



## SHAKESPEAREAN TRADITIONS IN THE TRAGEDY OF “ABULFAYZ KHAN” BY ABDURAUUF FITRAT

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**Abstract:** *The article analyzes the manifestation of William Shakespeare’s creative traditions in Abdurauf Fitrat’s tragedy “Abulfayzkhan”, issues of literary influence, and the content commonality between the works on a comparative basis.*

**Keywords:** *tragedy, tragicism, comparative studies, poetics of the image, character psychologism, dramatism, remark, literary influence, literary commonality.*

A. Fitrat wrote several dramas. Of these, the tragedy “Abulfayzkhan”, created in 1924, can be considered the pinnacle of Fitrat’s dramaturgy. The exposition of the plot of the drama “Abulfayzkhan” - the drama reflects the decline of the power of Abulfayzkhan, the last representative of the Ashtarkhanid dynasty in Bukhara, and the rise to power of the Mangid dynasty. The main character of the work is Abulfayzkhan. Other characters are Ulfat and Davlat, the paternal Hakimbi, Nadirshah and the paternal Farhad. All the events of the drama “Abulfayzkhan” take place in the palace of Abulfayzkhan.[1]

The crux of the drama “Abulfayzkhan” is that it is set in the life of Bukhara in the 18th century. The oppression, betrayal, and killing of the khans of that time are all considered the crux of this work.

The development of the drama “Abulfayzkhan” is that after Abulfayzkhan took the throne, he began to suspect even his closest people and had many of them arrested and executed. In addition, Abulfayzkhan’s power is not in his mind, but only in his kingdom. Those around him are also suitable for him. Or rather, those who



handle things in a way that suits him. The words of the senior official Ulfat “kingdom is a tree watered with blood” are very pleasing to the khan. [2]

Ulfat and Dawlat are so skillful that in many places the khan is left speechless. The most interesting, that is, the culmination of the drama “Abulfayzkhan” is when Abulfayzkhan falls into prison and Ulfat secretly comes to rescue him, and Abulfayzkhan does not act cowardly. The last element, that is, the solution, of the plot of this drama is the shower of the image of Khayol in the person of Siyovush at the end of the fifth act. In particular, in the thought in Khayol language, “Isn’t the ground for burying millions of people under the pretext of maintaining peace and rolling them from pit to pit still over?” [3] Fitrat clearly expresses his views on his time in Khayol language. In addition, the thought in Khayol at the end of the work, “You are the darkest loyalty,” is not about the khan in the person of Rahimbiy, but at the same time, it is a reference to the state of the society of the time in which the work was written. The writer introduces all these images into the work to emphasize the philosophical meaning that the result of inhumanity, consisting of violence and cruelty, is tragedy. William Shakespeare is a great playwright who has taken a special place in the history of world literature with his incomparable dramatic works.[4] His works such as “Hamlet”, “King Lear”, “Othello” skillfully reflect the most delicate and complex feelings of the human heart. The tragedy of “Othello” is a high example of Shakespeare’s work, in which human experiences such as love, jealousy, betrayal and distrust are deeply expressed. The work shows the uncontrollable power of human feelings and their disastrous consequences through the tragic fate of Othello.

At the center of the play is the brave and courageous general Othello. He is a respected general of Venice, who falls in love with the young and beautiful Desdemona and marries her. Othello's strong but gullible character is the main reason for his tragic fate. Although Othello’s love is very deep and sincere, he begins to doubt Desdemona’s loyalty, deceived by Iago’s cunning intrigues. Jealousy poisons Othello’s soul and dulls his ability to think logically.[5] As a result, he kills his beloved woman with his own hands, and then kills himself. In the play, the image of



Iago is the embodiment of evil and deceit. He does not turn away from any evil for the sake of his own benefit. Iago's intrigues determine the tragic fate of not only Othello and Desdemona, but also of many other characters. Through Iago's manipulation, Shakespeare skillfully depicts the dark sides of the human soul, the power of envy and hatred. Desdemona - the embodiment of innocence and loyalty. The image of Desdemona is given as an example of purity and selflessness. She is sincerely loyal to Othello, but even her honesty and love cannot save him from a tragic death. Desdemona's innocence and sacrifice further increase the dramatic power of the tragedy. Jealousy and betrayal - the main cause of the tragedy. In the tragedy of "Othello", jealousy is shown as the strongest of human feelings. This jealousy, combined with Iago's cunning, plunges Othello into a whirlpool of suspicion and anger. In the play, betrayal is committed not only against Desdemona, but also against Othello's own ideal and love.[6]

The tragedy "Othello" is still one of the main works performed on professional theater stages today, and has served as a source for many operas, films, and literary works. Unlike Shakespeare's other plays, this tragedy does not talk about medieval times and different people or spirits, but rather covers events from the sixteenth century. For this reason, among Shakespeare's works, "Othello" is the work closest to its time.[7]

Was Othello's murder of his wife Desdemona, who fell for Iago's trick, simply a small mistake, but with great consequences, the result of excessive jealousy and lack of judgment? In my opinion, no. Desdemona's death was not simply a loss of trust in one person, but a loss of trust in humanity. Having lost the trust that was the main value of his life, Othello saw no other way out than to rebel in the form of murder. Although on the surface it seems like a simple murder committed out of jealousy, at the heart of this tragic act lies the rebellion of a hero who has lost control of his life, who has faced a loss of balance in his relationships, against such chaos. Othello rebelled.[8] He rebelled against the trampling of pure love. Considering that not only human relationships, but also the entire existence of the universe, are based on order and laws, one can understand that love also has its own laws. Of course, for



Othello, loyalty is the first rule. A person, like Othello, can, if necessary, equate his entire life with such rules and values. When such sacred rules that determine the meaning of life are violated, a person finds himself in a helpless situation. After all, if your entire life is based on a certain system of values, and you are faced with their trampling, how can you continue to live normally? It seems impossible. Othello also saw no other option than murder. But was he really right? As we all know, no, Othello was mistaken, Iago, taking advantage of his naivety, deceived him for his own interests. Shakespeare, revealing the subtleties of the human psyche, not only shows that trust and loyalty are the most important qualities, but also that the noble qualities of a person (for example, naivety) can be used against him to his complete destruction. Tragedy covers not only loyalty and fidelity, but also issues of credulity, deceit and revenge. [9] The problem here can be traced and analyzed in several stages. At the stage of the human psyche - the flaws of a person's character; at the stage of relationships - the struggle between interests; and at an even larger stage - when you observe that society is a dangerous place for pure love and relationships, the work seems to point not only to the destruction of Desdemona or Othello, but also to the destruction of faith in love and life.

Othello is therefore not only a tragedy of love and jealousy, but also a profound reflection on the philosophical weakness of the human mind. Another dialectical law in philosophy is the law of negation of negation, which states that any process of development occurs as a result of contradictions, contradictions and their mutual struggle. According to this law, development is the process of negating the old state, and then moving to a new, higher stage through the negation of that negation. The tragedy of "Othello" can be considered an artistic expression of this law. The work illuminates the stages of dialectical development of the human mind through the spiritual experiences of the main character Othello - love, trust, jealousy, suspicion and remorse. Othello considers Desdemona the meaning of his life, the light of his soul. This is the initial stage, that is, a positive state. But in this case, there is a hidden contradiction: Othello's fear, shame about his origin and his lack of consideration for Desdemona.[10] It is this internal contradiction that later causes the



next stage of development. Through Iago's conspiracy, Othello's confidence is denied. Iago, with the help of words and false evidence, changes Othello's perception, sets him on the path of jealousy and suspicion. Thus, love is replaced by doubt, and trust is replaced by instability. This is the first stage of denial. From a dialectical point of view, this situation is the violation of the old positive state under the influence of internal contradictions, that is, its denial. At the end of the play, Othello learns about Iago's conspiracy and realizes his mistake. He understands Desdemona's innocence and cannot forgive himself. In this way, he denies his jealousy, suspicion - that is, the first denial. This is the second denial, that is, the denial stage of denial. Now Othello realizes the truth, albeit late, and comes to the essence of his mistakes. He seeks spiritual purification through self-punishment. In a dialectical sense, this is a new qualitative stage, that is, a state of self-awareness of a person.

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