



GCCCR

Global Conference on
Contemporary Research

GLOBAL CONFERENCE ON CONTEMPORARY RESEARCH

CONFERENCE THEME:

SUSTAINABLE FUTURES:

INNOVATION, DIGITAL TRANSFORMATION
AND GLOBAL COLLABORATION
THROUGH CONTEMPORARY RESEARCH



INNOVATION



DIGITAL
TRANSFORMATION



GLOBAL
COLLABORATION



SUSTAINABLE
FUTURES

JOURNAL

PEER-REVIEWED PROCEEDINGS



OCTOBER 2026

TORONTO, CANADA



gccr.academy





THE ISSUE OF THE PROTAGONIST IN ULUGBEK HAMDAM'S SHORT STORIES

Muhammatqulova Nodira Nurilla qizi

Abstract. The central criterion that determines the artistic power and distinctive character of Ulugbek Hamdam's short stories is the representation of the human being. This study examines how, for the author, the development of events in a literary work serves primarily as a means of revealing the inner world of the protagonist. The study demonstrates that the protagonists in the writer's short stories are not merely figures created for the purposes of the narrative; rather, they are living characters who embody the spiritual condition of society and reflect the complex dimensions of human relationships.

Keywords: protagonist, characterization, philosophical dimension, symbolism, allegory, artistic psychologism, authorial style, creative intention.

Introduction. When we examine the nature of the protagonists in the writer's short stories, we can see that most of them are people who look deeply, and sometimes painfully, at their own lives and at the world around them. The protagonists are suddenly torn away from the ordinary, quiet, monotonous course of their lives and become caught in a vortex of questions such as, "Who am I?", "Why am I living?", and "What is the meaning of life?" They reflect on the feeling that something is missing from their lives, that there is some kind of emptiness, and on what might fill that emptiness and how. Literary scholar A. Rasulov expresses the following view of character: "A literary character is understood as the sum of innate nature (fitrat, tiynat) and social relations."

Research Methodology. In preparing this thesis, semiotic analysis was used to examine the issues of character and characterization, while artistic-psychological analysis was employed to reveal the inner world of the protagonist. In Ulugbek Hamdam's short stories such as "Violet," "Stone," "The Stairway," "Tulip," "A River in My Heart," "The Man Who Opened and Closed His Eyes," "The Forgotten Sound of the Flute," and "The Tale of the Full Moon," the human being is presented not merely as a social being, but as a character burning within the struggle of spiritual quests, contradictions, and the anguish of the self.



Main Part. The protagonist of the author's short story "Violet" is a writer by character: a figure who attempts to discover his identity through words but eventually realizes the inadequacy of words in the face of real life. His words—"Through this work of mine, I will enter the hearts of the deeply reflective, tender-hearted, sharp-minded people of the earth like a most precious world, influence the course of that world, and renew it"—create in the reader the impression of a person who sees the meaning of life solely in writing and believes that he can change the world through what he writes.

However, when "Violet" enters his life both as a flower in nature and as the embodiment of a woman, his values undergo a fundamental transformation. Everything he had written and intended to write in prose, believing that only all humankind as a whole could comprehend it, melts away when it is addressed to the one, solitary, vulnerable Violet. This shows that he begins to place "the happiness of being understood and loved" above "the need to speak." Through this passage, the protagonist's "masterpiece," which he wished to address to the entire world, finds its resolution in his love for a single person. Ulugbek Hamdam introduces Cho'lpon's lines, "Violet, for you—my breast is the land of freedom; Fly from here toward the skies!" as an epigraph to the story, thereby seeking to reveal its central idea.

Likewise, Ulugbek Hamdam's short story "Tulip" is a deeply philosophical work about human life, its inexhaustible dreams and aspirations, and its spiritual strivings. The characters in the story are not merely individuals; they are symbolic figures representing various facets of human nature. The protagonist is a complex human figure carrying a philosophical burden and unlike the traditional types of characters found in our national literature. In the story, the protagonist directly addresses the tulip: "TULIP!.. I was involuntarily reminded of the Kaaba and the millions upon millions of people rushing eagerly from all directions toward it in hope. The tulip was like the sun, while the others were satellites—fluttering around it..."

This makes it clear that the tulip in the story is not simply a flower. The comparison of the "Tulip" with the "Kaaba" is not accidental either. The writer's philosophical approach is evident here. Through the image of the tulip, the story reveals the human effort to understand the self and the mistakes that may be made along this path.

At the beginning of the story, the protagonist appears as an observer watching events from a distance. He cannot understand the actions of the crowd dying while striving toward the "tulip" on the high summit. The writer portrays the protagonist's



state of mind as follows: “...having acknowledged a thousand, a million times, through the fate of others, how remote the possibility was of conquering the sheer cliff and reaching the tulip, why does humankind not abandon its vain dream? Why, seeing it clearly, does it throw itself into an inescapable hell?”

In this story, people’s efforts to reach the “tulip on the high mountain peak” are portrayed allegorically. The most important transformation in the protagonist’s nature begins when he himself becomes captivated by the “tulip.” Although, at first, he does not know why people are climbing the rock, as he gazes at it from afar, he feels that it is beckoning to him and begins to regard himself as the person chosen by the tulip: “After all, the tulip is beckoning to me... only me! It seems to have turned away from the others; after all, it is paying attention only to me, calling only me into its presence! Oh, if only it were not so captivating, if only my heart were not so overflowing!” At this point, the protagonist abandons rational thought and surrenders himself entirely to that mysterious feeling. As a result, he becomes part of the very crowd whose actions had astonished him and which was heading toward death.

The story concludes with the protagonist conquering the summit alone: “Behold, I am victorious! Thank God!... In my joy, I leap toward the sky without stopping on the conquered rock.” Yet the absolute happiness he expected proves not to exist. The achievement he attained was merely the beginning of further, endless hardships.

“Above, there stretched an imposing succession of countless sheer cliffs that were impossible even to imagine a human being crossing.” The protagonist in this story is portrayed as a changeable human being who does not abandon his goal regardless of how difficult it may be. It should be emphasized that, through this character, Ulugbek Hamdam reveals that the human need for spiritual awakening is perpetual. “At the center of literature stands the human being—a person who feels, thinks, acts, and is connected with the external world surrounding him. Therefore, literary studies should be understood as the study of the human being.”

The author states: “Every new era, as a path that has been traversed, creates a need to understand the past, because the roots of today and tomorrow always lie in yesterday.” Two words of profound value by two creative figures were chosen as epigraphs for the author’s story “The Stairway,” dedicated to his mentors: the first is by Bahauddin Naqshband: “If truth requires you to step upon my face and you fail to do so, I shall never be content”; the second is by Erkin Vohidov: “I became a stairway for you, my dear; when your turn comes, you too become a stairway!” It should be



emphasized that the stairway in this story is the staircase of human life.

The protagonist's ascent of the stairway is not merely a physical movement; rather, it seeks to reveal to the reader the various states experienced during different stages of human life, particularly despair, fatigue, weakness, and uncertainty. The image of the despondent woman encountered along the way symbolizes a life crisis for him. Later, he encounters the figure of a revered person returning from the heights. During this meeting, through his gaze, he understands the true meaning of life: "I looked at him and read only this wisdom in his eyes: 'No matter how high you climb, my child, you will still not find anything higher there than the state of your heart at this very moment. What you are seeking is, in fact, none other than that very state which is urging you toward your destination.'" Here, the mentor's words serve to reveal the true essence of the story.

In the story, the protagonist deeply realizes that every human life path is unique and unrepeatable. He does not want to live by the ready-made truths of others. He decides to seek and discover the truth of his own life himself. The writer expresses this through the protagonist's words: "Although it is the one and only stairway that everyone walks and everyone ascends step by step, who knows? Perhaps I will not even be able to climb half the stairs that my teacher has already climbed; perhaps I will rise twice as high as he did. This is unknown, and do you know what? It was precisely this uncertainty that drew me to it like a magnet. Therefore, holding my teacher's counsel firmly to my heart, I invoked God and pressed forward—upward—along the stairway..." This shows that the laws of life are the same for everyone: everyone is born, grows, strives, and ultimately leaves this world. Yet on this common path, the distance each person travels and their individual experience differ from one another. The main force that drives a person to live and strive forward is the uncertainty of the future.

When discussing the short story "The Stairway," Khurshid Dustmuhammad says: "You know," says the protagonist of "The Stairway," "I am a person who is constantly searching for the meaning of life." If we confidently attribute these words to Ulugbek Hamdam himself and to his style of writing, we would not be mistaken in the slightest. This is because the protagonists of the works he creates are people searching for their place in life and the purpose of their existence. And Ulugbek Hamdam himself continues to walk along the stairway of life. Through these characters, the story reveals the idea that a person should ascend the stairway with the help of mentors and, in turn, become a mentor to others, just as his own mentors were.



Conclusion. The protagonist reflects the social life, worldview, dreams, and aspirations of people belonging to a particular period. This is because the lives of people in a specific time and place serve as the basis for the creation of the main characters. By depicting their outward appearance and their participation in social relations, the writer encourages reflection on the past and present way of life of people in a particular region. The protagonists in Ulugbek Hamdam's short stories strive to understand the true essence of existence, to comprehend and define their own identity. Through his creative works, the author seeks to respond to the questions that arise in the consciousness of contemporary people.

REFERENCES

1. Boboev, T. Fundamentals of Literary Studies. Tashkent: Uzbekistan, 2001. 560 p.
2. Hamdamov, U. New Uzbek Poetry. Tashkent: ADIB, 2012. 416 p.
3. Hamdamov, U. Thankfully, You Exist. Tashkent: Akademnashr, 2023. 238 p.
4. Rasulov, A. Artistic Quality: Everlasting Innovation. Tashkent: Sharq, 2007. 306 p.
5. <https://cyberleninka.ru/article/n/ulug-bek-hamdami-hikoyasida-qahramon-xarakteri>
6. <https://kh-davron.uz/kutubxona/uzbek/umidbaxsh-adabiyot-ehtiyoji-yozuvchi-ulugbek-hamdami-bilan-suhbat.html>