoples, then the image of a woman has existed since ancient times. We will witness that it has risen to a culminating level. This article provides information about the image of a woman in the works of A. Kahor and A.P. Chekhov.

Key words: female character, heroine, courage, plot, female character.

The question of the interaction of A.P. Chekhov with the previous literary tradition is perhaps one of the key ones in Czech studies, and there are undoubtedly reasons for this. It would not be an exaggeration to say that Chekhov in the history of Russian literature a truly unique mission - to connect two centuries, two eras (or, on the contrary, to mark their watershed). And the point here is far from being only the years of life, the point is completely special inclusion of the previous tradition in his artistic arsenal: the finest balancing on the verge of an ironic rethinking of dramatization, it seemed would, recognizable motives and images; not immediately obvious shift of the usual angle.

Various forms of Chekhov's communication with previous literature have repeatedly become the subject of research attention. However, it romantic traditions were not so often in the field of view of literary critics. Chekhov's relationship with specific authors, whose work on certain stages was in the mainstream of romanticism, were repeatedly considered what cannot be said about a comprehensive analysis of Chekhov's perception of romantic poetics. Chekhov's female images attracted critics and scientists during the life of the writer and continue to attract until now. There are many reasons for this: this is interest to the characterology of the writer as a whole, and the desire to project onto the artistic Chekhov's practice is his interest in the topical women's issue. But most importantly, perhaps in the fact that it is in female images that the most obvious is found the ultimate concentration of contradictory, seemingly incompatible traits, thoughts and aspirations; the same masterful Chekhovian balancing on the subtlest semantic frontier.

But in the limit, the heroine can also be a representative of the infernal world, a creature of lower demonology and, accordingly, incur damage to the hero, and even death. Be that as it may, at first the heroine shows her best hypostasis to the hero - he must to recognize in her an ideal beloved, involved in the secrets of another (ideal) world, but and, of course, in the best traditions of romanticism, with external beauty. Subsequently, deception may be revealed: the heroine is not involved in the ideal, but, on the contrary, infernal world; her beauty is an illusion, she is ugly. Similar dual image (a beautiful sorceress and an ugly forest witch) is present, for example, in Ludwig Tieck's fairy tale "Runenberg"; in a German romantic tradition of Aksakov's story "Walter Eisenberg" is the image of Cecilia, in a certain moment from a tender lover turning into an evil fury, possessing or some magical properties.

Returning to Chekhov, the following should be noted. Often in his stories there are recognizable, external, if not clichéd, elements romantic poetry. As a rule, these are repeating elements of the landscape - moonlight, a pond, the moon reflected in a pond, the sounds of music; portrait of the hero, classical romantic postulates. There is an irony in this usage. tonality, however, the range of techniques for the embodiment of irony in Chekhov is more than wide! Let's get

specific. In the story "Ariadne" (1895), a parodic reduction in the image of a romantic there is no hero - it can rather be a light irony created by an underlined a heap of "romantic situations": "After this conversation, I did not sleep all night, I wanted to shoot myself. In the morning I wrote five letters and tore them all to shreds, then sobbed in Riga, then took money from his father and left for the Caucasus without saying goodbye. The effect is aggravated by the obvious contrast between the main character-narrator and his rival Lubkov, who adheres to opposite romantic views (however, he is recreated almost with more irony): "Poetry itself by itself, and the lover by himself. It's the same as in agriculture: the beauty of nature by itself, and the income from forests and fields by itself"

To the image of women in Uzbek literature even in the early years of the 20th century to address, to create various images of female characters in our prose works began to appear. For example: the character of Zebi in the novel "Night and Day", We can also cite Gulnor and other characters from the novel Kutlug Khan. In addition, Unsin in the story "Horror" by Abdulla Qahhor, "One thousand and one There are different stories such as Mastura, "Wives", "Maston" in the "Jon" story we can see the interpretation of the images of women in the character. Although this in all the works, the image of women did not rise to the level of leading characters although not, it serves to reveal the intended purpose of the work to one degree or another did In creating the image of women, its full performance is the talent of the writer and related to life experience.

The literary scholar O. Sharafiddinov wrote the following about Abdulla Qahhor's language skills: "Abdullah Qahhor's language is a big world in itself. Once a person enters this world, he becomes a prisoner of its incomparable beauty, thanks to this world, the elegance, clarity, color, meaning of our mother tongue, the so-called Uzbek language, can express any delicate feeling, any complex experience. He admires the power he gets. The words used by Abdulla Qahhor, the sentences created by him reflect the richness of our language and are reflected like a rainbow. The writer achieved this through tireless work."

Abdulla It is natural that the artistic skill of any artist is determined by the artistry of his works in his native language. After all, the linguistic capabilities of the native language are definitely evaluated, analyzed and interpreted based on the level of the works created by the artist. Abdulla Qahhor looked at the language of artistic work, including the language of his stories, with great responsibility, and in this regard he endured all the hard work. As a proof of this, he said the following words: "In order to convey an idea or imagine something to a reader, he needs an open, fluent and simple language that does not confuse a person's head. Just as a person who takes a picture tries to be beautiful and agreeable to the picture and violates his natural state, if a writer tries to write beautifully and "admiring" in vain, the simplicity and naturalness of the language necessary for a literary work is violated. writer When every reader is reading a book, the most important thing for him is that the work is clearly, simply and clearly explained. In his stories, Abdulla Qahhor describes all the events openly, which easily and quickly penetrates the heart of the reader. It is true that it is much easier to get into the heart of the student through art. But real creative people should choose the right way when choosing a topic. The path chosen by him should be focused on the most pressing issues of society's life.

The content of the writer's stories is clear, short, and fluent, so he differs from other writers. For example, the story "Horror", which describes the past, is also short, but all the details are used in it. First of all, he knew very well that this or that example of artistic creativity is not just for fame or prestige, but is the result of hard work and tireless research. He deeply studied and

mastered the story-writing skills of great Russian writers such as N.V. Gogol, A.P. Chekhov, who are recognized and recognized in world literature.

The writer's stories attract a person to himself, and the person who reads them becomes eager to read them again and again. Because it is written based on reality. A life story can undoubtedly attract every reader. The writer put the life of that time in his stories. In holy hadiths, mothers and women are always praised: "Your good deeds are those who treat your women well. I am better to my family than you. "Only good people honor women, and only bad people abuse women."

But humanity is created in such a way that we can't always say positive attitudes towards women. Changes in society, people's worldview, and differences in opinions cause different manifestations of this problem.

As can be seen from the above, Abdulla Qahhor looked at the language of artistic works, including the language of his stories, with great responsibility, and in this regard, he endured all the hard work. He did not spare himself in the work done in this direction, he set great demands on other artists, he always prioritized the simplicity and naturalness of the artistic language and fought for it. The proof of this can be the series of stories that we analyzed and the following words that he said: "To express an idea or imagine something to the reader, a clear, fluent and simple language is needed, which does not confuse a person. Just as the person taking a photograph tries to make the picture beautiful and agreeable and violates his natural state, so the writer tries to write beautifully and "admiring" in vain, so the simplicity and naturalness of the language necessary for a literary work is violated.

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