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Interpretation of the Image of Mother and National Spiritual Values in the Novel "Between Two Doors"

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A B S T R A C T
This article examines the artistic representation of motherhood in O'tkir Hoshimov's novel Between Two Doors. It explores the relationship between maternal identity, national and moral values, family responsibility, and the historical consequences of war. The characters Qora amma, Robiya, and Ra'no are analyzed to demonstrate the complex and sometimes contradictory nature of motherhood in the novel.

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Introduction

The character of Ra'no further demonstrates the complexity of the female character system in the novel. When compared with Qora Amma and Robiya, it becomes evident that Ra'no's life experiences and attitudes towards maternal responsibilities have developed under different circumstances. Reducing her character to a purely negative or positive assessment would oversimplify the literary analysis [1]. Although Qora Amma may condemn certain actions of Ra'no, it would be inappropriate to explain the latter's destiny solely through the judgement of another character. Each literary figure should be evaluated in relation to their individual circumstances, psychological condition, and personal decisions [2].

Through Ra'no, the conflict between maternal responsibility and historical and psychological pressures becomes particularly evident. This conflict demonstrates that the writer does not approach female characters through a uniform or stereotypical framework. Instead, by comparing the decisions of different women, he reveals how motherhood manifests itself under varying circumstances [3].

A comparative analysis of Qora Amma, Robiya, and Ra'no highlights an important aspect of the novel's central idea: national and spiritual values do not function as predetermined rules in human life; rather, they become apparent through the decisions individuals make when confronted with complex circumstances [4].

The maternal figures in the novel cannot be examined independently of its central theme of war. War penetrates the characters' personal lives and manifests itself through family relationships, the destinies of children, waiting, and separation. O'tkir Hoshimov does not portray war exclusively through events occurring on the battlefield. Its human consequences also occupy a central position in the narrative. A mother waiting for her son who has gone to the front, a woman experiencing the pain of separation, or a character concerned about the future of her family illustrates the impact of war on everyday life [5].

Qora Amma's waiting for Kimsan is particularly significant in this respect. Although waiting is a deeply personal emotion experienced by the character, it also reflects the shared experiences of numerous families during wartime. Nevertheless, the writer does not reduce Qora Amma to an abstract symbol. Her distinctive speech, behaviour, and emotional experiences preserve her individuality as a literary character. The impact of war on women's lives extends beyond separation and loss. It also transforms family decisions, intergenerational relationships, and everyday responsibilities. Consequently, the female character in the novel is not merely an observer of historical events but an active figure who personally experiences and bears their moral and emotional consequences [6].

The maternal figures in O'tkir Hoshimov's novel *Between Two Doors* are closely associated with traditional Uzbek values, including family relationships, kinship, compassion, care for orphans, and respect for elders. However, the writer does not simply enumerate these values; instead, he reveals them through the characters' life choices and actions. For instance, assuming responsibility for another person's child or supporting a loved one in difficult circumstances represents the practical expression of moral values. At the same time, the novel does not portray traditional values as mechanisms that automatically resolve every conflict in human life. On the contrary, the characters sometimes experience profound psychological suffering precisely because of decisions involving family, kinship, and personal obligations. Thus, the artistic significance of a value lies not merely in its existence but also in the way it is realised in human life. In the characters of Qora Amma and Robiya, affection and responsibility emerge in distinct forms, with their actions contributing to the preservation of family relationships. In this respect, the novel presents national values not as abstract concepts but as moral experiences manifested in people's everyday lives [7].

Methodology

O'tkir Hoshimov's skill in characterisation is evident in his ability to reveal the inner worlds of his characters through various literary devices. Dialogue, psychological introspection, memory, recurring actions, and everyday details enable readers to understand the characters' emotional and psychological states. The contrast between Qora Amma's ordinary speech and her singing is one such device. While her spoken words reflect her attempt to maintain hope, her song conveys the pain hidden within her. This contrast allows readers to perceive the character's suffering without the writer having to describe it explicitly [8]. When interpreting literary details, particular attention should be paid to their function within the text. It is not academically sufficient to declare an object or action a symbol without examining its textual significance [9]. The meaning of a particular detail is determined by its relationship with the character, its recurrence, and its role in the development of the narrative. Another important aspect of psychological characterisation is the author's restraint in providing excessive

explanations. By comparing a character's words, actions, and silences, readers are able to draw their own conclusions about the character's inner world. As a result, the character avoids one-dimensional representation and acquires distinctive psychological complexity [10].

The image of motherhood occupies a significant position in the ideological and artistic structure of *Between Two Doors*. Through the characters of Qora Amma, Robiya, and Ra'no, the writer explores different manifestations of motherhood and examines its connections with affection, responsibility, children's destinies, and historical circumstances [11].

Results and Discussion

The analysis of O'tkir Hoshimov's novel *Between Two Doors* reveals that the image of motherhood constitutes one of the fundamental elements of the novel's artistic and ideological structure. The primary objective of this research was to examine how maternal identity is represented through the characters of Qora Amma, Robiya, and Ra'no and to identify the relationship between motherhood, national spiritual values, family responsibility, and historical circumstances. The findings demonstrate that motherhood in the novel cannot be interpreted exclusively through biological relationships or conventional expectations of maternal behaviour. Instead, it emerges as a multifaceted moral and psychological phenomenon shaped by personal experiences, social conditions, and individual decisions.

A comparative examination of Qora Amma, Robiya, and Ra'no further demonstrates that the writer deliberately avoids presenting female characters according to a single idealised model. Qora Amma represents maternal devotion, emotional endurance, and an enduring attachment to family. Her waiting for Kimsan illustrates the psychological consequences of war and the emotional burden experienced by women whose family members have disappeared or remained separated from them. Her character is particularly important because her personal suffering reflects a broader collective experience. Nevertheless, her individuality is preserved through her distinctive speech, behaviour, memories, and emotional reactions.

Ra'no, in contrast, introduces a more complicated dimension into the representation of motherhood. Her life experiences and personal decisions demonstrate that maternal identity may be influenced by psychological pressures, social expectations, and difficult personal circumstances. Consequently, her character should not be reduced to a purely negative or positive interpretation. Rather, her actions need to be examined in relation to the circumstances in which they occur. This comparative approach reveals the complexity of female characterisation in the novel and demonstrates that the writer does not impose a uniform moral judgement on all women. Such an interpretation is consistent with the broader literary approach that considers characters as psychologically complex individuals rather than as fixed representations of particular moral qualities.

Another important finding concerns the relationship between motherhood and the historical consequences of war. The novel presents war not simply as a political or military event but as a phenomenon that profoundly transforms private and family life. Separation, waiting, orphanhood, emotional suffering, and uncertainty about the future become recurring experiences in the lives of the female characters. Qora Amma's longing for Kimsan, in particular, illustrates how historical events become embedded in individual and collective memory. Her waiting is simultaneously a personal emotional experience and a representation of the suffering experienced by numerous families during wartime.

This finding corresponds with the research of Eshqobilova and Ibragimova, who examine the representation of war and the lives of characters affected by its consequences in *Between Two Doors. While their research draws attention to the relationship between war and human destinies, the present study places particular emphasis on the gendered and maternal dimensions of these consequences. It demonstrates that women are not merely passive witnesses to historical events. They actively experience, interpret, and respond to their consequences through family decisions, emotional endurance, and the fulfilment of social responsibilities. Therefore, the representation of motherhood also becomes a means through which the novel explores historical memory and the human cost of war.

The relationship between national spiritual values and maternal identity constitutes another central finding. The characters' experiences reveal the significance of traditional Uzbek values, including respect for elders, compassion, family solidarity, kinship, care for children, and mutual assistance. Importantly, these values are not presented as abstract cultural principles. They become visible through everyday interactions, personal sacrifices, and decisions made under difficult circumstances. For example, assuming responsibility for another

person's child or providing emotional support to a family member demonstrates how national values are translated into practical moral behaviour.

This interpretation is particularly relevant to the study by Jumabayeva, which examines human qualities in Hoshimov's novel. The findings of the present research complement this perspective by establishing a closer relationship between human qualities and the cultural understanding of motherhood. They also suggest that national spiritual values should not be interpreted as rigid rules that automatically resolve personal conflicts. Instead, their significance becomes apparent through the ways individuals negotiate competing responsibilities, emotional needs, and social expectations. Thus, Hoshimov presents national identity through lived moral experiences rather than through direct ideological statements. The significance of these techniques can also be considered in relation to the study by Hamroaliyeva on the representation of Qora Amma and the research by Ibragimova concerning the portrayal of society and human psychology in the novel. These studies provide relevant perspectives for understanding the relationship between characterisation and psychological experience. The present analysis further demonstrates that artistic details should be interpreted in relation to their narrative function, recurrence, and connection with the characters' emotional development. Consequently, the image of motherhood is constructed not only through explicit descriptions of maternal affection but also through indirect literary techniques that reveal internal conflicts and unspoken emotions. From a theoretical perspective, these findings contribute to the study of literary characterisation, gender representation, and the interpretation of national spiritual values in Uzbek prose. The comparative analysis demonstrates that motherhood can be examined as a multidimensional literary concept involving biological, psychological, ethical, cultural, and historical dimensions. It also provides a basis for understanding how individual female characters contribute to the broader ideological structure of a literary work. Rather than treating the mother figure as a universal or unchanging archetype, the research emphasises the importance of considering individual circumstances and psychological motivations when interpreting maternal identity. The findings also have practical implications for literary studies and education. The proposed comparative approach can be applied in the analysis of other Uzbek literary works dealing with family relationships, women's experiences, historical memory, and national identity. Furthermore, the analysis may be useful in university courses on Uzbek literature, literary criticism, and cultural studies. By examining the characters through their individual decisions and psychological experiences, students can develop a more comprehensive understanding of literary characterisation, moral complexity, and the relationship between literature and society. Overall, the results demonstrate that the image of motherhood in *Between Two Doors* is formed through the interaction of three closely connected dimensions: personal and psychological experience, national and spiritual values, and historical circumstances. Qora Amma, Robiya, and Ra'no represent different manifestations of female experience, and their contrasting destinies reveal the complexity of maternal identity. The novel's artistic significance lies in its ability to present motherhood not as a simplified ideal but as a deeply human experience involving affection, sacrifice, responsibility, suffering, and difficult personal choices. Through these representations, Hoshimov establishes a connection between individual family experiences and broader questions of national memory, moral values, and human dignity. Through separation, waiting, orphanhood, and family decisions, the novel reveals the human consequences of broader historical processes [12]. Third, national and spiritual values are presented not as abstract notions but through the characters' actual behaviour and complex moral choices. Fourth, the writer does not portray female characters according to a single stereotypical pattern. Each character possesses an individual psychological state, life circumstances, and personal motivations underlying her decisions. Therefore, a comparative analysis of these characters makes it possible to identify not only their shared characteristics but also the distinctions that define their individuality [13]. Overall, the image of motherhood in O'tkir Hoshimov's *Between Two Doors* emerges at the intersection of human compassion, historical memory, and moral responsibility [14]. The writer's artistic mastery is demonstrated by his ability to portray these complex relationships convincingly through the characters' speech, psychological experiences, and life decisions [15].

Conclusion

The analysis of O'tkir Hoshimov's novel Between Two Doors demonstrates that the image of motherhood represents one of the central elements of the work's artistic and ideological structure. Through the characters of Qora Amma, Robiya, and Ra'no, the writer presents motherhood as a complex moral and psychological phenomenon shaped by personal experiences, family relationships, and historical circumstances. Their individual destinies reveal that maternal identity is not determined exclusively by biological relationships but is

also expressed through compassion, sacrifice, care, and a sense of responsibility for others. Furthermore, the impact of war on women's lives highlights the relationship between personal suffering and collective historical memory. Qora Amma's longing and waiting, Robiya's affection and responsibility, and Ra'no's complicated life experiences demonstrate the diversity of female characters and the absence of a single, idealised model of motherhood. Through psychological portrayal, dialogue, memories, and everyday details, Hoshimov gives these characters emotional depth and individuality.

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