

THE INTERPRETATION OF OGAHI AS A LOVER IN NOVELS AND DRAMAS

Xudayberganov Yodgorbek Satimboyevich
Urganch State University 1st Stage Graduate Student
Phone:+998(94)0440066
yodgor_alishon17@mail.ru

Abstract

This article analyzes the portrayal of Muhammad Reza Erniyozbek's son Ogahi as a lover in the works of art. The historical novel "Hare tracks or Ogahiy" and the historical drama "Ogahiy" based on historical fact and artistic texture are compared and analyzed.

Keywords: drama, novel and historicity, conflict, symbols of lover and lover, Information.

One of the indelible themes of works of art is love. That is why the theme of love is considered one of the leading themes in the fiction of every era. The main characters of this theme are lovers, lovers, and rivals. The theme of love is mainly built on a textured reality. But if these images are historical figures, it imposes some restrictions on the creator. Because historical truth has its life plot. This means that historical evidence should be taken into account when creating a historical image. The creator must present this reality to everyone as a new work. "In order for the social types in life to become an artistic image, the writer's idea, point of view, life generalization from the activity of the social type, and unique individual characteristics of the person play a big role"¹.

A lot of information about the life and creative path of Muhammad Reza Erniyozbek's son Ogahi has arrived based on various historical documents. Based on this, Ogahi is embodied in various images in fiction. Among them, we can see the image of a lover. For example, in the dramas "Hare tracks or Ogahiy" by Erkin Samandar and "Ogahiy" by Kamil Avaz, we can see Ogahiy as a lover. Although Ogahi's romantic experiences are real facts, the image of the lover in these two works is very different from each other. True, both of them are based on a historical fact, that is, a historical person. But we can see that the reality and the plot of the fate of the lovers are very different from each other. In the drama "Ogahi" by Kamil Avaz, it is said that Ogahi is much older than her lover Sanamjon and has a family. We can witness this in the following part of the drama: "Sanamjon: Oh, Guljamol, Guljamol! Tell me, is it a sin to love someone older than your age? Tell me, is it a fault? He understands our pure love as betrayal and disloyalty to his family. Come on, you tell me what to do, what? Is it possible that the person who sings about love in his song, the person who has beaten the people of Ushshog in every verse, can't come out of his shell?! Is it not..." (p. 113).

In Erkin Samandar's novel "Hare tracks or Ogahiy", it is said that Ogahiy and his lover Sanamjon have a five-six year age difference and are single. "... When the seed of love fell into the hearts of Mohammad Reza and Sanamjon, one was a little over twenty and the other had just turned fifteen" (page 69). The biggest difference between the two works is that in the novel "Hare tracks or Ogahiy" Ogahiy is presented as single, while in the drama "Ogahiy" he is presented as married. Because it confuses. First of all, in the drama, a man like Ogahi, who is a family man and considers the country's sorrow as his

¹Hakimjon Karimov. Study guide "Scientific foundations of literary theory". Tashkent-2010/New edition

own, falling in love with someone else, a girl much younger than him, is completely contrary to Ogahi's personality. Secondly, if we take into account that in the XVIII century when Ogahi lived, men had two or three wives, and if Ogahi loved another woman, his family will not be an obstacle for him to marry again. That is, it is a logical mistake to show Ogahi's family as an obstacle on the way to reach his lover. In the novel "Hare tracks or Ogahiy" it is said that Ogahiy was single when he met his lover, and even when his lover touched someone else, he was celibate for two years. Social and political issues and family conflicts are the reasons for the separation of lovers. In this, the work of Erkin Samandar is more in line with the historical truth. In the drama "Ogahiy" by Kamil Avaz, the name of the girl's father is given as Sovirboyvachcha, and in the novel "Hare tracks or Ogahiy" by Erkin Samandar, it is given as Muhammad Sharif. In this, the work of Erkin Samandar is more in line with the historical truth.

Erkin Samandar's novel "Hare tracks or Ogahiy" reveals the romantic experiences of Ogahiy in contrast. Conflict in a work of art is one of the main components that has a strong effect on the reader. "Art always comes into play when there are contradictions. It will either be in the form of an origin of the struggle or in the form of a reflection of the struggle." In this, the love story of Ogahiy and Yaqubjon, who became like father and son, the teacher-disciple, gains mutual opposition. Yaqubjon falls in love with Gulandom, the daughter of Shamurod Inaq and Sanamjon Bika, who should not be disappointed. When Shamurod wants to betroth his beautiful daughter to an old man, two confused hearts run away. Ogahi does not believe that Yaqubjon, who has become like his son, did such a terrible thing. After these things were proven, Ogahi fell into deep sorrow. At this place, Ogahi remembers his love, impressed by such bravery of his student. The actions of the master student to reach his lover are compared to Ogahi's thoughts. This can be seen in the following sentence of Ogahi. "There is no doubt that Yaqubjon took this dangerous path, considering it cowardice to return her opinion and fearing the danger of losing her lover. A man with courage inside. - If you could go back to your youth, would you have done that, husband? - No. - Then you lost your love. Then regret will not disappear" (page 135). The moments spent by Ogahi with his lover are painted very colorfully. Also, verses from Ogahi's ghazal are quoted in harmony with the moments of a lover who is saddened by the loss of his lover.

Comparing the two works, in the novel, romantic experiences are revealed through Ogahi's memories and mental experiences, while in the drama, they are created directly by the speech and actions of the lover, Sanamjon. In the drama, the courage to find love is assigned to the girl. For example, "... Say whatever you want, mother! I can't resist! I told you, I don't want to live without him" (p. 115). Falling in love with Ogahi, Sanamjon even defies his father, fearlessly declares his love. The girl who suffered in the journey of Yor tells her love to Ogahi himself and recites the poem in Uzbek. This can be seen in the following sentences. "I thank God a thousand times that you are here. I had the pleasure of seeing you. You know, my dear, the only thing that makes my sad days happy is you! ... no one can erase your name from my heart, mind, and body. ... as long as you are there for me! I will live only for you" (p. 117-118). At this point, we can see that the roles of lovers in classical literature seem to have changed in the work. Usually, young men die by burning themselves in the desert, but this tradition is broken in the drama. In the play, Ogahi doesn't care about the girl, he rejects the girl's love. The author supports Ogahi's work with his family. For example, "Understand, my dear, after all, you are an unopened flower, a stagnant plant, a crystal clear waterfall. Don't throw yourself on the fire because of me. After all, I am the owner of the house. I have no right to spoil the image of Wafa. At the end of the century, I will keep your loyalty to me and your love for my Ash'ar in my chest until the end of my life. ... don't spoil the

flower of youth. All your moods are fleeting” (p. 117). But Ogahi also liked the girl. It is his family that does not allow this to happen. In the sentences below, we can see that Ogahi is secretly in love with the girl. "He wrote a letter with the intention of meeting, so there is something serious. What happened... I'm sorry, why am I so upset? What is this trade? Every second, my soul is saved and my body is on fire?! Vodarig! What a shame! No! Give me the strength not to fall into the trap of his passion, give me the opportunity, O God!" (p. 116). It can be seen that Ogahi is also suffering from the pain of love, but the first obstacle on the way to achieving it is himself. Lover Ogahi is both surprised and afraid of the love burning in his heart. He asks God for salvation so that his love will be revealed only to him. We can say that this image matches the personality of Agahi, who puts family and homeland above everything else. In the novel "Hare tracks or Ogahiy" the traditionalism of classical literature continued. The work begins with political processes and until the end, love for the country, and loyalty to the country are revealed in the example of the fate of various characters and the example of various symbolic images. Awareness is at the center of these concepts. Every reality, even episodic images, is directly connected to the concept of homeland, penetrating Ogahi's personality and psyche. That is why, like every topic raised in the work, love images are described in connection with political issues. In the image of Agahi, we can see the movement from generalization to individuality, and from individuality to non-generalization. The fact that the work is united under one common concept, the concept of the homeland, without breaking the logical sequence, is certainly a testament to the skill of the author.

Tatar poet Khodi Toktash said, "Love is old, but every heart renews it." In Erkin Samandar's novel "Hare tracks or Ogahiy" and Kamil Avaz's drama "Ogahiy", we can see the image of Ogahiy's lover, which is based on one fact, illuminated differently. It should be said here that the two works were created in different literary genres. But in the drama "Ogahiy" actions are created slowly, so there is no sharp conflict in the expression of events from the point of view of the difference between the types and genres of the works. In general, it is possible to get to know Ogahi's personality more or less through both centuries. Through the image of a lover, the reader feels the psychology of Ogahi. Such works help us to get to know Ogahi's lyrical poems from our classical literature. Matnazar Abdulhakim said in an interview, "It is possible to forgive that you don't understand classical literature, but it is absolutely impossible to understand that you don't want to understand it." We believe that works of art that instill in students a love for classical literature, a desire to study it, introduce us to our historical figures, and reflect history, serve as the key to opening the door to classical literature.

List of Used Literature

1. Erkin Samandar. Quyun izlari yohud Ogahiy (roman). "Mumtoz so'z" nashriyoti, Toshkent-2009.
2. Komil Avaz. Xiva dilbandi (esselar, dramalar to'plami). Urganch-1996.
3. Hotam Umurov. Adabiyot nazariyasi. "Sharq" nashriyoti, Toshkent-2002.
4. Hakimjon Karimov. Adabiyot nazariyasining ilmiy asoslari. "Yangi nashr" nashriyoti. Toshkent-2010
5. A. N. Tolstoy. Poln. Sobr. Soch. T 13. – M: Gixl, 1949-yil, 589-bet.