

# The Method of Representation in The Short Story and The Image of The Rebellious Person

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## ABSTRACT

This article interprets U. Hamdam’s story “Distant Dilnura”. It clarifies the image of a rebellious person and reflects scenes of real life.

**Keywords:** Image, character, plot, form, poetics, rebellion, art, interpretation.

## INTRODUCTION

It is known that the concise and original manifestation of life in the story genre is also a distinctive and tested phenomenon. The story is considered a genre that reveals vital contradictions among certain characters, their social origin, and the decisive changes within a period and an era. It should be noted that when speaking about plot and composition in a literary work, it is also important to study precisely these aspects separately. The plot of a literary work, whether it is a story, novella, or novel, is directly and closely connected with the root of the problem and the time in which the writer lived. “Whatever genre the writer works in and whatever work he creates, he turns to objective life. However, the writer does not depict objective reality, that is, life material, exactly as it is. If he did so, it would not be a literary work. The writer recreates it, adds from himself, and when necessary, ‘reduces’ it. This ‘addition’ and ‘reduction’ must not contradict life truths and must correspond to the artistic goal-concept advanced by the writer in the work.

Thus, if the concept in a work created by the artist on the basis of reality is connected with the urgent issue of his time, if it can awaken feelings of beauty and goodness or a

feeling of hatred in his heart, only then will it have fulfilled its function.” In Uzbek literature, Ulug’bek Hamdam is considered one of the writers who was able to compare such interstylistic synthesis with the segments of national thinking. In literary dictionaries, artistic plot is defined as follows: as noted in the “Dictionary of Literary Studies”: “The plot consists of the ‘actions’ of the characters. The actions of the characters occurring in space and time, as well as the development of thoughts, feelings, and experiences in their psyche, are also action. Depending on which of these types of action is dominant, two types of plot are distinguished: a) a plot based on the dynamics of ‘external action’; b) a plot based on the dynamics of ‘internal action’. In plots of the first type, the actions of the characters toward a certain goal, their struggle, conflicts, and turning points in life are depicted, and on this basis certain changes occur in their fate and social status. In such plots, the event is fully depicted and, in itself, acquires artistic-aesthetic value. In the second type of plot, events gain importance not in themselves, but in terms of giving impetus to the process in the character’s psyche; throughout the work, changes and turning points occur not in the life, fate, or social condition of the characters, but in their psyche.” This distinction already creates an idea of

two features of the plot.

Now, when speaking about the plot in the story, it is necessary to pay attention to the following aspects. There is no fixed recipe for character in the story genre; it is determined by the writer's purpose. The Russian critic L.I. Timofeyev states: "The character is shown as formed and ready. What the character was like before the depicted event and what he will be like after it ends are not described, or are mentioned in passing." Therefore, in the storytelling of the new period, it is important for the writer to be repeatedly aware of the latest creative searches in world literature in order to create an artistic character. At the same time, a person's everyday life, life principles, and important social relations are also beautifully realized. Because if the writer does not transform the truth of life into artistic truth, he will face difficulties in achieving the goal he has set for himself. "The hero is an idea that has become a character," said O. Balzac. Therefore, the idea must be clearly stated in the story. If the idea is unclear, the reader will also hesitate in understanding "what" the writer wants to say.

The following opinions are expressed in theoretical sources related to literary studies on this matter: "Since ancient times, fiction has been divided into three main types: epic, lyric, and drama. The epic, in turn, is divided into several genres: novel, novella, story. Let us dwell on some of their mutually distinctive features. In distinguishing them, we set before ourselves three main criteria: character, the scale of life events, and volume." Indeed, characters in the story or novel genre may appear at the same time as complex and changeable, multifaceted, or arising from the nature of polyphonic speech. The scale of events in the novel develops against the background of contradictions. This very concept makes it possible to understand the distinctive character of each period. In the images created by Ulug'bek Hamdam, the methodology of realistic and non-realistic interpretation is enriched with symbolic-metaphorical and concrete life material. Therefore, we considered it necessary to study the architectonics of the story genre in the writer's work by dividing it into the following two aspects:

1. Realistic stories.
2. Non-realistic stories.

It becomes clear that this classification is as necessary as water and air for every period. For example, Western and

Eastern traditions require separate study in the writer's work. Thus, when interpreting space and time in realistic stories, it makes it possible to identify the following forms of the artistic chronotope. When we interpret space and time in the writer's story "Distant Dilmura", the following theoretical and scientific considerations acquire real essence. Because two important aspects, the chronotope of the village and the city, are clearly visible in the story:

- Hello... Brother Kozim? Hello!.. It is me — Nozim...
- Nozimjon?.. Are you well, my younger brother?
- Brother... Kozimjon brother!..
- Yes, brother. Speak, is everything all right?..
- What happened?.. — Kozimjon's thoughts went to the fragile lives of his parents.
- My uncle Yunus... We lost my uncle...
- Ah?!.. Why?.. What happened?..
- It is human fate, brother.
- When?..
- They have just brought him from the hospital.
- What happened to him?
- His leg... it began with his leg, brother.
- May God have mercy on him...
- Will you come?..
- Hm... All right... — Kozimjon hesitated. But without delaying too long, he said in a faded voice: — I am setting out.
- If you leave now, you will make it in time, brother...
- Certainly..."

The cited passage was taken from the introduction of the story. In the short dialogue, the distinctive nature of the image of the storyteller narrator is also manifested. As soon as the reader reads the first sentence, he becomes aware of "what" the writer wants to say. There are two depictions of

death in the work. The first is Uncle Yunus, the second is Dilnura. The writer loads such great meaning into the dialogue in the story that the individuality of character is revealed in the conversation between Nozim and Kozim. Kozimjon, who by nature had become accustomed to city life, who had once been a village boy and had learned many things without moving a step away from his Uncle Yunus, reveals, through the decisive changes in his psyche, that he very seriously feels the pains of both the period and the time. At the same time, the image of the storyteller narrator, in relation to human fate, is manifested in the fact that Western traditions increasingly adapt to Eastern traditions and serve to fill the ideological and artistic void that has undergone mutation. In studying these, clarifying the issue of dialogue in the story also justifies confidence.

As Prof. Uzoq Jo'raqulov writes: "In collision, the hero remains helpless before an ambivalent, mutually contradictory feeling. His attitude toward the external environment, the people around him, and events also proceeds more in connection with the degree to which the struggle of these two opposing feelings takes place or what conclusion it leads to. In a dramatic work in which collision is dominant, the knot, the culminating point, and even the resolution occur not in open dialogue and character, but precisely within the hero's inner world." In Ulug'bek Hamdam's story "Distant Dilnura", the knot that begins with the death of Uncle Yunus is brought to the culminating point after the collision. The memories about Uncle Yunus confirm that the writer's art of making a "story within a story" in passing is also growing increasingly complex. This proves that it is the result of his intense and distinctive stylistic searches. Thus, U. Hamdam shows that he has perfectly and realistically depicted the character of the main hero Kozimjon, with his way of life in the city, and the character of his contemporaries in the village, whose hands are calloused from hard labor and who, when ill, are unable to afford even medicine. On Kozim's way to his village, this becomes especially prominent in the effective use of his thoughts about his own psychological and social state and the chronotope of memory:

"Before enough time had passed to drink two cups of tea, he reached the beginning of the road leading to the neighborhood where he had been born and raised. After driving ten or fifteen chaqirim, he turned the steering wheel toward the cemetery. Since it was spring, it was difficult to drive along the dirt road because of the rainwater that had fallen the previous day. The car would now slide toward

the edge of the ditch, now drift to the opposite side and come to the sloping part of the trench; even so, it would not slow down, but kept moving forward with effort...

"A cemetery located on a huge hill was visible from afar. Kozimjon's heart gave a start. The past... came alive in his memory. There was the hill, childhood, and Uncle Yunus in it. Uncle Yunus used to lead Kozimjon when gathering grass. He remembered everything as if it were yesterday. In those days, cotton was planted on every span of land of the collective farm. The sayings "cotton in the field... cotton in the yard... cotton inside the house and on the roof of the house" remained from that time. For livestock, however, no pasture or crop fields were allocated. Perhaps because of this, Uncle Yunus would wear long galosh boots, climb down into the ditch and sometimes cut reeds, and sometimes come to this cemetery area and cut the couch grass that had slightly raised its head from the ground, together with some sticky weed whose name Kozimjon had now forgotten, along with its roots and all; then they would load it onto a motorcycle with a sidecar and take it home. At such times, little Kozimjon would merely hand water and other things to his uncle. But when they came home, they would first stop by Kozimjon's house and unload exactly half of the grass, and then Uncle Yunus would take the rest to his own house. With that, Kozimjon would have fulfilled the most important of his daily duties at home.

... Kozimjon pressed the brake and jumped out of his car. But it was pitch dark around. Only at the far edge of the cemetery, a group of people were bustling about in the light of the headlights of two cars. Kozimjon hurried in that direction..."

As the writer depicts the decisive changes in Kozimjon's psyche, he includes them in this very concept. The memories of youth and childhood in the subconscious of a person are always a means that, at a convenient moment, connect him with the land on which he lives. In all thoughts connected with that land, with the native village, longing, first upbringing, the character of relatives, and the magical moments spent with them, the writer realizes a very large generalization. Likewise, any belief and purpose connected with memory leads, in the writer's creative credo, to the correct determination of the plot and its dynamic and static principles.

Whether we want it or not, many of the heroes created by Ulug'bek Hamdam are images of rebellious people. The

writer values “pure” rebellion. In the growth and changes in his heroes, and in most of the tragedies, we witness his special attention to discovering the psyche of a rebellious PERSON. When speaking about this, it is appropriate to cite the thoughts of the critic and writer Nazar Eshonqul: “Creative power draws strength from the struggle of ideas, freedom of thought, and diversity. The art, literature, and creative power of a people whose thought is stifled are also stifled. Creative power is a sign of rebellion, a faith born of the desire to create against destruction. Life and time, like a river overflowing its banks, rapidly erode human life. But at the same time, man has also been given the power of creation. This possibility is the possibility of creativity.” Indeed, rebellion and the image of a rebellious person are very skillfully embedded in the composition of the story. N. Eshonqul emphasizes that if the creator himself is not rebellious, if he does not fight in word, heart, and action against any “narrowness” and “submissiveness” in society, tragedy begins precisely at that point. Tragedy does not lie in the angle from which the artist evaluates, but in finding its roots and giving an answer. For example, in “Distant Dilnura”, Ulug‘bek Hamdam’s depiction of people who followed their desires and abandoned their loved ones in such a way comes out naturally. Everything becomes clear in dialogue and monologue, in the chronotope of memory. He gives a “name” to every situation that has thrown the hero into a tangled environment. He interprets it. Kozimjon’s spiritual and psychological appearance in the story, his memories at the moment when, consumed by his desire, he forgot his uncle, are expressed in the following dialogue:

— Hello, Kozimjon, my nephew! Assalomu alaykum!

— Vaalaykum assalom. Uncle, is that you?

— Yes, it is me, my nephew. Are you well?

— I am well, uncle, are you all fine? How is your health? Your leg, what about your leg?

— Thank you, my nephew, for asking about me; we are fine. Only...

— Speak, uncle...

— Only... nephew... if you ask, gangrene has started in the leg. The doctors cut one off, but the cursed thing... has gone deeper inside. They say urgent measures must be taken...

— Uncle, you were walking perfectly well. When did they cut off the leg? — Kozimjon was surprised.

— What help can we give?

— What else could it be, nephew? The damned thing... we are short of money.

— All right, I will send it through someone, do not worry, — Kozimjon spoke in such a tone that the uncle understood that his nephew was in a great hurry.

— Forgive me, nephew, I have troubled you too in the midst of your work...

— Uncle Yunus apologized in a broken voice...

— It is nothing, uncle, get well...

... But Kozimjon had so much work, had he not, that he forgot to send money to the village then... As for the uncle... the uncle did not call again...

If the passage speaks about the chronotope of memory, it also makes it possible to clarify Kozimjon’s inner sufferings. He had also forgotten the request made by his uncle. However, his uncle does not expect anything from anyone else. Where are the concepts of compassion characteristic of the Uzbek mentality? Could he not have asked his own relative for money with hope and been treated in this world? Thus, rebellion does not arise by itself in the girl, in Dilnura. The girl even reproaches her relatives at the cemetery. She says that, in fact, it was you who caused my father’s death. This very understanding awakens a feeling of pity in the psyche of every reader. Kozimjon, with his complexity in the story, his natural tendency to forget his relatives, understands everything very late, as expressed in the phrase “death unites strangers” (Shavkat Rahmon). Beneath these concepts, the brick had already moved out of its mold long ago.

The French writer Albert Camus says: “In every rebellion, general demands are reflected which combine the impracticality of the thing rebelled against and the desire to replace it with another. In this sense, rebellion is an aspiration to build a new world. This also applies to art. Rebellion sets before itself, more clearly speaking, aesthetic demands. All rebellious thoughts, as we have seen, are manifested either in appeals or in images symbolizing a new world. The city walls of Lucretius, the

impassable fortresses of Sade, Nietzsche's island of thought consisting of the rock of imagination and the peaks of solitude, Lautréamont's ocean of primal life, Rimbaud's lattice of sounds, the fortresses of thought of the surrealists like a trace remaining after a storm that shook existence, depictions of a prison occupying half the country, concentration camps, and an empire of liberated slaves — all these express wholeness, unity, and the passion and inclination toward it. A person can understand this depicted world more quickly: an understood world is a renewed world." In some descriptive theses that have passed through twentieth-century Western literary thought, we encounter the result of this rebellion. Ulug'bek Hamdam tests his heroes in the great mill of life. He allows their will and endurance to be understood. In some places, he excessively idealizes the main hero. He exists together with his own flaws. The compassion and lack of affection in the image of Kozimjon are also examples of these collisions. This collision exists in the nature of every image. If longing for the father, regrets, and sorrows dominate in Dilnura's inner world, others begin "to look at life with cruelty". Sincerity in customs is damaged.

As Prof. B. Karimov notes: "A true example of art that comes from under the pen of a creator is the text of a miraculous literary work. Where there is no text, there can be no talk of understanding and explanation, interpretation and analysis. The text is the subjective reflection of the objective world, the expression of a certain idea, thought, and concepts. The text of a literary work is the object of interpretation. The literary scholar and critic interpret this source. Just as every literary work has its own subject (writer, creator), every scientific study also has its own subject (writer-researcher). Thus, a secondary object emerges. Moreover, this is also the most important feature of the field of social sciences, that is, ideas are written about ideas, words about words, texts about texts." Therefore, relying on this source, it is also possible to explain separately that the criteria of artistry create a basis for expressing such complex concepts:

"— Hello... What?... — Nozimjon, brother, is it you again? Now. Wait a minute, let me go outside, — as Kozimjon rose from his place, he swayed slightly and then walked on smoothly. — Yes, brother, is everything all right?

— Brother... I do not even know what to say, — Nozimjon struggled.

— Hey, speak, do not make me anxious, what happened?

— Dilnura, our niece... She has passed away...

— Dilnura? Which Dilnura? Where would she go, why would she go, Nozimjon? Why are you telling me this! — Kozimjon became truly angry.

— Dilnura — the daughter of our Uncle Yunus... Her heart seized... seized... she died, brother!.. — Nozimjon felt like crying.

— What!...

— We did not expect it at all... It has not even been three days since we buried her father, and now his daughter has ended up like this...

— Dilnura... Dilnura... — Kozimjon could not remember at once. Then everything suddenly came back to him: the poor girl's weeping at the mourning ceremony, her frenzy over the grave, her fainting, her brothers taking the poor girl by her arms and legs and carrying her to the car... everything, absolutely everything. Especially her clinging to his neck, crying out that she had not had enough of seeing her father's face, and saying, "Uncle, how will I live without my father now?" rang in Kozimjon's ears..."

The most culminating point of the story and its movement toward resolution are established here. Kozimjon does not look with much affection at the death of his own kin, Dilnura from the village. He likes the dances of the dancer girl Dilnura beside him. The fact that this feeling of pity in Kozimjon's psyche is exhausted within one or two days is evidence that, according to the writer, people in society are increasingly falling into the abyss of lovelessness. In the story, the chronotope of memory brings out the synthesis of experiences between eternity past and eternity future. In the plot of a story, there must always be a complete resolution. It is certain that Kozimjon will always sacrifice many things for the sake of his own interests. At the same time, these become an inseparable link of the writer's human image. It should not be forgotten that Kozimjon is also a hero who has absorbed Western traditions into himself. Love and affection, realistic forms in feelings, and looking at people with coldness echo in many of the images created by the writer. At the same time, human fate, dreams, beliefs and love, social origin, and village life appear in the writer's thinking at the level of being thoroughly reworked. In this regard, every writer has his own philosophical-aesthetic credo. When Ulug'bek Hamdam speaks of the image of a rebellious person, he

means the image of the narrator. The writer himself is not cruel to people; he is embodied in the scenes that show the cruelty of others toward their relatives.

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