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AMBITION, SHAME AND DUTY: THE PSYCHOLOGY OF THE HERO IN CONFLICT WITH SOCIETY IN "GREAT EXPECTATIONS" AND "YALDO KECHASI"

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Abstract

The article analyses the psychological mechanisms through which the conflict between the individual and society is revealed in Charles Dickens's "Great Expectations" and Xayriddin Sulton's "Yaldo kechasi". It is argued that the two novels present two opposite psychological models of the hero's relationship with society. In Dickens's novel, the dominant mechanism is the internalisation of social values: Pip accepts the class standards of Victorian society, measures himself and his family by them and experiences shame, guilt and self-alienation, from which he is freed only through suffering and gratitude. In "Yaldo kechasi", the dominant mechanism is resistance to social pressure in the name of an ideal: Yodgorbek, the founder of a new-method school, bears the hostility of the colonial order and of the inert environment, and his inner conflict is the conflict between duty and personal well-being. The means of psychological portrayal – confession, self-analysis, symbolic details and the depiction of the hero's relations with family members – are compared. The study shows the relevance of both novels for contemporary readers, for whom the problems of social mobility, identity and civic responsibility remain acute.

Keywords

psychologism, shame, ambition, duty, social mobility, identity, Pip, Yodgorbek, Jadids, comparative analysis.

Introduction

Psychological analysis is one of the main achievements of the realist novel. It allows the writer to show how social forces are refracted in the consciousness of an individual and how the individual responds to them with his or her own moral choice. The conflict between the individual and society is therefore not only an external clash but also an inner drama in which the hero's feelings – desire, fear, shame, pride, guilt,

love – become the field of struggle. In the previous study, a theoretical framework was proposed for comparing the artistic-psychological interpretation of this conflict in Xayriddin Sulton's "Yaldo kechasi" (2025) and Charles Dickens's "Great Expectations" (1861). The present article focuses on the psychological level of the comparison: on the emotions and motives through which the heroes experience their conflict with society and on the artistic means by which the writers depict them.

The relevance of the topic is connected with the fact that both novels raise questions that are acute today: how far a person may go in changing his social position, what he risks losing in the process, and what responsibility an educated person bears towards his people. For Uzbek readers, "Yaldo kechasi" has a special significance as a novel that returns to the history of the Jadid movement at a time when the legacy of the Jadids is being actively rediscovered.

Methods and material

The material of the research consists of the texts of the two novels. The study uses the comparative-typological method, psychological analysis of character, and elements of narratological analysis. Information about the content and reception of "Yaldo kechasi" is also drawn from published materials of its presentation and reviews.

Results and discussion

Pip: the internalisation of social values. The psychological core of "Great Expectations" is the process by which the hero adopts the judgements of a society that despises him. As a child, Pip lives with his harsh sister and the kind blacksmith Joe; the forge seems to him "the glowing road to manhood and independence". Everything changes after his visits to Miss Havisham's house, where Estella mocks his coarse hands and thick boots and calls him a common laboring boy. From that moment Pip begins to see his home through her eyes. The narrator recalls the change with painful precision: "It is a most miserable thing to feel ashamed of home"[1]. Shame becomes the main emotion of the hero: it is the feeling through which social hierarchy enters the individual soul. Pip even admits that his wish to educate Joe was motivated not by love but by social anxiety: "I wanted to make Joe less ignorant and common, that he might be

[1]Dickens C. Great Expectations. – London: Chapman and Hall, 1861. – Ch. XIV.

worthier of my society and less open to Estella's reproach"[2]. In such confessions Dickens shows that the conflict with society can take the form of a betrayal of one's own people, committed in the name of social acceptance.

R. Gilmour, analysing the idea of the gentleman in the Victorian novel, showed that this ideal combined moral and social meanings and that "Great Expectations" exposes the contradiction between them: Pip pursues the outward signs of gentility and loses its moral substance[3]. The climax of this psychological conflict is the return of the convict Magwitch, who reveals that he is Pip's secret benefactor: "Yes, Pip, dear boy, I've made a gentleman on you! It's me wot has done it!"[4]. Pip's horror at this discovery is the horror of a person who sees that the foundation of his social identity is the very thing he most despises. P. Brooks interpreted the plot of the novel as a structure of repetition and return, in which the repressed past – the marshes, the convict, the forge – inevitably comes back to the hero[5]. The resolution of the conflict comes through suffering and compassion: Pip learns to see Magwitch as a human being, recognises Joe's goodness and accepts a modest life of work. Even Estella, at the end of the novel, says that suffering has been stronger than all other teaching and that she has been "bent and broken, but – I hope – into a better shape"[6].

Yodgorbek: resistance in the name of an ideal. The hero of "Yaldo kechasi" presents an opposite psychological model. According to the published accounts of the novel, Yodgorbek is presented as Otabek's spiritual heir, a man "born before his time", who founds the new-method school "Najot" and later the newspaper of the same name, believing that enlightenment is the only way to save the nation[7]. His conflict with society is not caused by a desire to rise above his environment but by the desire to raise his environment. The pressure of society manifests itself in rumours that his school is a "heretical" place, in the lack of teachers and books, in the indifference of the authorities and in the slowness of official permission. The main emotion of the hero is therefore not shame but a sense of duty combined with sorrow and patience. His inner conflict is the

[2]Ibid. – Ch. XV.
[3]Gilmour R. The Idea of the Gentleman in the Victorian Novel. – London: Allen & Unwin, 1981.
[4]Dickens C. Great Expectations. – Ch. XXXIX.
[5]Brooks P. Reading for the Plot: Design and Intention in Narrative. – New York: Alfred A. Knopf, 1984.
[6]Ibid. – Ch. LIX.
[7]Pulatov I. Millatning eng uzun va qorong'i kechasi haqida bilasizmi? // Kun.uz. – 2026. – 9 may.

conflict between the call of duty and the natural wish for a peaceful private life, between the slow results of enlightenment and the urgency of the national catastrophe. This model corresponds to the historical type of the Jadid enlightener described by A. Khalid: a reformer who saw new-method education, the press and theatre as the means of national renewal and who had to fight both the colonial administration and the conservative part of his own society[8]. Reviewers note that the novel does not idealise Jadidism but shows how painful its birth was[9]. In this way the writer avoids a one-dimensional heroic image: the hero's strength is shown through his doubts, losses and endurance.

The family as a mirror of the social conflict. In both novels, the conflict between the individual and society is reflected in family relationships. In "Great Expectations" the family is the first object of the hero's betrayal and the last place of his moral rebirth: Joe, whom Pip has neglected, nurses him through his illness and pays his debts. Joe's words "life is made of ever so many partings welded together" express the wisdom of a simple man who accepts social difference without bitterness[10]. In "Yaldo kechasi" the family becomes the space in which the historical split of the nation is reproduced: the published reviews report that of Yodgorbek's two sons, Ozodbek and Odilbek, one takes part in the liberation movement while the other acts among the invaders. The conflict between society and the individual turns into a conflict within one family, and the tragedy of the father lies in the fact that the historical catastrophe divides his own children. The very names of the sons, built on the words *ozod* ('free') and *odil* ('just'), carry the ideals of the father and make the division between them particularly poignant.

Means of psychological portrayal. Dickens's main means of psychological portrayal is the retrospective confession of the narrator, in which the mature Pip judges his younger self with irony and remorse, as well as symbolic details – the stopped clocks of Satis House, Estella's contempt, the file and the leg-iron connected with the convict. In "Yaldo kechasi", according to the reviews, the psychological portrayal is closely connected with the depiction of historical circumstances and with the stylistic play of literary mystification, in which the novel is presented as a continuation written in the

[8]Khalid A. The Politics of Muslim Cultural Reform: Jadidism in Central Asia. – Berkeley: University of California Press, 1998.
[9]Pulatov I. Op. cit.
[10]Dickens C. Great Expectations. – Ch. XXVII.

spirit of Qodiriy. The hero's inner world is revealed through his actions, his relationships with his sons and his steadfastness in the face of obstacles.

Conclusion

The comparison of "Great Expectations" and "Yaldo kechasi" reveals two opposite psychological models of the conflict between the individual and society. In Dickens, the conflict develops through the internalisation of social values: ambition and shame lead Pip to self-alienation and the betrayal of his family, and only suffering and gratitude restore his moral integrity. In Xayriddin Sulton's novel, the conflict develops through resistance to social pressure in the name of an ideal: the sense of duty makes Yodgorbek a bearer of enlightenment in a hostile environment, and the historical catastrophe is reflected in the division of his family. Both novels remain relevant for the contemporary reader, since they pose the questions of the price of social success, of loyalty to one's origin and of the responsibility of the educated person to society.

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