



THE ISSUE OF FEMALE FATE IN THE STORY "FATE" BY CATHERINE MANSFIELD

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Annotation

In this article, the author examines the issue of female fate in Katherine Mansfield's story "Fate" from an artistic analysis. On the example of the life of Ma Parker, the main character in the work, he observes the living conditions and positions of women in society in the 20th century, and compares it with the image of women in other works of the writer.

Keywords: gender equality, society, problems, female image, short stories

Аннотация

В данной статье автор рассматривает вопрос о женской судьбе в рассказе Кэтрин Мэнсфилд «Судьба» с точки зрения художественного анализа. На примере жизни Ма Паркер, главной героини произведения, он наблюдает условия жизни и положение женщин в обществе в XX веке и сравнивает их с образом женщины в других произведениях писателя.

Ключевые слова: гендерное равенство, общество, проблемы, женский образ, рассказы.

Annotatsiya

Ushbu maqolada muallif Ketrin Mensfildning "Qismat" hikoyasida ayol taqdiri masalasini badiiy tahlildan o'tlazadi. Asardagi bosh qahramon Ma Parker honim hayoti misolida XIX asrdagi ayollarning turmush sharoitlari va jamiyatda tutgan o'rnilarini mushoxada qiladi, yozivchining boshqa asaaridagi ayollar obraziga taqqoslaydi.

Keywords: Gender tengligi, jamiyat, muammolar, ayol obrazi, qisqa hikoyalar

Introduction Katherine Mansfield was born Kathleen Mansfield Beauchamp in Wellington, New Zealand, on October 14, 1888. Innovative, accessible, and psychologically acute, Mansfield's numerous short stories pioneered the genre's shape in the 20th century[1]. Her fiction, poetry, journals, and letters cover an array of subjects: the difficulties and ambivalences of families and women who was living in the world, the fragility and vulnerability of relationships, the complexities and insensitivities of the rising middle classes, the social consequences of war, and overwhelmingly the attempt to extract whatever beauty and vitality one can from mundane and increasingly difficult experience. "Fate" was her one of the work, which was about woman in society. This short story focused on a woman, who was Ma Parker, she was old mother and grandmother. In the story was highlighted her grubby life. The emblematics of space and the problematization of a woman's place in the patriarchal culture of "Her own room" as an emblematic image of women's self-standing still causes discussions of critics and writers. " However, the reference to the essay Virginia Woolf's "Own Room", which has become a "feminist Bible".currently an almost mandatory marker of literature feminist bias. Wolfe's text and the concept she created are also referred to when they talk about restoring the completeness of cultural history through the study of written

sources belonging to women," and even when they write about the dominant "female genres." Realizing the amazing prevalence of the concept of Wolf in modern culture, we still strive to avoid artificially embedding the diverse phenomena of the history and culture of Great Britain of three centuries in the concept we propose. In this regard, anticipating the interpretation of the poetics of the modern women's story on the material of the works of Lessing, Weldon and Hadley, our goal will be to review the historical, cultural, intellectual and artistic contexts in which the place of women was comprehended[2]. The object of attention here becomes the genesis of the concept of "own room" is both in the phenomena of women's writing themselves until the middle of the twentieth century, and in the tradition of their scientific coverage (ginocritics), however, which has a relatively recent history. However, it is necessary to make a few reservations: the announcement of the "women's question" in literature arose long before the famous essay by Wolfe and the first wave of feminism (mid-XIX century), but it was her spatial metaphor that was destined to accumulate the rhetorical potential of the emblem, through the prism of which ginocritics begins to fill the gaps in the cultural and social history of women 's literature; the image of "your room" is closely related to the spatial metaphors "separation of spheres", "angel of the house", which arose in the middle of the XIX century, and "crazy in the attic", which appeared in the middle of the twentieth century thanks to the famous work of Gubar and Gilubert "Crazy in the attic"[3]. However, for two centuries in literary criticism and artistic in practice, an active appeal to these metaphors was accompanied by both the assertion of the patriarchal legitimization of the place of women and her criticism; in other words, with a certain conventionality of the metaphors we highlight, we consider them to be a kind of indicators of public attention to the women's topic as such, concepts in essence; the introduction of unorthodox female characters into the artistic world of a particular era, as well as the revision of the entire system of accepted values in relation to women and the women's issue are by no means limited only to the revolutionary activity of female writers; in the works of a number of writers men's position of women and women's experience are also problematized.

Methods The purpose of this section is to show the complex and intermittent trajectory of the movement of women's literature between private and public spaces, between the space of "patriarchal captivity" and freedom ("your room"). Inevitably, not only the values and cultural practices of a particular era fall into the orbit of attention, but also the material conditions, "tools" and "effects" of entering the public space (publication of essays, fame, income from creative activity, etc.), introduction to the work of information about the phenomena of verbal culture created by the writers of the "second row"[4]. This task required an appeal to a separate direction of modern feminist and gender theory and practice - gynocritics. Unlike often polemical feminist studies that use texts written by male authors as material for various kinds of intellectual revisions, representatives of gynocritics study texts created by women. Scientists claim a separate history of literature, contrary to circumstances, created over the centuries by women as "their own literatur" ("a literatur of their own"). In the monograph "The Female Imagination", Da explores the women's literary tradition, reflecting on how great the writers imagined their place in their historical epoch and created their own imaginary worlds. Sandra Gilbert and Susan Gubar in their work "The Madwoman in the Attic" (1979) focus on famous writers of the XIX century, but consider their work in the context of a common set of problems claimed by women, recurring images and popular themes in a situation of "patriarchal culture with its open and hidden forms of literary dictate." One of the

goals of gynocritics is to re-read and fill in the forgotten pages of women 's history literature in the person of its outstanding representatives[5]. The other is thought of as a painstaking practice of collecting documents of the era that allow us to judge the forms of creative activity of women, which in itself was of little interest to researchers until the last third of the twentieth century. We are talking about the inclusion in the work of texts of little-known writers, about the involvement of materials of popular literature written in various genres, as well as the use of documents of the everyday culture of the era. In this respect , gynocritics approaches cultural studies and new historicism. So, Elaine Showalter in a large-scale work, the title referring to Wolfe, traces the history of women's literature, dividing it into stages: 1840-1880 - feminine, characterized by a focus on male samples; 1880-1920 - feminist, with his open protest against imposed values and canons of "male" writing; and from 1920 to the present - female, fully realizing the ideas of self-sufficiency and autonomy of the female gaze, experience and writing"". In accordance with this chronology[6], in the following sections of this chapter we will turn to the phenomenon of the place of women in culture.

Results The history of the formation and problematization of cultural metaphors "separation of spheres" and "angel of the house" The brilliant galaxy of British writers of the XIX and XX centuries was preceded by the names of those who prepared their place in the history of women literature: "without preliminary work, the great English novelists would have written no more than Shakespeare without Marlowe, and that without Chaucer, and Chaucer without those sunken poets who mapped out the roads and tamed the natural element of language." It should be noted that, before a woman was "turned" into an "angel of the house", regulatory practices of a different kind existed in British culture. In his work "Writing Women's Literary History" (1993), Magaret Izel argues that the modern connection between authorship and the fact of publication has led to ignoring a significant array of early female references"0. The general reader is much less familiar with the names of Fanny Bernie, Charlotte Smith, Sarah Fielding, Maria Edgeworth, Elizabeth Montague, Mary Wollstonecraft, Mary Robinson. Discussion However, in the period 1750-1830 women wrote a lot and successfully, declared themselves in poetry, prose and literary criticism. In public life, the voice of a woman was also discernible: contemporaries of the French Revolution, Mary Wollstonecraft, Fanny Bernie, Mary Robinson, Charlotte Smith, in their works comprehended her results. The unavailability of formal education received by men and the availability of leisure" in some way gave women an advantage; in "Letters to educated Women" ("Letters for Literary Ladies") Maria Edgeworth states that it is precisely due to the lack of classical education and the need to learn dead languages that women write better than men[7]. Writing was characteristic of their domestic way of life: they were expected to be able to write letters, in many families it was the custom of the hostess at home, keep diaries about home life or travel, compose poems and stories in order to entertain the household with the family. At the turn of the century, it was impossible for many writers to decide to enter the public sphere because of persistent stigmatization: creativity for the sake of commercial success (especially the novel) was considered a vulgar occupation that did not befit a woman." It was assumed that a worthy woman mainly keeps a diary and in private correspondence exchanges poems of her own composition with other ladies, while how men achieve success in the public sphere, in the publication of newspapers and magazines, come out with topical pamphlets and thoughtful writings of a religious, scientific, critical and literary plan. However, there were outstanding exceptions to this rule. The activities of Mary Wollstonecraft, wife of the philosopher and

writer William Godwin and Mary Shelley's mother, anticipated the future of the women's movement.

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