



## The Protagonist's Mission And Metamorphosis

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### ABSTRACT

The study interprets the description of the protagonist and the fundamental changes in the nature of the trilogy. At the same time, it emphasizes that this issue is a process associated with every historical period.

**KEYWORDS:** Hero, image, modus, expression, interpretation, character, composition.

### INTRODUCTION

The continuous development of the plot is closely connected with Jabbor's actions. Similar to the difficult circumstances experienced by Yusuf in U. Hamdam's novel *Muvozanat*, Jabbor also encounters painful situations. Both are history teachers, and both are characters searching for their own paths. They are representatives of the "transition period" that the children of independence must comprehend. These are not events occurring spontaneously but the experiences of genuine Uzbek young men who, weary of a world of darkness, strive toward the sun, freedom, independence, and light, moving resolutely toward happiness. Jabbor's aspirations, domestic and family problems, the position he must find and establish in society, and the sometimes sorrowful and sometimes joyful moments of his destiny all appear to him as an EXISTENCE that gives him strength. The protagonist moving toward self-realization always remains steadfast in his mission. Consequently, the rapidly developing plot generates conflicts. Before examining them, it is important to clarify the types and components of the plot.

The Dictionary of Literary Terms states:

"The plot consists of the 'actions' of characters. Both the actions of characters occurring in space and time and the development of thoughts, feelings, and experiences within their consciousness constitute action. Depending on which type of action predominates, two types of plot are distinguished: (a) a plot based on the dynamics of 'external action'; and (b) a plot based on the dynamics of 'internal action.'

In plots of the first type, the struggles, confrontations, and turning points experienced by characters in pursuit of particular goals are depicted, resulting in certain changes in their destinies and social positions. In such plots, events are represented comprehensively and acquire artistic and aesthetic value in their own right.

In the second type, events are significant not in themselves but because they stimulate processes within the characters' psychological world. Throughout the work, changes and turning points occur not in the characters' lives, destinies, or social circumstances but in their psychological states. Plots of this type appeared in our literature considerably later, beginning in the 1980s, and have so far been employed in short and medium-length prose works (for example, A. Azam's *Bu kunning davomi* and *Asqartog' tomonlarda*), as well as in several dramatic works (for example, Sh. Boshbekov's *Taqdir eshigi* and *Eshik qoqgan kim bo'ldi*)." 

Indeed, from the perspective of genre and composition, whether plots are traditional or unconventional, they must be directly connected with the factors determining the emergence of events. Only under such circumstances do the writer's aims and objectives develop, to a certain extent, from cause to consequence. The dynamics of the elements reflected from the opening sentence to the conclusion converge into a single aesthetic center.

"Toward sunset, Jabbor returned home with drooping shoulders and a loosely hanging jacket, looking like a man exhausted by long hours of work. When he entered the room, Zebo was still sitting and crying.

'Well, haven't you finished mourning yet?'

'I have, I have,' Zebo replied, immediately rising and approaching Jabbor.

'Then why are you still sitting here sobbing?'

'My aunt Shodiya... she has burned to death!' Zebo barely managed to utter these words before bursting into tears again.

'Who? Your aunt?! Why would she burn?..'

'I don't know...' At that moment, as though expecting some comfort from her husband, Zebo rested her head against his chest. 'When my cousins cried out, saying, "Mother set herself on fire," I was so shocked that I did not know what to do.'

'But there must have been some reason,' Jabbor said, embracing his wife by the shoulders and gently stroking her hair to comfort her.

Zebo began crying even more bitterly than before. Perhaps feeling somewhat calmer in Jabbor's embrace, she pressed her forehead against his shoulder and, struggling to control her sobs, replied:

'They did not tell me the reason. Someone must have caused her terrible suffering. Oh God, was I destined to experience such days? Was losing my mother so early not enough? Wasn't this aunt the only person who listened to my sorrows? What shall I do now? Oh, how unfortunate women are! Why must their fate be so bitter? Can this even be called life?..''

Shodiya, Zebo's only aunt and the sole remaining connection to her mother, is unable to endure her husband's reproaches and insults and sets herself on fire. She takes this action under the pressure of slander and humiliation. Meanwhile, Nosir the milkman makes the pursuit of personal gain and wealth, earning his livelihood by transporting milk to the city and selling it, the guiding principle of his life.

Subsequently, Shodiya's family becomes so discredited that even prospective marriage intermediaries, believing that neither the man nor the woman of the household was respectable, visit once and never return. Shodiya is not merely a woman overcome by resentment; she becomes a victim of slander. This is one of the novel's most characteristic features.

Regardless of how convincingly Shodiya attempts to prove her innocence, the stigma of being a prostitute or a woman of loose morals leaves a negative impression on the villagers, since public gossip cannot easily be silenced.

The most characteristic features of the trilogy are the metamorphoses of the transition period. The economic deterioration of people's living conditions, the failure of reforms to produce favorable results, and the relationship between the truth of life and artistic truth are revealed through a sequence of events unfolding between the village and the city. This principle reflects the writer's creative conception.

The dream motif also occupies a special place in the plot of the novel-trilogy. Psychoanalysts E. Fromm and S. Freud interpret dreams as psychological and physiological processes occurring in the human brain:

“Who knows? Perhaps it is so. Anything can happen in this life...” Jasur said, still unable to escape the influence of his dreams. ‘You know, Mother? I have just had a very strange dream.’ Aunt Sabohat looked at him in astonishment, for she had never seen her youngest son so serious and gloomy. Jasur, as though unwilling to overlook a single detail, described everything he had seen to his mother, one event after another, without taking his eyes off the patterns of the old carpet hanging on the wall.

‘Well, look at that! Your dream seems quite auspicious,’ Aunt Sabohat said after listening attentively to her son. Then she offered her own interpretations of certain details. ‘They say that seeing great people in a dream signifies high rank, while seeing excrement signifies wealth. Whatever it means, may it bring good fortune.’

Jasur felt considerably encouraged by his mother’s words. After she went outside a little later, he feared that this promising dream, already gradually fading from his memory, might disappear completely. He therefore wrote down some of its details. After rereading what he had written, he added certain details and placed the paper inside a book with a yellow cover.”

Since the dream motif is also included among the components of the plot, it indicates that subsequent events may take a favorable and positive turn. Following this episode, the second death in the novel is recorded. The motif of death is also a form of the artistic chronotope through which the writer realizes a distinctive interpretation.

The author recounts the suicide of Davron, the son of To‘xtabuvi, who was three school grades ahead of Jasur. The villagers assume that Davron had fallen victim to obsessive thoughts. Davron leaves this world at the age of twenty. This is one of the tragic events in the novel’s plot. Furthermore, the first section, or book, of the novel, entitled *Quyoshga ergashganlar* (Those Who Followed the Sun), extensively employs retrospective narration to represent the “metamorphosis of recovery” associated with Jabbor, regardless of the events he experiences. The first book of the trilogy depicts Jabbor and Jasur’s education, intellectual pursuits, and search for self-realization; the hardships endured by Aunt Sabohat; preparations for departure to America; Zebo’s becoming a mother; Shodiya’s self-immolation; and the murder of a young girl who is drowned by an unknown man.

A chronological plot is extensively employed here. Moreover, poverty, deprivation, and the successive misfortunes experienced by the villagers create a symphony of loneliness. Events develop so rapidly that the dreams of America and Samarkand, the sequence of events reconstructed in Jabbor’s memories, and the suffering and hardships of the past reveal how difficult those experiences were.

Toward the conclusion of the first book, Mother Sabohat falls and injures her arm. During this period, both of her sons come to their distressed mother’s assistance. Jabbor is also beaten by a group of street hooligans, receives hospital treatment for a broken leg, and subsequently continues his recovery in his native village. These circumstances also help organize the protagonist’s thoughts and reflections.

It would not be an exaggeration to say that the experiences presented in the form of a testament in the first book of the novel leave an indelible mark on Jabbor’s consciousness:

“At that moment, Aunt Sabohat felt even closer to her youngest son.



'Do not be distressed, my child. Your brothers are beside you. You have the strength to crush a mountain into powder. A young man must go out into the world to earn his livelihood...'

'Well, such things happen in life,' Jasur said, glancing at his elder brother.

'God willing, everything will turn out well. If not this year, perhaps next year. Once your brother's affairs improve, he will certainly help you.'

'I will no longer rely on anyone's help. From now on, I will act only through my own efforts,' Jasur said, frowning slightly again.

'Do not say that. Brothers must always support one another.'

'Do not behave immaturely.'

'I am not upset with my brother either.'

'Well, I am not upset with you either. You are my younger brother, after all,' Jabbor hurriedly intervened.

'Jabbor, listen very carefully to what I am about to tell you, my son,' Aunt Sabohat emphasized.

'What is it, Mother?'

'If you truly regard him as your younger brother, as you say, then you must help him. Even after I am gone, guide him without treating him harshly.'

'How?' Jabbor asked, not fully understanding his mother and wishing to clarify her intention, but Aunt Sabohat interrupted him.

'I mean help him in every possible way. You are educated; you know what to do. Never discourage your younger brother. Always remember these words of mine.'

'All right.'

'Give your brother your hand before my eyes.'"

These words of advice, resembling a testament, undoubtedly make Jabbor reflect deeply. At this point, his actions and childhood experiences remind us of Sh. Rahmon's line, "Death unites strangers."

Indeed, the destinies of the young and elderly villagers who die one after another become an important lesson for Jabbor, who has been perceptive, observant, and intellectually sharp since childhood. The moments of poverty he experiences with Zebo also contribute to his moral development.

At the same time, he realizes that upbringing is a matter of life and death, recovery, and improvement. Recognizing that alcohol consumption damages health, family life, income, and prosperity, he resolves not to repeat his previous mistakes.

He increasingly understands that if the opportunity to go to America, which represents his hopes for happiness, reappears and his path opens, he will certainly be able to work and help his younger brother with his mother's blessings.

The mother is entirely right when she says, "Give your brother your hand before my eyes!" It would therefore not be an exaggeration to describe these words as a mother's blessing that possesses particular emotional power within the details, events, and plotlines of the narrative.

"Every act of rebellion reflects general demands arising from the recognition that the object of rebellion is no longer appropriate and from the desire to replace it with something else. In this sense, rebellion is an aspiration to create a new world. This also applies to art.

Rebellion establishes its own requirements, or, more precisely, aesthetic demands. As we have observed, all rebellious ideas are expressed either through appeals or through images symbolizing a new world.



Lucretius's city walls, Sade's impenetrable fortresses, Nietzsche's island of thought consisting of imaginary cliffs and peaks of solitude, Lautréamont's ocean of primordial life, Rimbaud's lattice of sounds, the intellectual fortifications of the Surrealists resembling traces left after a storm that shakes existence, depictions of prisons occupying half a country, concentration camps, and an empire of liberated slaves—all these express unity, wholeness, and the aspirations and desires directed toward them.

A person can comprehend this depicted world more readily: 'A world that is understood is a world being renewed,' writes Albert Camus."

Rebellion is, in essence, an aspiration toward purification. Such rebellion manifests itself in the way each individual shapes it according to personal nature, psychological disposition, and the soundness of belief.

The physician's rebellion consists of finding a cure for influenza, while Akbar's rebellion is directed toward transforming an unhealthy social environment into a healthy one. It demonstrates the dignity and value of the teacher, the importance of upbringing and education, and the integrity of the family.

Aunt Larisa's rebellion is her desire to have a child. Other characters rebel in pursuit of a livelihood.

Jabbor's rebellion and obedience alike are directed toward satisfying his mother, relatives, people, and homeland. It would therefore not be incorrect to regard this as an inner strength, perseverance, and process of learning that lead him toward earning Allah's favor, expressing gratitude for the sustenance granted by the Almighty, and fulfilling his civic duty to the nation.

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