

**DEPICTION OF CHARACTERS IN OMON MUXTOR'S NOVEL "A THOUSAND  
AND ONE FACES"**

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**ABSTRACT:** This article examines the novel "A Thousand and One Faces" by the renowned Uzbek writer Omon Muxtor. It focuses on the poetics of the novel, the system of imagery, and, above all, the depiction of the characters—particularly Halima, Abdulla Hakim, and Sadirjon.

**Keywords:** novel, image, protagonist, individuality, character, personage

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**INTRODUCTION**

In literary studies, portraiture plays a special role in revealing a hero's external and internal appearance as well as individual psychological experiences. When an author creates a portrait of a character, he does not depict the character exactly as he personally wishes, but rather to the extent required by the image. At the beginning of the plot, a preliminary portrait of the character's nature is created; that is, the hero is portrayed as an individual, concrete human being. Through this portrait the reader forms in his mind and imagination the image of that person. "The portrait first helps the character to appear before the reader as a concrete person. Secondly, in a work of art, the portrait acquires characterological significance: the writer seeks to reflect in the face the traits inherent in the character's inner nature."

**PORTRAITS IN "A THOUSAND AND ONE FACES"**

Several portrait descriptions occur in the novel. The portrait of Abdulla Hakim's beloved Halima reads:

"Halima is still the same... what the people call doll-like or pom-pom-like... on top of her small stature, her figure is thin as a switch. Her face is pure as if carved from white marble, almond-shaped eyes bottomless and jet-black, eyelashes like spears..."

Although this portrait seems to be created in the author's voice, in fact it appears momentarily in the mind of the character Abdulla Hakim. The portrait is far from a deep individual-psychological image; it contains only an ordinary external description.

The next portrait is completely different. Unlike the above, it is not created in a character's imagination but comes directly from the authorial narrative:

"A shrivelled, beardless man with colourless eyebrows and eyelashes and a head shaved with a razor sat beside the sumptuous table; this time some pock-marked, cross-eyed fellow had taken the seat behind the table."

The fate of the main character is in the hands of these people whose portraits are drawn. The expressions convey that they are serious, mysterious, and imposing figures, pulling the reader along the flow of events like a magnet.

**THE PORTRAIT OF SADIRJON**

The portrait of the third narrator-hero Sadirjon reads:

“Sadirjon was a simple, straightforward young man, incapable in the affairs of life; he had spent most of his thirty years reading books and treating people!”

The writer depicts the portraits of the first and second narrators in almost similar tones. Compared to Abdulla Hakim, Sadirjon is much more active in social life: an urban physician of some repute, possessing his own prestige yet far from fame and wealth. Sadirjon and Abdulla Hakim are united by bachelorhood, separation, and the torments of love. By the nature of their characters they are typologically close images.

### **DREAM IMAGES**

There are only two dream descriptions in the novel. In the text a dream image reveals the psychology of the characters and hints at imminent changes of fate. It can also link characters' destinies with shifts in a particular epoch and social relations. “Through a dream the writer mainly strives to reveal the inner world, the psychological state, experiences and dramas, dreams and aspirations of his characters. The dream also functions as a means of individualising images.”

The first dream depiction appears in the very first scene of the first narration. Through this dream we gain an impression of Abdulla Hakim and his beloved Halima. The description is retrospective, revealing the reasons for his separation from Halima—student years, pledges of fidelity, and introducing her to his mother. Because this dream serves a characteristic function in the novel, it may be regarded as a prologue, connecting the plot line concerning Abdulla Hakim and Halima with the logic of earlier events.

### **LITERARY CHARACTERISATION**

The literary characterisation is given by the author. From the viewpoint of novelistic time as well as the present real time, authenticity is vividly evident. At this point the ancient nature of humanity today is depicted once more. Abdulla has no close relatives or widely known acquaintances, yet the attitude toward Burkhan Sharif—a man who fights for justice and risks his life for the people—can also be understood.

### **AUTHORIAL REFLECTIONS**

Although many of Omon Muxtor's conclusions are based on subjective perceptions and assumptions, they possess a certain value and weight as initial reflections expressed on the basis of a broad vision of the historical past and thoughtful observation. While satisfying his own creative desire, he seeks to widen the horizons of secular interpretation as much as possible and lead the reader's mind and spirit into free spaces.

Thus he acquaints us with the world of a pure individual's sincere experiences, noble thoughts, cherished memories, regrets, goals and aspirations, struggle and resolve, and grandeur. If his expression stimulates the reader's thought and directs feelings toward goodness, the intended goal has been achieved.

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