



## THE NATURE OF LEADING IMAGERY IN THE NOVELLAS OF BAHODIR QOBUL

Erkinova Dilnura Jasurbek qizi

Master's Student,

National University of Uzbekistan named  
after Mirzo Ulug'bek

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**Abstract.** This article examines the nature of the central imagery in Bahodir Qobul's novellas *Enashamol* (The Mother Wind) and *Oy Yo'li* (The Moonlit Path). It elucidates the artistic and philosophical essence of the core protagonist, as well as the motifs of the mother, wind, memory, nature, moon, and the path created by the author. Furthermore, the functional role of these images within the thematic structure and poetic system of the novellas is thoroughly analyzed.

**Keywords:** novella, image, leading imagery, symbolic motif, lyric-psychological depiction, memory, maternal image, wind motif, lunar imagery, the path archetype.

In a literary work, an image is not merely a descriptive unit reflecting reality; rather, it constitutes a complex aesthetic phenomenon that embodies the author's artistic vision, existential philosophy, and worldview regarding humanity and society. The system of imagery forms the ideological core, particularly within the novella genre. Compared to the expansive canvas of the novel, the novella operates on a more compact scale, wherein images do not typically portray broad social panoramas but instead illuminate pivotal turning points in human psychology, inner angst, and moments of spiritual choice. From this perspective, the nature of the primary imagery in Bahodir Qobul's novellas warrants a dedicated scholarly analysis. Discussing the artistic dimensions of the genre, the literary critic H. Umurov notes: *"In the novella, epic depiction is often conveyed through a heightened, folkloric tone and simplistic language, where romantic portrayal plays a dominant role."* [1]

The conceptualization of central imagery is treated as a foundational component of a literary work. It is through the image that a writer artistically manifests objective reality, human psychology, and societal conflicts. In literary theory, an image is defined as "an artistically generalized and individualized expression of reality"[2]. Viewed through this lens, the primary images in Bahodir Qobul's prose serve as the principal vehicle reflecting the author's aesthetic paradigm.

The principle of character development in Bahodir Qobul's prose pivots away from the mere chronological narration of external events, focusing instead on unveiling internal human emotions, memories, psychological transformations, and spiritual quests. The author refrains from judging his characters through rigid, conventional stereotypes. Instead, he positions them within life's intricate, contradictory, and occasionally agonizing circumstances. As evidenced by the novellas *Enashamol* and *Oy Yo'li*, the primary image serves primarily as a psycho-aesthetic anchor for the author. Such images not only propel the narrative action forward but also encapsulate the spiritual subtext of the work.

For instance, in *Enashamol*, the essence of the central imagery is intricately intertwined with notions of memory, a spiritual connection to the motherland, and innate human affection.

The symbolic layers of the narrative are evident from the title itself. Enashamol operates on a dual plane: on one hand, it represents a natural meteorological phenomenon, while on the other, it transforms into a poignant metaphor for maternal breath, affection, memory, and spiritual catharsis. Consequently, the leading images in the work function not merely as individualized characters, but as repositories of specific moral and cultural values.

The characterization in Enashamol is achieved through lyric-psychological portrayal. Rather than explicitly analyzing the protagonist's psychological state, the author conveys it through landscape descriptions, the movement of the wind, paths, sounds, silence, and fragments of memory. This underscores the vital role of symbolic representation in decoding the inner essence of a literary image.

The motif of the wind intersects with the protagonist's internal awakening, grief, longing, and processes of inner purification. Thus, the nature of the leading imagery transcends human characterization alone, unfolding within a cohesive poetic unity that fuses nature and memory.

Each central image in Enashamol manifests as a distinct character while simultaneously carrying a specific moral-aesthetic message. In this regard, human characters and symbolic motifs complement one another. The protagonist, the mother, the wind, memory, and nature converge to form the internal poetic integrity of the novella.

First and foremost, the central protagonist carries a significant artistic weight. Rather than unifying the narrative through external plot actions, the protagonist bridges the story through psychological experiences, recollection, and internal realization. The framework of this character is deeply rooted in lyric-psychological foundations. Instead of actively engaging with the external world, the protagonist confronts personal memories, losses, yearnings, and spiritual necessities. Consequently, this character diverges from the traditional active hero archetype, emerging instead as a reflective figure navigating an internal realm, suspended between the past and the present.

A profound yearning to return to one's roots is palpably felt within the central protagonist. In their psyche, the concepts of the mother, childhood, ancestral space, nature, and memory form an indivisible whole. This dynamic infuses the character with deep spiritual resonance; the protagonist is not a casual participant in mundane life events, but an individual searching for a lost spiritual integrity. This is beautifully captured in the following passage:

*"Walking a short distance, they mentioned that these lands belonged to our forefathers. In that clearing, a black yurt used to be pitched in the summer. Right here was the hearth. I grew up playing on top of this stone. Pointing toward the entrances of four cave-like cellars that clearly looked like granaries carved into the hillside, they said in a very soft whisper: 'Our sustenance used to be preserved in these places' [3]."*

Through such recollections and emotional states, the author skillfully uncovers the delicate strata of human psychology. The maternal image in the novella holds a distinct artistic and philosophical weight. Here, the mother is depicted not merely in a biological sense, but as an emblem of affection, sanctuary, remembrance, forgiveness, and psychological purity. In the protagonist's consciousness, the mother is elevated to the status of a sacred memory. Her presence serves as a moral compass that guides the protagonist back to self-awareness and reminds them of the ultimate meaning of existence. The artistic power of the maternal image lies in its subtle presentation; rather than being driven by direct plot actions, she manifests



predominantly through the protagonist's reminiscences and internal reflections. In this sense, the mother stands as the ultimate spiritual anchor of the novella:

*"Usually, my Mother would sit spinning yarn with a spindle. A bracelet-like ring was slipped onto her left hand, and the downy wool emerging from it passed between her fingers, transforming into a sturdy thread the moment it met the whirling top of the spindle. Then, the spindle's belly would swell, binding the spun threads tightly around its waist. Whenever she sat on the elevated terrace, she would be surrounded by collared doves whose colors blurred between white, yellow, and rose. From time to time, she would scatter wheat grains purchased from the market specifically with her pension money. She spoke to them just as she would converse with her close friends. The doves would coo, flocking toward my Mother's lap and the hems of her clothes. Even if a single dove came and brushed against her, my Mother would sway gently. They would squabble with one another, scrambling to peck grain directly from her hands, while my Mother would playfully chide them" [4].*

The mother appears as the foundational source of cosmic affection, vital continuity, and core humanity. The protagonist's memories associated with the mother illuminate their psychological world, steering them toward inner purification.

The motif of the wind in Enashamol constitutes another pivotal symbolic image. Positioned at the ideological and aesthetic center of the work, the wind is simultaneously rendered as a natural phenomenon and a metaphor for maternal breath, the echo of memory, spiritual awakening, and inner cleansing. The term Enashamol itself represents a poetic synthesis of the mother (Ena) and the wind (Shamol), a fusion that defines the poetic essence of the narrative. The artistic function of the wind motif is to activate the hidden emotions within the protagonist's psyche. It triggers memory, revivifies past landscapes, and surfaces the longings and regrets buried in the character's heart. Transcending its status as an external natural element, the wind becomes an articulation of an internal psychological state, thereby fulfilling the role of a psychological symbol. Bahodir Qobul utilizes the wind to artistic effect, capturing the invisible yet profoundly felt movements of the human soul.

The motif of memory also merits distinct academic attention. In this text, memory is not a passive process of recollection, but a vital instrument for self-discovery. Through memory, the protagonist retreats into the past, reinterpreting life's losses, the origins of affection, and spiritual roots. This artistic treatment of memory infuses the novella with a lyrical-philosophical cadence. Because the protagonist's contemporary state can only be comprehended through their relationship with the past, the image of memory effectively dissolves temporal boundaries. The past and the present merge seamlessly within the character's consciousness. Consequently, internal psychological time takes precedence over external chronological reality. This subjective temporality is dictated by the protagonist's emotional experiences, regrets, and cognitive realizations. Thus, memory fulfills a critical structural role in the composition: the chain of events achieves artistic cohesion through the prism of the protagonist's recollections.

Similarly, the image of nature serves as a dominant poetic component in Enashamol. Landscapes do not merely function as passive backdrops; they operate as external manifestations of the protagonist's internal states. Textual dynamics such as wind, vast expanses, silence, sound, light, or darkness reflect the internal condition of the soul. Thus, the

depiction of nature can be evaluated as an essential tool of psychological portraiture within the work.

The archetype of the child or childhood also carries profound symbolic meaning. For the protagonist, childhood represents lost innocence, purity, and the authentic essence of humanity. The memories associated with childhood soften the protagonist's internal world and deepen their psychological reflections. Through the motif of childhood, the author captures the pristine emotions that gradually fade with the passage of time, highlighting the universal human need for affection and the necessity of returning to one's true self.

In short, the central images in the novella *Enashamol* coalesce around a singular poetic core: memory and affection. The central protagonist acts as a seeker and a rememberer, the mother symbolizes affection and spiritual sanctuary, the wind represents spiritual awakening and the echo of the past, while nature serves as the artistic canvas for internal states. This interconnected system of imagery imbues the novella with a profound lyric-psychological depth.

In the novella *Oy Yo'li*, the system of primary imagery is structured around the dual symbols of "the path" and "the moon." Here, the imagery is interpreted primarily through themes of exploration, aspiration, spiritual transcendence, conscientious choice, and moral evolution. While *Enashamol* positions memory and maternal affection as its poetic epicenter, *Oy Yo'li* relies on the human life path, spiritual quest, and the yearning for inner illumination as its artistic foundation.

The main protagonist is introduced first and foremost as an existential seeker. Rather than merely drifting through the mundane currents of life, this individual actively searches for a personal path, objective truth, and a spiritual anchor. The protagonist's inner world is unveiled via the archetype of the path, which signifies a psycho-spiritual journey rather than mere spatial movement. Along this path, the protagonist confronts personal memories, aspirations, suffering, and conscience. Their experiences are manifested not through overt outward conflicts, but through internal questioning, silence, searching, and the process of realization [5]. The protagonist cannot remain indifferent to destiny, life choices, or human duty. Therefore, rather than being a passive observer of events, this character functions as the bearer of a profound spiritual dilemma, which significantly amplifies the philosophical resonance of the novella.

The lunar imagery in *Oy Yo'li* stands as one of the work's most vital symbolic components. Within traditional artistic thought, the moon is conventionally interpreted as an emblem of light, beauty, purity, tranquility, and aspiration. In Bahodir Qobul's novella, the moon is similarly aligned with the protagonist's yearning for brightness, purity, and loftiness. For the protagonist, the moon is not a mere celestial body; it serves as a poetic beacon illuminating the internal spiritual path. The artistic function of the lunar image is to externalize the character's innermost dreams and drives. It appears as light amid darkness, hope within suffering, and a moral anchor amidst loss. In this manner, the image of the moon bridges psychological and philosophical dimensions within the narrative. When looking at the moon, the protagonist is essentially gazing into their own inner world and examining their own spiritual needs. Thus, the moon is not an external landscape, but a poetic reflection of the human soul.

The archetype of the path also receives a unique artistic interpretation. The path manifests as a metaphor for human life, the trajectory of destiny, and an arena of choice and



trial. The title *Oy Yo'li* itself fuses the concepts of the path and illumination. This convergence implies that the protagonist's existential journey is not mere survival, but a conscious movement toward spiritual transcendence. The path guides the protagonist away from external destinations and toward internal verities. A defining characteristic of the path motif is its ability to illustrate the character's psychological growth. Along the journey, the protagonist achieves self-awareness, reevaluates life values, and internalizes a sense of moral responsibility. In this sense, the path constitutes the compositional foundation of the novella; both the plot developments and the protagonist's emotional states assemble around this central archetype, uniting external movement with internal transformation.

Memory also occupies a significant place in *Oy Yo'li*. However, unlike in *Enashamol*, where memory is fundamentally tied to the mother, childhood, and a return to ancestral roots, memory here is tied to the cognitive evaluation of one's life choices. As the protagonist recalls the past, they do so not merely out of nostalgia, but out of a need for analytical introspection and comprehension. Memory appears here as an instrument for psychological accounting and conscientious awakening.

The motif of silence fulfills a specific poetic function. Bahodir Qobul frequently decrypts the protagonist's psychology not through loud monologues or explicit expositions, but through silence, internal reticence, and unuttered words. Silence becomes the artistic expression of the pain, dreams, regrets, and realizations residing in the protagonist's heart. This methodology renders the character more complex, nuanced, and lifelike.

Finally, the female character—or the characters who embody the source of affection—plays a vital role in the protagonist's psychological development. These images function within the narrative not merely as objects of relationships, but as spiritual benchmarks that illuminate the protagonist's interiority. The female image can be interpreted as a symbol of affection, fidelity, beauty, bittersweet longing, or spiritual elevation. She clarifies the protagonist's stance toward life, humanity, love, and moral obligation.

Among the primary images in *Oy Yo'li*, the archetype of the searching individual stands out prominently. This image serves to unveil the overarching conception of humanity in Bahodir Qobul's prose. In the author's view, a human being is not just a living entity, but a seeker of meaning, an individual who confronts personal errors and regrets, and a soul striving toward inner illumination. The strength of the protagonist lies not in flawed perfection, but in the relentless quest for self-realization.

In conclusion, the central protagonist, the moon, the path, memory, silence, light, and the maternal/female images in *Oy Yo'li* interact dynamically to construct the artistic-philosophical framework of the novella. Through these interconnected images, Bahodir Qobul interprets fundamental human issues such as the journey of life, spiritual exploration, the tension between desire and conscience, and the balance between affection and responsibility. The imagery of these novellas is distinguished by its lyrical-psychological tone, symbolic reasoning, and deep internal dramatism.

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