

The Interpretation of The Female Character in Ulugbek Khamdam's Novel "Rebellion and Obedience"

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Abstract: The article explores the artistic portrayal of female characters in Ulugbek Khamdam's novel "Rebellion and Obedience", focusing on their psychological depth, societal roles, and existential struggles. It examines how women navigate the tensions between personal freedom and societal expectations, motherhood and individuality, and rebellion and obedience. Through characters like Aunt Larisa, Diana, and Farida, the novel presents contrasting archetypes—women burdened by loneliness and regret, those entangled in moral ambiguity, and others anchored in familial devotion. The analysis highlights Khamdam's nuanced depiction of female agency, where characters like Diana reject traditional roles but face existential voids, while Farida embodies resilience through maternal and spousal loyalty. The article underscores the novel's critique of societal norms that marginalize women's inner lives, portraying their suffering as both personal and systemic. Khamdam employs retrospective narration and introspective monologues to reveal the generational echoes in women's choices, as seen in Larisa's tragic solitude and Diana's cyclical despair. The study also contextualizes these portrayals within post-independence Uzbek literature, where female characters increasingly reflect complex identities beyond patriarchal frameworks. Ultimately, the novel frames women's struggles as metaphors for broader human dilemmas—freedom versus duty, self-discovery versus sacrifice—making their stories universal. The article concludes that Khamdam's artistry lies in humanizing these conflicts without moral absolutism, inviting readers to grapple with the interplay of societal constraints and individual agency.

Keywords: Novel, composition, plot, image, artistic intent, author's speech, character's speech, characterization.

Introduction: During the period of independence, the attitude towards national values has been renewed, and approaches to the individual and society have changed. In literature, man has become the object of depiction and expression not only as a thinking conscious being, but also as a possessor of feelings. The main concept of literature has become not only the activity of a person in action, state, and situation, but also its expression in harmony with the secrets of the world of emotional feelings. U.Khamdam's novel "Rebellion and Obedience" is an example of a new approach to literature. Its heroes are the images of people who think completely differently, whose way of thinking is changing. In particular, the leading position in literature has become the depiction of the image of a woman in a new real environment with all her unique nature, beauty, purity, and loyalty.

Creating the image of a woman-mother is considered

an honorable task in all forms of art. The creation of the image of a mother with all her qualities, the embodiment of the image of a woman with all her nature, has become a process in literature. Due to the change in social relations, the revelation in literature of amazing changes in the character of women, the change in the position of husband and wife in the family, the imbalance of their inner and outer world, the issues of duty and loyalty are a requirement of spiritual and moral needs. Woman is the main attribute that is at the center of the family and society, constituting its spiritual and educational essence. The image of a woman-mother defines the spirituality and moral qualities of an entire nation, people. Uzbek women stand out from others with their modesty, pure heart, love for children, modesty, and firmness of faith. Also,..."the image of a mother belonging to each nation and people differs to a certain extent in its character,

nature, inner and outer world, and even in its portrait. In fiction, especially in Uzbek novels, in the image of a woman before independence, the symbols of endurance, patience, modesty, gentleness, family love, and purity were reflected. They were the embodiment of loyalty, purity, and most importantly, motherhood. In social life, the woman was not only a scientist, engineer, doctor, but also a builder and machine operator. It should be especially noted that the painful social problems in the life of our women have always been relevant in the literary process.

In this article, the image of a woman is analyzed and interpreted in terms of character and nature, love and freedom, freedom and family duty, mother's purity and loyalty.

The images of Aunt Larisa and Diana in the novel "Rebellion and Obedience" by the famous Uzbek writer Ulugbek Hamdam are completely free characters in matters of loyalty, duty, and obligation. True, they too become capable of conscious thinking, women who feel their duty and responsibilities to family and society, but it's too late. Events related to these women are described in the process of creating the character of the main character Akbar. In the novel, the last years of the life of Larisa khola, a representative of the older generation, the sorrows of childlessness, the pangs of loneliness are skillfully depicted by the author with sad and angry hatred. Diana, a member of the younger generation, lives next door to Aunt Larisa. In the composition of the work, the writer deliberately depicts the older and younger generations as neighbors, in accordance with his artistic intention. Because such a placement of compositional elements opens up opportunities for the writer to think poetically. Diana is still young, just over twenty years old, and she's going to be the mistress of a family. However, he doesn't listen to the advice of his neighbor, Aunt Larisa, who regrets her youth, childlessness, and wasted life. That is, the regrettable, bitter life lessons of the older generation do not educate the younger generation. Aunt Larisa, too, in her youth was as beautiful as any young man could dream of. She is the image of an old woman who, both in her youth and middle age, could not find the balance of her life, reconciling the desires of her heart with the demands of her consciousness. The writer brilliantly describes an event related to Aunt Larisa's youth in the author's and character's speech in a retrospective way:

"At that time, Larisa's mood was high. He looked at the stars. On business trips, he traveled extensively, traveling back and forth, exploring many regions and even more cities. During one of such journeys, being on the road, he attended a nephew's wedding. When the

feast was at its peak, his grandmother advised him: "Now you should give birth too, look, we're marrying off a daughter and getting married a son." In response, Larisa said something that would upset all her relatives equally: "F-fu, it's not right for me to have children... Everyone in the world has their own business. People like me, unable to travel the world and handle big tasks, give birth while sitting at home. Should I now give birth like you, not appreciating such status...?"[2:373).

Through this author's characterization and the speech of the characters, the character of Aunt Larisa in her youth and her attitude towards life are embodied. Through these images, the reader generalizes their ideas about Aunt Larisa and forms their attitude towards her. In his youth, he couldn't bring himself to understand the essence of human life. He couldn't control the desires and aspirations in his mind and heart. He spent almost his entire life with fleeting dreams and desires. Aunt Larisa had already managed to create the cause and consequence of her life and fate in her youth. Just as any cause has consequences, a shooting star is inevitably extinguished.

Aunt Diana and Aunt Larisa are lost travelers on a path without a future. Let's focus on Aunt Larisa's speech to Diana:

- Thank you, my daughter, thank you... Oh, by the way, how old are you, my daughter?

"Twenty-six," Diana replied in surprise.

"Forgive your grandfather, I'm getting old, and it seems I'm losing my mind." But, my daughter, don't be childless. Give birth when you're young.

- I'm still young, grandma, I think I'll manage.

At this point, Diana repeated Aunt Larisa's youth. Ultimately, the cause led to the same outcome in both of their lives. These are typological images. In the novel, both the logic of their actions and the currents of their emotions repeat each other. There are many repetitions in life. However, the reproaches on the path of human self-awareness, the piercing pains of the heart, the agonizing moments, the rebellious wandering of memory and dreams are so diverse that they cannot be compared. They (Aunt Larisa and Diana) both chose neither love nor family. Like birds in the sky of freedom of the soul, they dreamed of eternal flight. However, they didn't even realize that body and being were superfluous for eternal flight. Aunt Larisa's bird of flight had reached its destination, relying on repentance.

A woman suffers from loneliness, seeking some kind of healing for her heart's special desires. He believed that this balm was for obedience to God and prayers for the souls of his close relatives and friends. He did so and

believed. This was the transformation of consciously perceived necessity into freedom, which had become a need. It was a mental and emotional synthesis of understanding human essence.

The writer wisely used the methods of expressing the motif of loneliness in creating the image of women. From a universal human perspective, Diana is also human. Therefore, it is natural that it is not free from human flaws and virtues. Moreover, the conceptual approach of modern Uzbek literature to the human personality corresponds to this. The hero of today's literature is a collection, a generalization of positive or negative qualities, a striving to express and depict himself as he is, a conscious creature searching for humanity in a world of regret. In the images of Aunt Larisa and Diana, the writer sees the seasons of a woman's nature, the unconscious facets. Aunt Larisa sees her youth in Diana. Diana also sees herself in Aunt Larisa in her old age.

What is the purpose of living in this mortal world? For Diana, everything was simple - she just needed to adapt and get used to it. "She got used to it. Now Diana realized that most of the people who once looked at her with hatred, disgust, and even contempt no longer had the former sharpness in their eyes. Now some of them had developed a kind of sympathetic attitude, mixed with curiosity, others with envy, and most men with passion. Moreover, Diana got used to both hatred and love. The world is created in such a way that no matter what you do, those around you either praise you or curse you. Diana understood this too, and the more she understood, the more determined she became...

"Hello, hm... good, good... just don't let it be the last one." If you happen to be rude again, don't call me. Diana needs something else besides money. At twelve o'clock in the evening? Well, there's no delay"[2:304].

Diana, waiting for her ideal prince, gave up hope. He also wanted to live well, to dress well, to eat and drink well. And for this, he needed only one thing - money. Money came in exchange for the market of conscience, honor, and purity. Bargaining with them at the market wasn't easy; finally, he got used to it. He even found buyers. The image of Diana is not the embodiment of a rude, loud, unscrupulous woman. He never hurt anyone's feelings. The phrase "Diana needs other things besides money" in the above-mentioned speech indicates that the feelings of faith and conscience are still awake in the depths of a woman's heart. Diana is the image of an immoral woman who does not understand the divinity of love, the transformation of love into family, family into loyalty and duty, or even if she does, she consciously turns it into the source and

object of life. In Diana, love did not make family a necessity. He didn't spend much time searching for peace and happiness. He turned his heart to the marketplace. Aren't such women rare in real life? However, the writer does not express antipathy towards Diana at any point in the novel. On the contrary, it gives the reader the gift of free conclusion. Diana has lost the balance of freedom and duty. She is a woman who does not recognize the gradual growth of the spiritual and moral stages of human life. Freedom and duty are like two sides of a scale. It's not easy to balance them. This is the main idea of the novel. A person's self-awareness, their freedom - keeps them in balance.

Loneliness is a multifaceted concept. The causes of its occurrence, forms of manifestation, internal and external factors are different. Therefore, in philosophy - it is studied as a concept, in psychology - as a mental state, in medicine - as a disease, in religious studies - as a means of achieving perfection and God. So, it can be said that loneliness is a form of human perception of the world and self-awareness. Aunt Larisa is ninety years old and lives alone.

A person without God in their heart, without faith, without belief is considered truly lonely. Although she remembered Allah at the end of her life, she was truly alone. Loneliness was his destiny. Now he didn't want to live, he had no hope for anything. The woman committed suicide. He jumped from the fourth floor and died. This was the end of the path she had chosen in her youth, the end of her life, called fate.

"On the night Akbar left, Diana, for some reason, first saw Aunt Larisa in her dream... Strange..."[2:402].

From this author's speech, it is clear that Diana did not see Aunt Larisa in her dream for nothing. Through this dream, the writer seems to connect Diana's life with Aunt Larisa's fate. In the depiction of both women, the writer pays special attention to the psychological analysis of loneliness. Moreover, the expressions and descriptions of suffering, experiences, and consequences perfectly match the depictions of a lonely woman's nature. Hegel views loneliness as a negative phenomenon, considers it a "social illness," and says that its root lies not in the person himself, but in the system [3:96]. T. Thoreau considers solitude not a social phenomenon, but a purely aesthetic one [4:152]. According to the philosopher J.P. Sartre, everyone encounters loneliness, it is an insoluble problem [5:52].

We cannot say that the accident involving Aunt Larisa (if one can say so) will not happen in Diana's life either. Because they are the embodiment of women with a similar typological character. Diana quit prostitution,

became a manager by education, earned honestly, and lived well. His beloved Akbar is to blame for everything. Thanks to him, he returned to life. When Akbar returned to his family, Diana was left alone again. Therefore, it is possible that Aunt Larisa's fate will repeat itself. However, the writer does not draw conclusions about Diana's fate.

In the work, there is also a female character, such as Farida (the wife of the main character Akbar) and the wife of Tursunboy Jontalash - they are in a position opposite to the characters of Larisa, Diana in the novel. However, there is no open conflict between women in the plot of the novel. These are typologically two polar women. Farida sees the love given by Allah as a whole with her family and children. She did not abandon her family duty and devotion for the sake of her mother's image, her husband's dreams, and his strange dervishes. She didn't leave the house where she became a bride, her village, or her work, following her husband's footsteps to the big city. Family, loyalty, and a sense of duty prevailed. She considered maternal duty more obligatory than duties to her husband. Because the husband (Akbar) went to the city in search of his identity and humanity. ..." Farida thought about Akbar with a heavy heart: "He's just like Nasirjon, even more dreamy than him. Have they cooked it for a married person with children in foreign lands? He was supposedly searching for the meaning of humanity. After all, isn't that cursed meaning in raising your two children and bringing them up among the people?..."

No matter how much he reproached Akbar, Feride still missed him terribly. His excitement choked him, and he hastily dialed the phone number. However, Akbar was probably not home, so he didn't answer the phone. And Feride burst into bitter tears..." [5:355].

In this inner monologue and author's speech, Farida's emotional state, experiences, perceptions of her husband, and the woman's maternal feelings are described with passion. The phrases "He is searching for the meaning of humanity," "Isn't it about raising two children and bringing them into society?" are spoken by a woman, which means that she is a pure-hearted mother who is loyal to her family and caring for her children. Along with being a mother, she also wants to be a beloved spouse. Though her heart is drawn to both poles by maternal love and longing for her beloved, she doesn't fall into depression. As mentioned above, the trio of Farida - Akbar - Diana is at the center of events related to women. In the image of Farida, a faithful woman, a loyal mother, embodies the image characteristic of the mentality of an Uzbek woman. It has both national and individual characteristics. Diana is an image of an unlucky woman, both in love and in marriage. In his consciousness and spiritual-moral

activity, loyalty and respect for any human values were not reflected. This woman is Farida's opposite. However, Akbar's warm attitude towards Diana, his love, leads Diana towards a faithful, modest woman. In the novel, in the triad of Farida - Akbar - Diana, Farida is a faithful mother, Diana is a beloved. However, throughout the course of events, Farida becomes both a mother and a beloved woman. The writer couldn't have ended the events related to Farida differently.

Farideh possessed the qualities that few women, regardless of their nationality or beliefs, would calmly accept. As a woman or beloved spouse, she did not prioritize her desires over family obligations, obligations towards children, or the principles of our Sharia. Akbar lived far from his family and rarely visited his village. There was no warmth in their conversations either. There is no longing or jealousy. They greet each other like people who have taken on obligations. Farida is not to blame for the lack of warmth in the conversations. Farida is in the bridal home, in the arms of her children. Farida was caught between two fires, her work on one side, her family on the other, her husband on the other. Her refusal to go to the city, using her work and children as an excuse, testifies to the triumph of maternal devotion. A woman loves her husband. She even married Akbar herself out of spite. Farida was a woman in body, a mother in soul. As can be seen from the speech, she didn't say anything more annoying to her husband than "You've lost your temper, hope you're well?" With this, Farida fulfilled "three rights at once" - Sharia, motherhood, and feminine rights. She is not as jealous, resentful, and cunning as most women. He is a true realist. He was devoted to his profession. A thoughtful, vigilant woman. Farida cannot imagine her fate as a mother without her children. Moreover, Farida is a socially active, spiritual, and socio-politically conscious person.

Regarding the image of women in the novel, it can be concluded that, firstly, there was no child in their lives who would unite the parents - and this did not turn the requirement of family and civic duty into a need. In the novel, human freedom is not only a legal and spiritual-moral problem, but also an ideological and artistic one. This flaw in women's nature is erosion that destroys the nature of a delicate creature.

Secondly, in Ulugbek Hamdam's novel "Rebellion and Obedience," the images of women are interpreted complexly, multifacetedly, and realistically. In the work, women appear in a contradictory way between the social system, customs, and the desire for freedom. They are not limited to traditional family roles, but are revived by their aspirations, inner rebellion, and obedience.

Thirdly, among the characters of the work, there are both women faithful to traditional values and independent characters who fight against the demands of conditions and the blows of fate. The author, along with a subtle depiction of the female psyche, deeply illuminates their experiences, sufferings, and inner world. Thus, the novel reflects not only the contradiction between personal freedom and obedience, but also the changes in the position of women in society.

In short, the immortality, highness, and value of the artistic product created by the writer are determined by the skillful depiction of each character in the work from the point of view of artistic skill. It can be confidently said that the image of women, which occupies the main place in this novel, is also of particular importance due to the fact that it is formed from the synthesis of the creator's views characteristic of Eastern and Western traditions, and is woven in a social and realistic spirit based on the principles of nationality and humanity. Observing the fate of different women, depicted in the novel in different images, one can see that the author artistically reflected certain ideological and spiritual problems and their unique solutions. In particular, the upheavals in women's psyche, ignorance and violence, depression, and the end of meaningless life are among them. Also, a number of problems, such as the submission of rebellion after the spiritual revolution, the fact that character and psyche are dynamic phenomena, that is, the change of human character and nature, and therefore, the possibility of rebuilding social relations in society, are aimed at illuminating in the work through the image of women. Thus, in the novel "Rebellion and Obedience," the images of women not only play an important role in the development of the plot, but also encompass such important issues as human freedom, love and loyalty, self-awareness, expressing the main ideological content of the work.

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