



Interpretation of the Motif of Beneficial Marriage in Eastern and Western Literature

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Annotation: The article discusses the interpretation of the motif of beneficial marriage in the novels of Eastern and Western literature, the similar and unique aspects of the approach to the problem, the interpretation of the plot motif in the novel "It's Hard to Be a Human" by Ulmas Umarbekov.

Keywords: realistic image, point of view, motif, motivation, and motif blocks.

The historical roots of the marriage of beneficial motif go back to ancient literature. For example, in the tragedy "Medea", Euripides tells about the fate of characters such as Jason, the subject of benefit, who sacrifices people for his own purposes, the victims of the purpose, that is, the object of benefit - Jocasta, and Medea, who hates marriage of benefit and fought against it. In turn, these characters are united by the motif of beneficial marriage. The heroes of Euripides are "ordinary people, who live with the ups and downs of life, are not devoid of selfishness, benefits, and petty passions" [1:157]. During the development of artistic-aesthetic thinking, the ideal fell to the ground, as a result of which "ordinary" people began to move in European literature, like the heroes of Euripides. The motif of marriage of beneficial was interpreted as a moral defect of such people.

In the East, the didactic function of fiction literature was leading, and for many years, the concept of a perfect person was emphasized. Accordingly, ideal hero images were created. Westerners, however, tried to portray the outer and inner world of a person boiling in the social reality with all its flaws, mistakes and shortcomings. This approach was perfectly reflected in Stendhal's "Qizil va qora" (Red and Black) and Theodore Dreiser's "Amerika fojeasi" (American Tragedy), where there is a marriage of beneficial motif.

In the first novels of Uzbek literature: "O'tkan kunlar", "Mehrobdan chayon", "Qutlug' qon", "Kecha va kunduz", the subjects of benefit are not the girl (boy) who is getting married, but their parents or are completely different characters. In the novels created in the first stage of realism, there is a trinity in the plot scheme of a marriage of benefit, which is not the case in the examples of western literature created in the same period. This is mainly characteristic of our national literature, and it is an Uzbek interpretation of the relationship between father and child, the duties and responsibilities of parents towards their children. Professor D. Kuronov used this plot scheme in the form of Rana - Salih Makhdum - Khudoyorkhan in "Mehrobdan chayon", Zebi - Akbarali - Razzaq Sufi in "Kecha", and Gulnor - Yormat - Mirzakarimboy in the novel "Qutlug' qon". This same plot motif was widely used in the Uzbek literature of the 1920s and 1930s. There is also the fact that, as true artists, all three writers enliven, interpret and evaluate this scheme in their own way" [3. 240.B] writes. From this it is understood that the motif of marriage of benefit is considered an important category of the literary period, and its research on the example of our national literature allows to draw important conclusions within the framework of theoretical issues such as plot and motif, theme and motif, motif blocks.

In "Sarob", which was created relatively later, the trio is preserved in the form of teacher Murodhoja - Saidiy - Sorakhan, but the father-in-law takes the place of parents. On the other hand, the young man

who is getting married - the bridegroom - also has a desire for self-benefit, which, in turn, indicates that the interpretation of self-benefit marriage in Western literature is moving to Uzbek literature and the changes taking place in our national life. Saidiy, the hero of the novel "Sarob" at first glance reminds of Julien Sorel, the hero of "Qizil va qora" and Clyde Griffith in "American Tragedy". The listed characters are representatives of poor families who grew up in a difficult social environment. They are naturally passionate about a full life and the desire to achieve money, prestige, status, wealth, respect and recognition is common to all three. It is this desire that motivates the characters to make a decision to marry someone else in the conflict between love and benefit. Julien Sorel (like Saidiy) loves Madam de Renal, and accustoms himself to love Matilda, a young and rich girl. In the essence of the relationship, there is benefit and malice, which first of all represents the internalization of the hero. Not only the character and goals of the above characters are in common, but also their abilities (Saidiy is a good writer, Julien Sorel is a skilled secretary, and Clyde is a shrewd and capable boss), pride, enviable appearance, mobility and old age are close to each other. All three characters' love and are loved for their own sake. Jeopardy of the benefit obtained or expected to be obtained after marriage motifs these characters to commit crimes. The criminal motif emerges as a result of a marriage of convenience. In order not to damage Saidiy's position, two young men are killed (it is true that Saidiy will find out about this later, but he wrote the article that caused everything), Julien shoots Madame de Renal, and Clyde is his mistress drowns Roberta. Despite the fact that there are people of different times and environments, the motif of beneficial marriage summarizes their character traits and reveals their common aspects. In the same way, Abdullah, the hero of Ulmas Umarbekov's novel "Odam bo'lish qiyin" (It's Hard to Be a Human) and Clyde Griffiths in "Amerika fojeasi" (American Tragedy) have almost the same situation of abandoning their beloved daughters in a difficult situation due to a marriage of convenience and turning away from the responsibility of fatherhood. Two different trends are observed in the attitude of only two creators to the hero. Hero's actions are evaluated from different points of view. Unlike Clyde Griffiths, who decided to kill his beloved daughter Roberta after mental torture and made a plan to carry out this terrible deed, he does not want Abdulla Gulchehra to die, but only wants to get out of his life and get married to Sayora. The force driving the two characters is the love and lust for beautiful girls with rich and high positions. Although Clyde decides not to kill the girl at the last minute, Roberta falls into the water and dies as a result of his accidental hit. In this place, the author emphasizes the horror of the crime committed by Clyde, but the fact that he is a representative of a poor family and not a member of the upper class does not justify the death penalty. Describing the fact that the lawyer defending Clyde was in a difficult situation like Clyde and got out of this case smoothly with the help of his noble father, the writer said that the crime committed by Clyde in a young, half-baked state due to carelessness was "more than terrible" in the eyes of the "crowd". tries to fly. In Ulmas Umarbekov's work, the attitude towards Abdullah is completely different. Although he is not directly responsible for Gulchehra's death, everyone around him evaluates his guilt as "terrible" and a "heinous crime" for a person. This point of view is a priority for the author himself. This also represents the difference in the outlook of Western and Eastern artists. . In the novel "It's Hard to Be a Human", the subject of benefit is Abdullah, and the motif in it is somewhat different from the above works.

In the novel "It's Hard to Be a Human" a marriage of beneficial:

Invariant: the young man planned to get married;

Variants: The young man planned to marry a rich and prestigious girl for benefit;

Syntax of the motif: Abdulla, because of his selfishness, married Sayyora, the daughter of the professor, and aimed to rise to the top academically and materially.

Motive Pragmatics: The sad consequences of personal selfishness in human destiny are interpreted with the demand of social realism. Putting one's own desires above the people around him leads a person to the bottom and causes him to lose his dear people in his life.

Paying special attention to the inner world of the human image, which began with " Kecha va kunduz " and "Sarob", continued in the literature of the 1960s and 1980s. In the characters of the literature of

this period, there are almost no elements of a romantic hero. Efforts were felt to express what motivated the changes in life, people, their mentality and life, to search for the root causes of these phenomena. In Ulmas Umarbekov's novel "It's Hard to Be a Human", the author's ideal is literally a man, and the opposite image is Abdullah. The thing that made the hero inferior in the eyes of himself and others, and removed him from the ranks of people, is the implementation of a beneficial marriage choice.

In the literature of the Soviet era, the dominant tendency was that the life a person lives is prosperous, and dissatisfaction with life can arise only because of the "selfishness" of some people. It is not possible for a person to be raised by the society to be incompetent or to be changed by the influence of the environment. Selfishness, desire for wealth and career are manifested in the subject of the motif of beneficial marriage in a stronger form than others. In the West, dominated by the bourgeoisie, it is not a sin to achieve wealth and status, but the movement of a person living in a social society to achieve wealth and status is strongly condemned. While describing the character of Abdulla, the author cites the internal and external factors that caused him to clearly express all his thoughts, the selfishness of the character, and his preference for his personal "I" over others. In particular, Abdullah's attitude towards his parents and village, his thoughts when he chose his star, his desire to be one step higher than his peers, all of these are the individual eyes of his character's benefit and desire to achieve superiority from the views.

During the reading of the work, all the characters are depicted parallel to the main character, Abdullah, and contrasted with him. As a result, the flaws in the character's personal characteristics continue to appear in the development of the plot. The concept that the characters in the novel are human, not only Abdulla is a HUMAN. For Abdulla, it is pleasant to live full and carefree. This is what causes him to leave his love and "fall in love" with another person for his own benefit. "When he imagined his marriage with Sayora, a smile would involuntarily spread on his face. Three years of post-graduate studies, three years of preparation for a doctorate, then head of a large scientific research institute... Tursunali is a respectable man, he never looks away. He helps him and guides him as much as he can.

Comparison with other characters is logically based on the fact that Abdulla is willing to do anything for his own benefit through his individual character traits. Now the student "gets used" to her giving up love and getting married for profit. As a result of the internal psychological conflicts of Sayyora Abdulla, who is benefited in the work - Abdulla, who is a victim for this benefit - Gulchehra, who is a tool for benefit - the reader enters into a "dialogue" with the psyche of the hero, and directly observes the changes in it.

In conclusion, the motif of beneficial marriage created in Western literature has the form of benefit for the young man who is getting married. The number of the subject of benefit is one person. In Eastern literature and Uzbek literature, the number of benefited subjects is significant, because in addition to the bride or groom, father, mother, mother-in-law, father-in-law also play an important role in the emergence of marriage. While there are common aspects in the interpretation of marriage of beneficial in the literature of the West and the East, the mentality, worldview, way of life, and attitude of the two poles reveal a number of different aspects of the approach to the problem.

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