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## IN THE DRAMA "HAMLET" AND "ABULFAYZKHON" TRAGIK PAFOS

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### ABSTRACT

*This article is a comparative study of the use of tragic pathos in the tragedies "Hamlet" and "Abulfayzkhan", the synthesis of this concept with conflict and drama, and its peculiarities. Paphos is the backbone of a work of art, in other words, the backbone, as a criterion that determines the genre and essence of any tragic work. The article analyzes pathos from this perspective.*

**KEYWORDS:** *Tragedy, Pathos, Psychology Of Heroes, Aesthetic Category, Tragic Character, Philosophical Thinking, Renaissance, Personality Tragedy, Conflict, Internal Monologue.*

### INTRODUCTION

Aristotle argues that Paphos is a heroic tragedy, manifested through mental anguish and evokes similar feelings in the viewer [1; 219]. Later, especially since the Renaissance, pathos began to be understood not as a feature of the human heart, but as a feature of the work to evoke certain emotions, so it was used more in connection with concepts such as style, heroism, upliftment, tragedy.

While Gegel interprets pathos in connection with the "family, homeland, church, glory, friendship, pride, honor, love" inherent in the characters of the work, according to V. Belinsky, it is an "idea-passion" associated with the creative personality. the world comes from the senses of perceiving the world. G

G. Pospelov interprets it as one of the important members of the artistic content. In the Dictionary of Literary Criticism: "If, in the Aristotle-Gegel tradition, pathos was associated with more characters, starting with Belinsky, with the creator (subject), now the term art modes

encompassing the subject-object-addressee trinity has become more active." interpreted as [1; 220]

Literary critic I. Ganiev thinks about the main criteria that define the genre of dramatic work, what criteria should be used in defining the genre in ancient and modern literature: "... Such a criterion cannot be the basis for the description of all types of works "[2; 27]. The scholar argues that his focus is on the formal aspect, without denying the differences in content in the genre classification of the lyrical work. He tries to prove his point on the example of the types of musammat based on the structure of the band, as well as the genres of rubai and fard. He also explains why some experts include Abulfayzkhan in the genre of drama and some in the genre of tragedy, and recalls that Aristotle founded the rule that pathos is the main criterion in the genre classification of dramatic works.

It is well known that when Aristotle speaks of the internal division of tragedy, he distinguishes three situations: "Passion ... is an act of destruction or suffering." The genre of tragedy is based on a sharp turn, a sudden knowledge, a passion. it has to change because of a mistake. " From the above, it can be said that the backbone of tragedy is tragic pathos, and if there is no pathos, none of the evils like death, murder can be a tragedy.

A. Karyagini: "In drama (in dramatic works in general - emphasis ours - Sh.Sh.) everything is related to conflict. Everything that does not depend on it is superfluous. Conflict determines the whole structure of a dramatic movement, not its moment "[3; 155]. So, since everything in a drama is closely related to conflict, since conflict defines the whole structure of a dramatic work, first of all, tragic, dramatic, or comic pathos must be reflected in that conflict. The main conflict in Abulfayzkhan seems to be two dynasties, in Hamlet two brothers, or more precisely, close relatives: a disagreement between an uncle and a nephew. is in the middle of development. It is this objective development that has condemned these two dynasties and their close relatives to destruction from the very beginning. and admits that it is low, in which case a strong tragic pathos blows. Such a conflict can be described as a catastrophic conflict.

At the time of Hamlet's creation, Shakespeare was 37 years old. The tragedy was staged in 1601 and published in 1603. A year later, the first edition was seriously edited and expanded. Shakespearean A. Anikst points out that in the second edition the philosophical essence of the tragedy was deepened, the image of the protagonist Hamlet was changed, his concept of man as a human being was shown in all its complexity. At that time, the author was 40 years old, and his creative maturity was at its peak. As many admit, Hamlet is the pinnacle of Shakespeare's literary legacy. The world literature still does not know a second work that can occupy this height. Indeed, Hamlet is the guardian of the family, the devotee of society, the faithful and conscientious citizen of the state, the leader of honor and dignity, the faith, the hope of the declining country, the heir to the throne, who bleeds from betrayal. It embodies all the virtues of a true human being, and that is why it is still loved and revered in the hearts of the peoples of the world, in different climatic zones, even after centuries.

The similarity between "Hamlet" and "Abulfayzkhan's tragedies" is reflected in the psychology of the heroes, their pain and inner feelings. In Hamlet, Claudius secretly kills his brother, Hamlet's father, and seizes his throne, continuing his humiliation and marrying his brother's wife. Both Claudius and even Abulfayzkhan, who became the killer of his seven children, create their own tragedy.

Tragedy, understood as an aesthetic category, has a tragic meaning in the full sense of the word, a contradiction that is inevitable in a particular dramatic situation. A tragic situation is an irreconcilable contradiction, a tragic situation that cannot be resolved positively. When we say solution, we mean the hero's own tragedy, his own confession, his own confession, his own destruction.

When Hamlet thinks about what is happening, he has doubts and suspicions, and there seems to be "some mystery." A thousand and one fantasies tell Hamlet, who lives in agony, that his friends have seen his father's ghost. He meets his father's ghost and learns the truth. His father enters and tells the details of his death.

Claudius, who was a wicked, hypocritical slave to the ghost Hamlet, was able to flatter the princess with flattery, his love was like heaven, he broke his covenant on the day of his marriage, he fell into the arms of an infidel who was many times lower than himself, and his brother put him in the garden. He says that he killed a bullet in his ear while he was asleep and bequeathed it to his son:

Oh, that horror, horror, horror! Nomusila or  
If it doesn't burn your heart out, the attempt is futile.  
The bed where the kings of Denmark slept  
Don't let prostitution serve shame.  
Almighty revenge no matter what  
You keep your soul pure, don't touch your mother.  
A fair judge to him, his worthy answer -  
Tangritaolo-yu, again a pang of conscience. [4; 242].

Hamlet is shaken by the words spoken by his father's ghost. The feeling of hatred that arose in his heart was so great that those around him thought he was insane. He then asks the actors to perform the story of his father's death on stage, and during the show, he watches the actions of his uncle, Claudius, now King of Denmark and mother of her husband. When he admits that what he has heard is a bitter truth, he shouts, "Denmark is a prison."

The universal popularity of the tragedy is due to the strong pathos in it, and the inner monologues of the protagonists in the play are expressed in a very touching, truthful, objective way. There is no doubt that Hamlet's painful words and insulting words towards his mother ignite feelings of pity and hatred in the psyche of the reader and the spectator.

In the tragedy Hamlet, Hamlet's friends are told, "Oh my God! Put me in a pistachio shell and I still feel like a master universe. Just save me from these oppressive fantasies "[3; 265], in his words embodies the cry of the awake Person, the groan of the heart, who deeply understands the essence of the universe and man, what life and death are. Hamlet's friends are overwhelmed by the mysterious death of his father, the loss of all his joy and enthusiasm for training after learning of his mother's betrayal. But when he explains that the reason for this is completely different, how much Hamlet is crushed inwardly, how a thousand and one uncontrollable fantasies run

through his mind, and how the desire for revenge pervades his whole soul, takes on an entirely different form.

In Hamlet, King Claudius appears to be unable to forgive himself in the scene of his self-immolation. As he tries to pray, he struggles, explaining that he has fallen into a grave sin and will not be forgiven: "I have fallen, I have fallen to get up, but, Well, it is permissible to beg here." Claudius lives in two appearances, two I. One of them justifies himself, the other sharply condemns. Claudius tries to repent, but now he decides for himself that even the doors of repentance are closed. At the same time, it is clear that his conscience is not yet completely dead.

If my guilt is used against me,  
The seal of disbelief and reproach on my forehead:  
My brotherhood! Flashing only,  
I strive, I can't but pray.  
I know that this sin is unforgivable,  
I'm ugly, I don't know where to start,  
It is my job to live in such a miserable state [4; 307].

In Claudius' view, in order to pray, to repent, he must return what he has taken, but he cannot dare to do so, turning away from the crown, the kingdom, the princess, the glory, and returning to himself. In the scene of his attempt to pray, he said, "It is said that the answer is the power of repentance, but what if the path of repentance is completely closed? Suffering, suffering! My heart is black with death. My soul is sinking in the mud!" his words actually sound like a verdict against him. He realizes what he has done, regrets what he has done, tries to apologize, and even orders a quick bend to his knees. He also knows that when he does so, the lead in his heart will melt and he will be as soft as a baby. If he had been able to stand firm in those thoughts, the tragedy probably would not have happened. However, the difference and uniqueness of the tragedy from other genres also decides the end of the tragedy in a small moment.

In the tragedy "Abulfayzkhan", when Khan was alone, he said to himself: "... I will kill, I will kill. I will shed blood until I have no enemy left in the world. Ulfat's word is true. The kingdom is a tree irrigated with blood," he said, and his speech clarifies his policy, worldview, and spiritual world. Just like King Claudius in Hamlet, he is dissatisfied with himself, anxious, skeptical and afraid of everything. At the same time, he knows and feels his actions, and therefore his sense of fear increases. He wanders in the whirlpool of events leading to his own tragedy, seeking salvation, looking for a way out, but unable to find the right path. Because he has no desire to return to the right path. The mood of the khan, who is forced to embrace his own tragedy, worsens as events unfold, which he constantly takes with him. Between the two grasses, between good and evil. "I'm tired of shedding blood," he said. I killed my brother. I killed a lot of my friends. I saw my father, Farhod, who cared for me like a father, under his feet. (Holding his eyes) Ugh ... my eyes are full of blood. I can't sleep at night. My eyes are soft, all the dead, all that I have killed will turn me around, pass me by in a daze. They scare me, they laugh at me!" [5; 137] He reveals himself, confessing the conflicting feelings in his psyche, the excruciating pain, the exhaustion without the torment of suffering. But like Claudius, instead of

acknowledging the truth, he tries to avoid it, and thus draws closer to his own unhappiness, becoming a victim of his own behavior.

Farhod, who supported him, executed his father at Ulfat's word. As in Hamlet, the khan is surrounded by flatterers, cowards and hypocrites who put their own interests above all else. The first scene of the tragedy begins with the chess game of QaziNizam and Mirvafa. In the short dialogue between Abulfayzkhan and Ulfat, who entered the circle, the khan's household's slyness, cunning and flattery are clearly visible:

“Abulfayzkhan. Where, who is stronger?

Ulfat. Both of Haqqani's slaves play well.

Abulfayzxon. Which side are you on?

Ulfat. I applaud and watch, we have nowhere to go.” [5; 130].

All the words and actions in the text are symbolic, that QaziNizam and Mirvafa are good "players" in life, and that the salt of life is like a game of chess. Ulfat Khan becomes an "impartial spectator" because he does not know which side he is on. Reminiscent of Polonius in Hamlet, this character is ready to do anything to please his master. Ulfat and Poloni are extremely cunning, cunning, meticulous people, but they have no personality. At the end of the tragedy, as they say, both of them perish.

Abulfayzkhan, like Claudius, is evil and pursues his own interests in everything. The king tries to kill his nephew, his nephew, and achieves his goal through Laert, and the khan also kills his sons. Farhod, the most just and popular man next to him, beheads his father with Ulfat's hand.

If Claudius is married to the Princess, Abulfayzkhan, in his own words, will try to force the daughter of a "close father-like" relative. However, the father went against his wishes and refused: “We sacrificed ourselves to the khan. Let them not want our honor anymore” [5; 132]. The khan, ignorant, cowardly, and revengeful of praise, thus loses his strong, trustworthy, wise counselor.

Considering that tragedy is a means of aesthetic analogy, it is worth remembering that the Canadian scholar Northrop Frye applied the term to literature, explaining the author's attitude to the protagonist of the work of art under the concept of "modus". However, he did not draw any definite line between general aesthetic views of art and literary genres. Russian scholar V. Tyupa, on the other hand, sees the same concept as the author's ideological and emotional assessment. Uzbek literary critic D. Kuronov explains the mode not only as an ideological-emotional relationship or the author's emotionality, but also as a peculiar manifestation of the typology of the protagonist [1; 57]. Indeed, it is impossible to draw a convincing conclusion about the characteristics of a particular novel without determining how the author's reality and approach to the protagonist emerge. The famous English writer, playwright and critic Somerset Maugham (1874–1965), speaking of prose writers, said: "They should pay more attention to the perfection of the essence of the world." In this sense, based on our observations of the literary process, it is safe to say that Uzbek prose writers now pay special attention to the modes of satire, tragedy, satire, drama in the expression of self-awareness and self-expression. It can be said that these ideas also apply directly to the work of Fitrat.

It should be noted that Shakespeare's translators G. Gulom, M. Shaykhzoda, J. Kamol also showed their positive results in the creative world in such areas as artistic mastery, philosophical and social pathos.

In the system of literary connection, tradition and innovation, literary commonality, "literary similarity", terminology, commonality in the events of works, ideological pathos, that is, the concept measured by the essence of harmony, closeness to each other. For example, works in harmony with each other in the ideological direction, such as freedom, liberty, good-evil, good-evil; plot similarity in the reality of the work: ChingizAitmatov's story "Face to face", V. Rasputin's story "Live and forget", S. Ahmad's interpretation of events related to the fate of war refugees in the novel "Horizon"; such commonalities and similarities can be seen in countless examples. Representatives of the world system of comparative studies (communication) (Zhirmunsky, Veselovsky, Zhupokaeva, Konrad, Khromchenko, D. Dyurshin, A. Dima) and well-known representatives of Uzbek literature M. Kushjanov, I. Sultanov, U. Normatov, O. Sharofiddinov, E. Karimov and others promote the criteria for the study and evaluation of bilateral works on the basis of freedom and mutual equality. At the same time, the next follower of a great writer (such as Firdavsi or Navoi, Pushkin or Tolstoy, Gorky or Aitmatov) completely rejects the obligation and worship of the creators. For example, A. Aripov's pen is not the first Dante, but the inspiration of many other great artists of the East and West: Yassavi, Navoi, Makhtumkuli, Pushkin, Lermontov, Byron, Aitmatov, Khamzatov, I. Kuliev and a number of other great philosophers. .

The purpose of diligently identifying the phenomena of literary creativity and comparative study of the works of two or more writers and poets is to determine whether the originality of the creators, whether their originality has remained in the state of imitation, to generalize unique literary achievements.

The tragic character of Hamlet, Claudius, Abulfayzkhan, Farhod is a multifaceted complex personality of the father, who cannot give up the inner contradictions, conflicting views, thoughts and passions of his character. Their self-struggle, their inner self-contention, their passionate suffering, are universal, and this is the essence of their individual character. As a tragic protagonist, Hamlet is able to look straight at the realities of life, and although his heart is broken after hearing the ominous news, the child and the man are tormented to the extreme between the two. He thinks of fulfilling his father's will, of taking revenge on his uncle. Claudius refrains from murder and revenge, even if he has the opportunity to kill him while he is praying. Shakespeare showed the concept of man in Hamlet's heart through the same episode.

Is it revenge for the killer to die?

At the time of prostration, when one is free from sins,

What if he was on a long journey?

No!

Back to the sword, until a terrible opportunity.

Either when he is angry or when he is drunk,

In sleep or in unclean peace, in the bosom of pleasure

Or a frantic asnozib "[4; 130].



In this situation, the nobleness of Hamlet's nature, in a confusing and complicated situation, seems to exaggerate the feeling that kept him from revenge. The Crown Prince lives with the most original, the most glorious idea, and at the same time becomes the cause of his own destruction by not killing Claudius. Hamlet, who can look straight into the eyes of death, survives Claudius' planned plot to commit suicide, then returns to his own tragedy, to the palace. Unlike Claudius, he obeys the dictates of his heart, not his desires. Even though Claudius sometimes thinks about how dangerous he is going, even though he knows that he is going downhill, he cannot find the strength, the will, to turn from evil.

The fact that tragedy is a complex and contradictory unity within a single event develops step by step in the image of Hamlet, Claudius, Abulfayzkhan and reaches its culmination. There is no excuse for Hamlet's killing of Polonius, the insanity and drowning of his lover Ophelia, leading to Laert's death. But it is also unfair to condemn him for any of these things. What sets him to this tune is lofty purpose, steadfast faith, honor, and pride. VG Belinsky described the tragic heroes as "innocent culprits". In "Hamlet" and "Abulfayzkhan" good and evil, love and betrayal, happiness and tragedy, nobility and humility go hand in hand.

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