



## PSYCHOLOGICAL CHANGES OF THE HERO (ON THE EXAMPLE OF THE NOVEL "A THOUSAND AND ONE FACES")

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<https://doi.org/10.5281/zenodo.17173784>

**Abstract:** There are various means of describing and analyzing the character's psyche, as well as psychological justification. In this article, we aimed to focus on the realistic and non-realistic elements used as such means and examine their artistic functions on the example of the image of a nine-story building ("History and Culture" organization) in the novel "One Thousand and One Faces" and the fantastic situation associated with it.

**Key words:** artistic psychologism, realistic and fantasy elements, epic work, evolution, symbolic image.

### Introduction

It is known that in order for a human image in a work of art to be fully embodied before the reader's eyes, it is necessary to describe his biography along with his image. The importance of artistic psychologism in an epic work is primarily determined by this. The processes taking place in the character's inner world, the description of his thoughts and feelings, the psychological justification of his actions and words - all this is understood as artistic psychologism.

### Materials and methods

The problem posed is revealed on the example of two characters in the novel "A Thousand Faces" by Amon Mukhtar. Psychological and sociological analysis methods were used to study the problem.

### Results and analysis

In the second story of the novel, the fact that the "History and Culture" organization is a nine-story building, the employees working in it are no different from us in appearance and appearance, and their activities are directly related to politics, embody a real picture before our eyes. The only unusual, fantastic situation related to the building is that it moves to a deserted desert in an unexpected wind, and no one except the hero of the work, Sadirjon, notices this.

D. Kuronov writes about the organization "History and Culture" that "the internal structure, the behavior of people, their relationships - all this is familiar to a reader twenty years later, in particular, he noticed that the communist party, which claimed eternity, disappeared without a trace in the annals of history"<sup>1</sup>. It should be noted that the old woman, as a realistic image, serves as an artistic tool in revealing the evolutions and changes in the psyche of Gulhumor, as we noted above, and the fantastic situation serves as an artistic tool in illuminating the changes in the psyche of Sadirjon. Based on this, below we will dwell in detail on the psyche and inner image of both characters.

The image of Gulhumor plays an important role in connecting the first and second stories. First, her bringing the notebook of poems belonging to Abdulla Hakim to Sadirjon ensures the continuation of the events that seemed to end in the first story in the next story, and secondly, similar points are observed in the attitude of the environment to her and Abdulla Hakim. Abdulla Hakim is a servant who is away from social reality, spending his day on the market, while Gulhumor, on the contrary, is engaged in hot social activity. What we

<sup>1</sup> Куронов Д. Адабий ўйлар. – Тошкент: Турон замин зиро, 2016. – Б.27.

mean by similar is that in both situations, the heroes: both those who have withdrawn from the intensity of the times and those who are "boiled" in the bloody politics of the era, are ultimately deprived of their identity. One succumbs to the test of fate and consciously becomes Burhon Sharif, while the other, without realizing it, but due to an inner desire, turns into a formless person and becomes Gulhumor Khamrayevna. The writer gradually and realistically describes the process of losing identity, taking on a thousand and one guises and becoming different through the medium of two images.

In fact, in the literature of the 1980s, especially the "transitional period", the images of the recent past, the tyrannical era, and the images of people who were spiritually and personally destroyed and disfigured, became objects of image and expression in all genres of literary prose. The authors, looking back on the path traveled, set out to truthfully depict the transformations in the image and biography of contemporaries, in which national identity was lost under the influence of ideology. Writing about Erkin A'zam's story "The Poet's Wedding", K. Yuldashev draws attention to the fact that in the work, an entire nation, including so many of its intellectuals, is not given a name: "Because a name requires an "I", an identity. The poet wants to say: "a name has honor". <...> A person who has lost his identity loses his name and becomes a self-created quality"<sup>2</sup>. So, the heroes of the story are self-interested and hypocritical people who have lost their original appearance, "changing according to the demands of circumstances." It is clear from this that the creators of the era began to interpret typical features such as alienation from national identity, changes in mentality, and facelessness from various angles. In general, although facelessness was not the main theme in most works of art created during the transition period, various problems rooted in society became the object of observation through characters who lost their identity.

The influence of the "History and Culture" organization on the social image and changes in the psyche of the heroine of Amon Mukhtar, Gulhumor, is undoubtedly significant. However, it is better to start talking about the roots of the transformations in the girl's nature earlier - from the character's childhood. The memories of her youth, described in a retrospective manner, allow us to draw conclusions about her current life and the path she has chosen. The author first introduces Gulhumor as a smart, simple and sincere girl, caught between two poles, unable to see which path is right. Her parents and grandfather are two sides of the spectrum of good and evil: her parents were raised by the Communist Party, who believed in it wholeheartedly, and who are deprived of feeling and perceiving the events around them; her grandfather is an old intellectual, yearning for goodness, but unable to defend himself. The conflict between these two generations, while being inter-heroic, reflects an extremely acute but often overlooked conflict in the contemporary environment. The social reality at the time the work was written made it possible to fully interpret this conflict in an artistic way, and O. Mukhtar was able to realize this opportunity in reality. The burning of the grandfather's books by the girl's parents is the climax of the conflict, and in the resolution both sides face defeat: one is killed, the other is blind and deaf, both outwardly and inwardly. Gulhumor is a representative of a generation that has grown up in such conflicts. She sees no point in either way - being an oppressed, helpless "history" or simply obeying, not hearing or seeing anything. Her going to Sadirjon to ask for healing was actually an attempt to save herself, her female happiness. The character's fate is connected with the "History and Culture" organization, which highlights the two polar opposites in his character. The author emphasizes his "slightly hurt and hurt" and, at the same time, "proud and careless" state in a conversation with Sadirjon. It seems that Gulhumor's soul has not completely left pure feelings, but the dominance of the organization, its attitudes and conditions (under the slogan

<sup>2</sup> Йўлдошев Қ. Тасвир ҳарорати // Китобда: Йўлдошев Қ. Сўз ёлкини. – Тошкент: Ғафур Ғулом номидаги нашриёт-матбаа ижодий уйи, 2018. – Б.314.

of promoting history and culture, the demolition of ancient monuments - mosques and madrasas, the burial of beautiful thousand-year-old ponds, the destruction of cemeteries, the burning of old books left by ancestors) is also becoming stronger in his body.

In turn, the author sets the hero a problem (career or love) that can only be solved if he chooses one side. The need to choose a path further intensifies the conflict, and although it seems that he is taking a step towards love through a book and a spring, his indifference to the burial of the spring that healed him brings the character closer to his parents (social environment). The spring, as a symbolic image, creates changes in Gulhumor's character, Sadirjon's attitude to national identity and values, the views of the "History and Culture" organization, as well as the conflict between the two heroes. Compositionally, the spring is a source of culture, the value of the Uzbek people, healing and preserving identity. People of the Gulhumor type are evil and faceless because they "bury" the culture that healed them. The character's hesitation is "held" by the author until the end of the story. In the finale of the story, her tears in front of Sadyrjon are a sign of the heart's desire, a sign of identity, a sign of love instilled in her by her grandfather, but it is a momentary event, and her place is taken by Gulkhumor Khamrayevna, who has already joined the ranks of the korchalons and kabirows, who have been cultivated by history and culture (the system in a broad sense). This brings her to the ranks of typical characters cultivated by politics, such as Klara Khadzhayeva ("The Fields Left by My Father"), Kurbanoy ("Lolazor"). At this point, it is necessary to say a few words, comparing the characters of Gulkhumor and Kurbanoy. Although both characters take different forms, they are embodied in the image of a socially active, progressive woman. The only thing is that Kurbanoy has come to understand that she has become a victim of the system<sup>3</sup>, while Gulkhumor does not observe this process. During the novel's artistic period, the hero Amon Mukhtar is depicted rising to a high level in political activity, and for him his own situation has not yet become an object of comparison. In contrast, for Kurbanoy, his past has become an object, allowing him to look at it from the outside and critically evaluate it.

By examining the gradual changes in Gulkhumor's biography, it is possible to see and compare the "contradiction between Soviet morality and the Eastern woman"<sup>4</sup>. The fact that the true happiness of a woman is love and the obedience and selflessness behind it becomes clear once again in the example of this image. The social disadvantage that the system has created in Gulkhumor's fate, in turn, reminds us of the hero of the first story, Abdullah Hakim.

It is noteworthy that the spiritual world of Abdullah Hakim and another character in the second story, Sadirjon, are close to each other, as Burhon Sharif says: "... he is like two drops of water with you... no, not in appearance, in appearance he was like me; he was... so defenseless, harmless, sincere. He was brave".<sup>5</sup> The hero of the first story is Abdullah - a creator, a "simple servant", while Sadirjon in the second story is a doctor. The poetic logic seems to be broken when the adjective "Hakim", which was used in ancient times to refer to a healer, is used not to Sadirjon, but to Abdullah. However, the author emphasizes the inner nature of the characters of the first and second stories - their inner similarity to each other. Moreover, Abdullah is a healer who heals the soul - a creator, while Sadirjon is a healer who heals the body - a doctor. Through these characters, the philosophical observation that a perfect person must have both a pure soul and a pure body is revealed. However, the doctors who treat the soul and body themselves need healing. The author's main goal is to artistically explore the root causes of the disfigurement of modern people - the factors (problems) that defile the soul and body, deprive a person of his identity - which determined the content of the stories.

The first story aims to fully illuminate the character and spiritual world of the main character by describing a love story (the love between Abdullah Hakim and Halima), as well as to show the human flaws in the biography of Burhan Sharif. In contrast, the second story

<sup>3</sup> Бу ҳақда қаранг. М.Шералиева. Ҳозирги ўзбек насрида киноя. – Тошкент: Akademnashr, 2016. – Б. 150-151.

<sup>4</sup> Г.Сатторова. Ҳозирги ҳикояларда аёл руҳияти талқини. // Ўзбек тили ва адабиёти, 2020. – № 6 – Б. 47.

<sup>5</sup> Мухтор О. Минг бир қиёфа // Китобда: Мухтор О. Тўрт томон қибла. – Тошкент: Шарқ, 2000. – Б.96.

focuses on the issue of love, which forms the basis of the plot line, and while expressing the writer Sadirjon's soul - his joys and sorrows, it also focuses on the interpretation of the huge social problems in society.

I.Sultan in his book "Theory of Literature" argues that natural phenomena and phenomena are a factor that accelerates or slows down the development of the plot, a test for the physical and mental abilities of the hero, and most importantly, a means of revealing the mental state of the image<sup>6</sup>. Events that begin with an unexpected wind, along with setting the plot in motion, open the way to entering the spiritual world of the character. S. Todorov, enumerating the tasks of fiction, first of all, dwells on the fact that unrealistic reality worries, frightens, or simply keeps the reader in a state of acute suspense<sup>7</sup>. Although Sadirjon sharply condemns the politics carried out under the slogan "History and Culture", the organization is indirectly involved in its further fate thanks to Gulhumor. Therefore, an unrealistic image, first of all, arouses admiration in the reader, and secondly, as Todorov notes, keeps him in a state of acute suspense.

It is a fantasy that a sudden gust of wind will blow a nine-story building in the city center into a deserted desert. Through this, natural events are firmly connected to a supernatural event. However, this artistically conditional image has a realistic basis. The author has exposed the true nature of the "communist party that claims eternity"<sup>8</sup> and artistically studied the dark traces it leaves on the psyche of people.

It is worth noting that the stories about the miracles of saints, which are widespread in our classical literature and rare sources, seem at first glance to be difficult to imagine, fantastic events, but they are interpreted religiously and mystically, attributing them to the power and miracles of Allah; from the point of view of faith, we believe that they are true. For example, when someone asks for freshly ripe dates on a winter day, Utba ibn Ghulam enters and brings out a basket full of freshly ripe dates<sup>9</sup>, or when a famine-stricken person comes to Bayazid Bistami to ask for rain, the sheikh pays attention for a moment and says, "Get up, clean the ditches, the rain is coming," and immediately it starts to rain, and it rains for several days<sup>10</sup>. Such events are not fantastic realities, but rather are real facts that happened in real life. It would be correct to approach and evaluate images such as the driverless bus and the sudden disappearance of a building, which are depicted in our modern literature, in particular in the works of Amon Mukhtar, as non-realistic images that serve to express the author's ideological and artistic intention, with a social interpretation.

### Conclusion

Undoubtedly, the fantastic elements in the novel are, first of all, deep symbols. The meaning of these symbols is wide, and functionally they are also aimed at expressing the psyche of the hero, his conflicts and confusions, joys and sufferings. Changes in the psyche of the heroes directly reflect the influence of the realities of the era, social mood and system on the appearance and interior of a person.

<sup>6</sup> Султон И. Адабиёт назарияси. – Тошкент: Ўқитувчи, 2005. – Б.116.

<sup>7</sup> Тодоров Ц. Введение в фантастическую литературу. – Москва: Дом интеллектуальной книги, 1999. – С.122.

<sup>8</sup> Қуронов Д. Адабий ўйлар. – Тошкент: Turon zamin ziyo, 2016. – Б.27.

<sup>9</sup> Аттот Ф. Тазкират ул-авлиё. – Тошкент: Ғафур Ғулом номидаги нашриёт-матба ижодий ўйи, 2013. – Б.78.

<sup>10</sup> Кўрсатилган манба. – Б.176.

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