

**HUMAN SPIRIT IN SAID AHMAD'S NOVEL "UFQ"****Alladustova Farzona Azamat kizi**

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**Annotation:** This article analyzes the artistic depiction of human experiences and social environment in the novel *Ufq*. Through the inner life of the characters, their relationships, and personal experiences, the study highlights individual struggles, values, and psychological development. The research focuses on the ideological content, literary style, and depiction of the historical context in the novel. In addition, the structure and artistic devices employed in the work effectively reveal the complex interactions between the individual and society. This analysis facilitates a deeper understanding of psychological realism and social themes in Uzbek prose, providing a scholarly evaluation of the novel's literary significance.

**Keywords:** Said Ahmad, "Ufq", novel, trilogy, identity crisis, spiritual revival, tragedy, symbolic details, image

**Аннотация:** В данной статье анализируется психология человека в романе Саида Ахмада «Уфк». Через внутренний мир героев, их взаимоотношения и жизненный опыт раскрываются личные переживания, ценности и процессы духовного роста. Статья направлена на изучение идейного содержания произведения, его художественного стиля и способов изображения эпохи. Также рассматриваются структура событий в романе и художественные средства как эффективный инструмент выявления сложных взаимоотношений между человеком и обществом. Данный анализ способствует более глубокому пониманию психологического реализма и социальных тем в узбекской прозе, а также позволяет с научной точки зрения оценить литературное значение романа.

**Ключевые слова:** Саид Ахмад, «Уфк», роман, трилогия, кризис личности, духовное возрождение, трагедия, символические детали, образ

**Introduction.** Said Ahmad, a Hero of Uzbekistan and a national writer, is recognized in Uzbek prose as an inexhaustible connoisseur of human psychology. The "Ufq" trilogy, considered the pinnacle of the writer's work, is considered particularly significant in Uzbek novel writing, both in its historical and spiritual-spiritual scope. This work is valuable not only for its imitation of historical reality, but also for its imitation of the formation of a human character in complex social conditions. The author worked tirelessly on this work for 7 years, from 1967 to 1974. The novels "Forty-Five Days", "In the Days of Separation", and "On the Threshold of the Horizon", which are part of the trilogy, form a single series and depict the dramatic events of World War II and the post-war period. In the process of creating this work, Said Ahmad focused not only on the hardships behind the front lines, but also on the internal conflicts and heartfelt emotions that arose under the influence of that environment. Discussion and results Indeed, in his trilogy "Ufq", Said Ahmad demonstrated the skill of depicting not only the external reality, but also the most subtle fluctuations in the inner world of his characters. Consequently, the characters of the work are not just a work of fiction, but real people who have proven themselves in the face of life's complex trials. In particular, if we look at the psyche of Ikromjon, who forms

the center of the work, the most powerful spiritual shock in him is directly related to the actions of his son Tursunboy. The author does not limit himself to simply describing the hero's inner torments, but also reflects his uncompromising struggle with himself and several conflicting conflicts. We can also mention that the fact that Ikromjon points a gun at his son is not a personal grudge, but rather an interpretation of the purity of the hero's character as a verdict on evil.

Furthermore, the trilogy masterfully portrays the processes of "identity crisis" and "spiritual recovery" in a contradictory manner. While Tursunboy's character shows the tragic consequences of a person's separation from his national and moral roots, Azizkhan and other workers' characters celebrate spiritual integrity and the strength of faith. As a result, it becomes clear that for Said Ahmad, the human psyche is not a constant phenomenon, but rather a living process that is formed in a series of constant struggles, suffering, and mistakes.

At the same time, the writer masterfully uses symbolic details and harmony with nature to reveal the human soul. The research shows that the concept of "Horizon" in the work itself serves as a physical and metaphysical goal for the characters. As the heroes strive towards their goals, a constant struggle between hope and despair rages within them. The hardships endured by women behind the war are not just physical labor, but a spiritual indicator that shows their strong will and high courage. In this case, we can see that Said Ahmad portrayed the individual not as a victim of the time, but as an active subject responsible for his own destiny.

In addition, adib masterfully used the possibilities of hajv in the work to expose the vices found in life. The elder of Grace in the novel is a perfectly worked satirical image. The writer mercilessly exposed his disgusting spiritual world, his greed for wealth, and his loss of human qualities.

Moreover, the trilogy explores the human psyche not as static, but as an evolutionary process. This shows that Said Ahmad is not only a skilled novelist, but also a psychologist-writer who can see the deepest layers of the human soul. The author's "Horizon" trilogy is a vast space that demonstrates the expressive potential of our native language, both in scope and volume.

### **Conclusion:**

Said Ahmad's trilogy "Ufq" is not just a work about war, it is a true life lesson that reflects the darkest and brightest corners of the human soul. Throughout the work, we witnessed Ikromjon's terrible struggle between his paternal love and his conscience, and Tursunboy's, on the contrary, his transformation into a "shadow" by abandoning his own identity, and, moreover, the people's unwavering will.

The final point of the work is considered to be the moment when everything becomes clear:

"Ikromjon leaned on his cane at the beginning of the road and watched them go."

Three points remained on the horizon.

This is Nizomjon, this is Dildor, this is Zebixon.

A lov-lov burns as if it were a piece of kimkhob on the slope of the storm, where the edge of Light White Clouds is setting. The Ikromjon is blindfolded. Burns, begs".

As can be seen from this final image, the writer leaves great hope for humanity through the symbol of the “horizon”. The same “three points” that are left after the Ikromjon is the victory of life, purity and loyalty.

In conclusion, it is worth noting that through this trilogy, Said Ahmad fully substantiated the idea that the most important thing for a person is to remain a "Human" under any circumstances. The horizon is considered a place of purification, and to reach it, one must have light and purity in their hearts, just like those clouds. The trilogy is an invaluable masterpiece and treasure that has drawn an eternal and immortal map of the human psyche in Uzbek literature.

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