

Artistic Characteristics of the Representation of Women in Kate Chopin's Stories

Tursunova Zarina Farxodovna

2-course master student, English literature department, Bukhara State University

Akhmedova Mehrinigor Bahodirovna

Associate professor, PhD English literature department, Bukhara State University

Introduction. Like most women writers, K. Chopin pays attention to describing people's personal lives, mainly women's lives, in her works. The English writer Virginia Woolf sees the explanation of such a limited subject of female authors in their financial situation and lack of social freedom. Comparing the life experiences of Charlotte Brontë, George Eliot and Leo Nikolayevich Tolstoy in his literary-critical essay "My Room", he rightly notes: "If Tolstoy had lived in a monastery cell with a married woman, he would have "if he has stopped living". In the so-called world, "...then, no matter how instructive this practice was, he would hardly have written "War and Peace".

Literature Review. In 1894, Kate Chopin's first collection of stories, "Delta People" (Bayou People), was published, in which the writer combined the works he wrote in 1891-1894. The main links of the cycle, which reflect the integrity of the author's intention, are the unity of the place (the state of Louisiana, more precisely, New Orleans and Nacitosh County, where Chopin lived from 1870 to 1884) and intersecting characters. According to M.M. Korenova, the intersection of texts with the invocation of names and events. Koreneva blurs the boundaries and reveals the appeal of the novel genre.

Analysis. The stories, while maintaining their independence, turn out to be more closely related to each other than expected in the traditional format of the short story cycle. The novels in the collection are notable for their breadth of subject matter, creating a convex, kaleidoscopic slice of life in the Creole South. The writer touches on ethnic and racial prejudice, the post-war decline in fertility, the relationship between men and women, and especially sexual issues that were unusual for American literature of the time.

The problem of the uniqueness of the female worldview was considered by K. Chopin in the following short stories of the cycle "Madame Celestine's Divorce", "Innumerable Creole", "Baby's Dream", "Love in Bon Dew" (Love in Bon-Dye), "The Horse" , "Cadian Ball, La Belle Zoraide, Mrs. Bayou St. John".

The short story "Reckless Creole" (A No-Account Creol, 1891) is a reworking of the earlier story "Euphrasie" (Euphrasie, 1888).

The main character (Euphrasia) actually fits the traditional ideal of the Southern woman, who has good looks and good manners, is loyal and can feel deeply. She becomes engaged to her childhood friend, the carefree Creole Placide Santien, but falls in love with another man, Wallace Offdin. Euphrasia feels the immorality of a marriage without love, so after kissing her groom, she shuts herself in the room and cries ("she felt that she had sinned").

Discussion. Only a conversation between Euphrasia and Wallace Offdin, overheard by Placid

Santien, changes the course of events. Euphrasia behaves impeccably, she rejects the man she loves without hesitation, based not on her feelings, but on the code of public honor and the idea of feminine virtue. However, when he is alone, he loses himself and sighs bitterly: "*Oh God - Oh, my God, he tell*". Placide Santien, having heard that his bride has fallen in love with someone else, cancels the wedding because he truly loves Euphrasia and wishes her happiness. Thus, at the level of the content of the text, the hero's spiritual growth is expressed in the motive of self-denial, rejection of one's feelings in the name of duty.

Only the work and nobility of the bridegroom will help to resolve the conflict happily and unite the lovers Euphrasia and Wallace Of Dean.

In the novel "Love in Bon-Deu" (1892), the female theme has a similar voice. The author tells the story of the romantic love of Azenor, a young man who, regardless of prejudice, follows the impulses of his feelings. Meeting a beautiful girl living in extreme poverty, Lali accidentally learns how gently she endures the trials that befell her and evokes a sincere sympathy for her. Pity and admiration for his endurance turn imperceptibly into love.

Knowing that Lali is sick, Azenor goes to her. Seeing him feverish, delirious, alone in an abandoned house clutching his Easter gift, he feels that "a mysterious thread immediately binds their hearts and unites them." Thinking of nothing but the girl's life, he brings her home and goes to the doctor and priest and tells his frightened maid: "*She will live! Do you really think I will let my wife die?*".

The character of Lali is a symbol of female sacrifice (she lives with her crazy grandmother, who treats her cruelly, but nevertheless loves and feels sorry for her) and resignation. The hero's virtue is rewarded only by the randomness of circumstances and male nobility. In this short story, Chopin does not create the vision of an independent life path for a woman. The poor orphan girl honestly can't earn enough to keep herself from starving. In such a situation, only a man is recognized as having the right to make a decision.

In these early stories, Chopin vividly conveys the atmosphere and life of Louisiana, often referring to the dialect and changing the English to French. However, the romantic love relationship with the happy union of lovers is very traditional, and the characters themselves are stylized. Both Euphrasia and Lali remain within the established ideal of femininity, as both characters' marriage seems to be their only vocation, and marriage to a worthy man at the end of the story is their ultimate reward.

The new quality of Kate Chopin's prose is revealed in the next story "The Cadian Ball" (1892), a psychologically delicately depicted life conflict that led to the determination of two future married couples. It seems that the author's goal was not limited to the story plan, but to study the hidden motives of the characters' behavior.

Kate Chopin divides the compositional structure of the novel into five parts and separates them with an ellipsis. A specific narrator informs the reader about events that are not presented in any way in the plot and are not distinguished methodologically. It is worth noting that in the first episode, this narrator narrates the events through the prism of the mind of one of the characters - the farmer Bobino. This episode is the thoughts, impressions and speculations of the hero, who thinks whether he should go to the ball or not. The novel begins with the words: "*Bobino, this big, dark, polite Bobino was not going to the ball, although he knew that Calixta would be there.*" The demonstrative pronoun separates "that" from the

character, turning the narrator into an outside observer and at the same time giving the impression that the narrator is someone who knows the character intimately. The narrator's words are interspersed with Bobino's reflections on his unrequited love: *"Why didn't he fall in love with this little Spanish fox, but with Ozeina, who would marry him tomorrow, or Fro, or one of the ten?"*

Bobino is forced to change his mind when he learns of the arrival of Alse Laballer, a young planter who has come to the ball. The author conveys Bobino's comments in his own style of internal monologue: *"One sip, another can intoxicate his head," Bobino said to himself, wiping the sweat from his forehead with a red handkerchief, - Kalikhta's eyes twinkling, ankles twinkling, skirts wriggling excitedly can also lead to this. Yes, Bobino will go to the ball."*

Here it becomes clear that jealousy is the decisive factor. The opening and closing sentences of the first part are lexically similar, although they have opposite meanings, they serve as a kind of frame, giving the part a finished form. In the portrait of Calixta given from Bobino's point of view, only her sensual appearance and violent character are symbolic, which is explained by her hot southern blood (for example: Spanish was in her blood, in the true Spanish spirit). Thus, the motive of physical attraction turns out to be the main one in Bobino's feelings for Calixte.

The composition of the novel is built in such a way that each episode is a sketch of a separate scene. So, in the second episode, the narrator talks about Alse Laballère and the events in his life before the Acadian ball. Alse is in love with his cousin Clarissa. The portrait of the girl is very concise and strictly contrasted with the image of Calixta. (*"Dainty as a Shu; hardy as a sunflower, slim, tall, graceful, like one of the reeds that grew in the marsh. Cold and kind and cruel by turn."*) In this brief description of Clarissa, flowers are mentioned three times, which corresponds to the tradition of the literature of the US South, where the natural beauty of the "Southern lady" is "an integral part of the beauty of nature" in the South as a whole"

There is no description of the appearance and characteristics of Alse's character in the text of the novel. Only the manifestation of his actions and emotions will help to understand what kind of person he is. Alse was so angry with her cousin's admirers that *"often she wanted to drive out all the guests. The men, first of all, fan themselves like women with their courtesy and manners, and swing at snacks. If it was not considered murder, she would sew them up and would have thrown into the river. It was Alse"*. She is urgent and impulsive. A vivid confirmation of this is the scene of declaration of love to Alse and Clarissa. She comes from the field in dirty clothes and takes her cousin by the hand and opens her heart to him. The inner state of the character belongs to the same lexical-semantic field is expressed in appropriate words, describing his level of passion and excitement: *"He panted a volley of hot, blistering love-words." is accompanied by a change: "his gaze trembled before the coldness of her calm clear eyes"*.

Conclusion. Kate Chopin's works represent women in different ways, their relationship with men. Gender relations are described with the help of stylistic and language devices.

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