
CONFERENCE ARTICLE

The System Of Characters In The Novel-Trilogy

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ABSTRACT

The study interprets the forms and types of imagery and their relationship to literary style, while also evaluating them from a historical perspective.

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INTRODUCTION

Every literary work is founded upon imagery. This is because the writer integrates all plot and compositional devices into this conception. In evaluating human relationships, the US-based writer Surxon Bo'riyev reveals the particular significance of the historical period, the contemporary era, and interpersonal discourse. The literary image is a multifaceted phenomenon. Whether it represents nature, an individual, or a character, it is inseparably connected with human reality. Psychological and social relationships also manifest themselves in pursuit of this purpose. In this section, we shall systematize the images within a large-scale epic canvas.

1. The Image of the Mother in the Novel

In the sacred religion of Islam, expressing gratitude for one's parents and honoring them are considered great virtues and among the responsible duties and obligations of children toward their parents. This is confirmed by the following verse:

"My Lord, enable me to be grateful for Your favor which You have bestowed upon me and upon my parents, and to do righteousness of which You approve. And make righteous for me my offspring. Indeed, I have repented to You, and indeed, I am of the Muslims" (Surah Al-Ahqaf, verse 15).

Indeed, the role of the mother and the importance of honoring her are repeatedly emphasized throughout the novel-trilogy. It is worth acknowledging how the writer incorporates respect for parents into the characters of Jabbor and Jasur. Aunt Sabohat is one such distinctive character.

She is a woman living without her husband, who abandoned the family and disappeared somewhere. In the novel, the sons are repeatedly told that their father went to Russia to work and never returned. Nevertheless, the father is also portrayed in a positive light. Jabbor and Jasur continue to live in anticipation of his return. Remembering his dreams, unfulfilled aspirations, and suffering, Jabbor longs for his father.

Whenever he faces difficulties, emotional distress, or depression, he remembers his beloved mother. While the mother rejoices in seeing how polite and gentle her children have become, the sons strive to protect the reputation, dignity, and health of their parents.

"Still, one cannot measure everything by the past. Everyone lives in the hope that someday their dreams will come true. After all, what is wrong with seeing the world?" Zebo spoke in an

exceptionally gentle tone, trying not to hurt her mother-in-law's feelings.

'Oh, really! So you want to travel around the world!' Aunt Sabohat pursed her lips, turned away, and responded sharply. 'You have already filled Jabbor's stubborn head with enough nonsense. With what money are you going to travel around that world? Where are you planning to wander about helplessly? One of you here, the other there, passed from hand to hand, wandering around! Oh, my God! As though I do not know what that means! The very thought makes my heart sink.'

Aunt Sabohat sighed deeply. Although part of her wished for her son to travel to America, certain considerations prevented her from openly approving the idea. One of these was that her daughter-in-law had become the principal reason behind the opportunity.

She hesitated because this news seemed to place her son in a lower position than his wife within their family. Although the person who brought the news had described Jabbor as fortunate, it turned out that the truly fortunate person was his wife. Moreover, this circumstance had become known to everyone.

Meanwhile, Zebo began to feel that her mother-in-law was gradually yielding." During one of Jabbor and Zebo's conversations concerning their preparations to leave for the United States, Jabbor tried to reassure his mother, Aunt Sabohat, but deep down he did not want to leave her behind with his younger brother Jasur. Furthermore, Jasur was still unmarried and had not succeeded in entering university. Thinking about these circumstances and understanding his mother's worries, Jabbor found it difficult to bring himself to leave her. Nevertheless, the couple planned to work, earn substantial amounts of money, and eventually take his mother to the United States by airplane.

His mother, who had never traveled beyond her village, had never simply followed her sons' wishes. She had worked tirelessly, milking her only cow and using the income to support the household, hoping to raise her two fatherless sons into successful adults. Gradually, these circumstances were beginning to resolve themselves.

"A literary image clearly differs from other forms of creative expression through its emotional content, which possesses a particular emotional, aesthetic, and ideological influence. Emotional content may take various forms. Suppose a writer

simply wishes to record and describe a particular place, event, or phenomenon, or the actions and behavior of three or four individuals, ranging from their professional and family activities to their intimate relationships."

The cited passage concerns the universal nature of literary imagery. Universal images emerge within myths and real-life events. Jabbor and Zebo's experiences in the United States and the hardships they endure in Samarkand profoundly affect their psychological states. Everyone understands that finding one's way in an unfamiliar world, unfamiliar surroundings, and an unfamiliar environment is not easy.

At the same time, each historical period has its own universal criteria of interpretation. In *Tanholik tantanasi* (The Triumph of Loneliness), more than one hundred characters are portrayed with considerable depth and artistic precision.

Interpreting the characters of the novel-trilogy within two environments, or two opposing poles, allows for a deeper understanding of the subject. "In literary art, there are dozens of themes such as love for parents, the beauty of nature, honesty, love for children, and hatred of enemies. Each of these has been explored thoroughly and comprehensively for thousands of years in the literature of hundreds of nations. Nevertheless, none of them has attained a position comparable to the depiction of women.

In this sense, literature, as the study of humanity, is first and foremost the study of women, that is, the discipline concerned with understanding and discovering women. If we examine the earliest literary works, we find that they, too, were devoted to women, and their conflicts centered on women and matters associated with them. It may even be argued that the development of literature is closely connected with the artistic exploration of the theme of women and its increasing depth." In addition to Z. Isomiddinov's observations in the cited passage, it may be stated that the unity of plot and composition in *Tanholik tantanasi* is reflected in S. Bo'riyev's organization of artistic fiction around real-life contradictions.

The imposing mountains of Urgut, the hardships of Jabbor's childhood, poverty during his student years, growing up without a father, and the responsibility for maintaining the household falling entirely upon his mother, Aunt Sabohat, repeatedly come to life in his memories.

These recollections also include Jasur's spoiled behavior, his mother's forgiving nature, and her tireless efforts to raise her children without depriving them of love and affection or allowing them to depend on others. The great kindness shown by Aunt Soliha toward Jabbor represents a typical example of maternal care in the Muslim world. Recall Aunt Jannat's devotion to Tursunboy in Said Ahmad's novel *Ufq* (The Horizon). Although her actions disappoint Ikromjon, maternal love continues to flourish within her.

Thus, understanding Aunt Soliha's maternal nature, her fulfillment of maternal responsibilities, and her profound concern for her sons, even while suppressing her own sorrow and suffering, brings us closer to the essence of the issue.

The Secret Revealed in a Dream

Although Aunt Sabohat repeatedly reflects upon her dream and tries to interpret it positively, maintaining good intentions, she nevertheless feels inexplicably uneasy. She even attempts to connect this feeling with the bread falling while she was baking it. The dream appears to become part of the mother's lived reality, as though her son's destiny and every sign in existence were moving toward the events revealed in it:

"The smell of freshly baked bread filled the entire courtyard. The opening of the tandoor had been covered with the lid of a black cauldron, supported by a fire poker. Aunt Sabohat sat beside the oven, adjusting the back of her headscarf and looking down the road while waiting for the bread to brown. At that moment, one

of the pieces of dough apparently slipped from the inner wall of the tandoor, and a dull thud startled her. 'Oh, what a disaster! Another one has fallen...' She opened the lid, releasing smoke, removed the partially baked bread, and hurriedly placed it beside the pile of glowing embers. Then she cursed again: 'Just what I needed! Damn it, why does it keep falling?' Following a superstitious custom, she kissed her shoulder and rubbed her eyelid.

'Would it not have been better if this troublesome eyelid of mine had fallen instead of the bread? It has been twitching for an entire week.' Suddenly, the dream she had seen at dawn appeared vividly before her eyes. The plowed field was covered with thick white smoke. She was lying on a bed placed there, watching the sky. Dense clouds, as though rain were about to pour down, were moving increasingly rapidly. At that moment, Jabbor ran through the gate into the courtyard and approached the bed. He looked utterly exhausted and kept repeating, 'Oh, I am tired.' She placed her son's head on her lap and tried to comfort him. A little later, two completely unfamiliar men hurried through the gate behind him. As soon as Jabbor saw them, he immediately threw himself off the bed. The ground in the direction of his fall suddenly turned into a precipice, and he plunged into it, screaming at the top of his lungs. Aunt Sabohat also cried out. It seemed to her that she would never be able to rescue her son from that abyss. Weeping bitterly, she awoke from the dream...". After this dream, Aunt Sabohat becomes deeply distressed. Indeed, around that time, when she speaks with Jabbor through Jasur, she learns that strangers have beaten her son and that he is lying in the hospital. Even the repeated falling of the bread she is baking in the tandoor gives the mother no peace. Naturally, any mother would be worried under such circumstances.

It is well known that "since the highest subject of art is the human being, the term 'image' is most appropriately applied to a person, that is, a human figure in a literary work. An image is a generalized yet simultaneously concrete representation of human life created through artistic imagination and endowed with aesthetic value."

Indeed, because the literary image is an exceptionally broad concept, it develops visibly throughout the epic scope of the novel, the sequence of events, and the changing personalities of its characters:

"Jabbor's unexpected hospitalization was going to leave Aunt Sabohat facing hunger that winter. Had he not been beaten almost to death and left bedridden, his mother would never have had to leave for the city at such an inconvenient time and remain there for weeks. All her work in the village would have remained under control. An entire tobacco field would not have been left unattended to wither and perish, and the cow would not have been sold. There were neither tomatoes nor potatoes. It was enough to make one angry. The only things that grew were sunflowers and broom plants that had sprouted on their own in some corner of the courtyard.

Apart from Jabbor and his wife traveling to the capital once or twice for Green Card procedures and Jasur returning home dejected after failing his entrance examinations about two weeks earlier, there had been practically no encouraging news. That summer had disappeared into the scorching heat. Aunt Sabohat had fallen into desperate circumstances.

The gloomy expressions of her grown sons had become so unbearable that she no longer knew which one needed her attention most. Jabbor had little justification for behaving in this manner. However, one day, after drinking and starting a quarrel at one of the village eateries, he received a bitter reprimand from a woman close to his mother:

'Look at yourself! Your mother suffers so much because of you. Your livestock has been sold, and your farming has been ruined because of you. You are a grown man! Do you not realize that you are wearing your poor mother out? Shame on you! What a waste

of an educated man!’

Since hearing those words, Jabbor had withdrawn into himself, unwilling to see anyone, and remained secluded in one of the dimly lit rooms.” In the novel-trilogy, Aunt Sabohat occupies a distinctive position within the plotlines. This devoted single mother overcomes numerous difficulties, sells even her last remaining livestock, and sacrifices everything for the happiness and prosperity of her children.

Meanwhile, her two spoiled sons have still not managed to establish themselves in life. At times, she worries about them; at others, she continually prays for their well-being. Humanity was experiencing the first decades of independence, commonly referred to as the “transition period.” During the former Soviet era, people had been conditioned to organize their lives primarily around eating, drinking, raising children, and household affairs, without thinking beyond these concerns. The hardships imposed upon this family by the market economy were occurring throughout the country. Thousands of families were struggling with the difficulties of earning a livelihood. Life continued as usual, but it was particularly difficult for women with young children, especially those without a breadwinner.

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