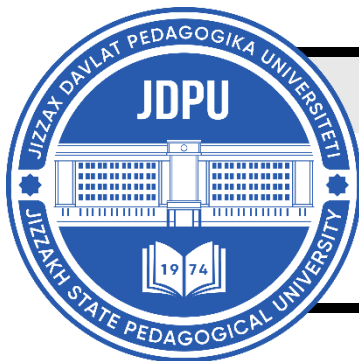


MENTAL ENLIGHTENMENT SCIENTIFIC –
METHODOLOGICAL JOURNALMENTAL ENLIGHTENMENT SCIENTIFIC –
METHODOLOGICAL JOURNAL<http://mentaljournal-jspu.uz/index.php/mesmj/index>THE ISSUE OF NATIONAL PRIDE IN HAMZA'S DRAMA "THE
RICH AND THE SERVANT"**Sohiba Arzikulova***Teacher of the Department of Uzbek Literature**Chirchik State Pedagogical University**E-mail: arzikulovasohiba4@gmail.com**Chirchik, Uzbekistan*

ABOUT ARTICLE

Key words: Hamza, "The Rich and the Servant", values, pride, honor, justice, loyalty, inequality, public interest, drama, genre.

Received: 10.06.25

Accepted: 12.06.25

Published: 14.06.25

Abstract: This article reveals the qualities of honor, justice, and truthfulness in the play "The Rich and the Servant" as well as the inequalities and class divisions present in social life. The characteristics specific to the images of Ghofirjon and Jamila, such as loyalty to their loved ones, respect for marriage, and patience in suffering and slander, are elevated through the analysis of the characters' speeches, which highlights national values and pride. Jamila possesses true human virtues, as well as the modesty and dignity characteristic of Uzbek women. At the same time, we can also see national pride in Jamila's character. Conversely, through characters like Solihboy, Hojiona, Xonzoda, Sifat the grandmother, Qodirqul the chief, and Hasan the elder, the vices of opportunism, injustice, and materialism are condemned. The imam character in the drama reveals the true face of religious figures who sell their afterlife for worldly possessions and misuse their positions. The statements directed at the rich, the imam, and the leaders through the character Gofir are, in fact, not aimed at the

development of their own people whom Hamza views as a single ant, but rather these remarks are directed at the slaves of desires who act for personal gain. Hamza was against the stratification among people. Indeed, from a young age, Hamza was known as a person who could not accept inequality and backwardness.

Introduction: "Hamza Hakimzoda Niyazi is an enlightener, playwright, poet and educator who left an indelible mark on the history of Uzbek literature. Hamza was one of the founders of Uzbek drama, which aimed to educate the people through his dramas, to reveal social problems in society" [2]. Hamza's dramas, such as "Poison life or victims of passion", "Paranji mysteries", "the rich and the servant", were created precisely for this purpose. In particular, "the rich servant" is an open manifestation of the author's intention to awaken the ghaflat sleepy people. The information reached by experts that this drama was not exactly an option written by Hamza, and the option we were reading was restored by Komil Yashin. Without a doubt, Komil Yashin has a great role in the coming to us of this drama "Boy Ila the servant". The reader, while familiarizing himself with the work, realizes the characters, unique facets of the heroes of the drama during his acquaintance with a number of such characters as Ghafir, Jamila, Solihboy, Khonzoda, Gulbahor, Kadyrqul, Kholmat" [2]. Hamza Hakimzoda Niyazi imposes enough duties on every character in a stage play of only four veils. Each image zamirida creates the image of generalization of a certain group of people in society.

Materials and methods

Hamza's drama "the Rich and the servant" is notable for reflecting national customs from other dramatic works. This drama is considered one of the mature works covering great social problems in itself, and the drama vividly expresses cases of justice, truth issues, as well as social stratification and inequality in society. The unequal rights of women and men, the relationship of the rich and the poor, the oppression and wrongs transferred by the rich to their servants, were clearly expressed during the plot of the work. When analyzing this drama through a sociological method, a number of conclusions can be drawn that are inherent in the era and society. Whatever genre Hamza's works are, there are commonalities that keep them together. Having familiarized himself with the work "Boy Ila the servant", the reader can also see the

ideas in Hamza's lyrics in this drama. Hamza was opposed to human stratification. After all, Hamza was known from an early age as a person who could not accept inequality and backwardness. Gofirjan is the servant of Solihboy, and rich spends a large sum of money to pass the wedding of Gofir and Jamila. The people understood what boy did as the generosity of the boy, but no time after the wedding the rich called the Gofir to him and brought the wedding expenses to his neck. "The amount, which is 500 soums in the count of gufir, was inflated to 1700 soums by the rich man's calculations. The most notable aspect is that while being rich, Salihboy also calculates his money on the day of his wedding the robes worn by the Gofir to him and his mother. Gufir, on the other hand, agrees to pay all this despite being poor, to serve the rich for free for years if he cannot pay" [3]. At this point, we can see the difference between the miserly richman and the valiant servant, which is Celestial with the Earth. At this point, there is one aspect that deserves attention that it is impossible not to focus on it. The hero of Hamza is interpreted in the horror drama as an image that is always brave and does not hesitate to tell the truth. But the rich Gofir had not resisted by telling the truth "I will not pay no " when he was forced into his neck so much money. There is a saying in our people: "the poor will be humbled". The thief did not argue with the rich, who stood on a penny for the sake of substance, but does not bow when it comes to such matters as keep, or-Nome. Jamila begins courting the rich Jamila, who first sees her. Courting a woman who is actually someone's couple honest is not the work of real Muslim men. Moreover, such vices are also not characteristic of the Uzbek nation. Although the author was poor on the example of the geographer, or-nomus showed Uzbek guys who were an example of national pride. In the Uzbek people, the issue of or-nomus is a matter of national pride in Zamiri. We should pay special attention to the speech of the prophet, who is rich and whose fifty, like the Imam, are running. For example, domla tells Gopher, " if he doesn't get rich, will you die of hunger?" [1]. In response, Ghafir comments: "I will not lean on you even when I build a sillam from hunger and get my marrow out! After all, the blood of the liver that flowed from these eyes, the oh-he-dice of the widows, orphans, do not soften your heart? How long will you bring the knife of oppression to the rich for the kimkhob chopsticks, fat pilafs!" [1]. These exclamations were aimed only at false religious leaders who did not follow the laws of religion for their material life, career, Justice. Throughout his life, Hamza did not get tired of the fight against false believers. Because such people were not people of religion in their

hearts, in their words, in their deeds, even if they pretended to be followers of religion on the streets. Their prayers were only for the eyes of men and were not done from the heart. "Hamza wanted to expose the same group of people of society in the drama, and urged the people not to be deceived by them, not to "raise them to the head"[4]. At this point, the waiter shows a boy as the personification of the blind Uzbek guy. The Ghafir imam says to Hassan the fiftieth and Salihboy, " did I come and tell you my longing, my pain? Have I yet come and come and descend so low in front of the men, the people. Is I a merchant who brought his name, his wife, to the market? No, you are wrong, Sharia pioneers, if you are dead for so much money, take these money among themselves and hit it in the pocket" [1]. All these statements were true, and the Prophet was able to speak these words without hesitation, in a merciful manner. It was in this place that Hamza was able to openly show courage, perseverance, boldness in Uzbek guys. It is possible to remember many Uzbek guys who, although historically taking a look, did not bow to the enemy or were an example of real valor who could openly tell truths against oppressive rulers. So the truth can be said that the blood of such grandfathers as Amir Temur is flowing in the vein of the Earthlings of Uzbekistan, who do not bow even if a sword comes to their head in the way of Justice.

And the stranger is proof of our opinion. One of the most notable images in the work is the image of Jamila. "Jamila is a pure, sincere, neat 16-year-old woman. She has truly human qualities, as well as ibo, hayo, characteristic of an Uzbek woman. Her heart is full of dreams, she does not know cunning" [5]. But Honzoda, like a quality grandmother, was like a bird caught in the eyes of deceitful women. Jamila did not return from her love for Ghafir, she was betrothed to Yori. At this time, we can also see national pride in the image of Jamila. She regarded marriage as sacred and did not chase after wealth and material goods like gold and silk. In the Uzbek nation, women prioritize the OR-name of the couple's Halol, loyalty to yor. This is what we can see in Jamila. She also endured the slander uttered by Khonzadeh, did not bow to the Boy Qadirqul mingbashi either. Her love for Yori gave him strength. In an attempt to save the stranger, mingbashi goes to his yard. Although convinced of deception, Qadirqul did not surrender himself to mingbashi. This was a vivid expression of the perseverance, pride in it. " During the work, the reader who enters the reading of the work, in addition to the images of Ghafir, Jamila, she gets acquainted with such heroes as Salihboy, Gulbahor, Kholmat, Khonzadeh

and Hojiona " [7]. The image of Gulbahor hanging himself to the Dor and his kundoshi Khonzoda, which caused this, also requires meditation from a person. Gulbahor is a simple Uzbek woman . She did not feel happiness in his life. She had one son, Asqarjan, a hunter. But she could not come to herself after the death of his son. Gulbahor devona falls into a state. Tired of enduring suffering among the schemers, Gulbahor commits suicide. In the drama, we can see that women are seen low, there is as much difference between male and female rights in society as heaven and Earth. We also find cases when the work reflects the fact that girls are still given to the husband from the age of thirteen, fourteen. Having performed the Hajj pilgrimage twice, Hojiona begins to look for a bride, no more than twenty days after the death of her daughter-in-law Gulbahor: Hajiana. Poshshooyim, seeing a girl, we both go together. Pashshaoyim. Okay, mom! (To the ear.) While doing business and uniting your son to that girl! Don't get out of hand. (It turns out.) Hajiana. Yes, you did not mourn this way even when your father died? God went hit. Rich. I myself have been lanj for three or four days. Hajiana. Are you so capricious to your mother? Twenty of Gulbahor's were also near, let his parents do. If it comes to money, don't give it! Let your daughter chiaris what boride has conquered! Yes, another saying, Yesterday I went to the administrator of Rahima Otin, where I heard that Lutfulla eshonningkichik's daughter would step from thirteen to fourteen and break up into naq white, red-red and suck a girl of beauty... I say that this girl will take the place of Gulbahor, baby! Bay (courtyard). Have you seen it? Hajiana. I did not see no, but it is said that the hair touches the heel...I said If I went to the stud. [1] We would have known the same from the conversation between Qazi and Qadrul. Qazi. Dodho, let the haddi of the thorn go to your heels. And we will destroy the places where some of you will bless your image even when it is not at hand. Qadrul. What? Can you find out those andishas? Qazi. One drawback is that the girl is still standing from twelve to thirteen. Young boy. Secondly, it is low in itself, as it has little beauty on the face. Your threshold is not worth a row. It is the third that, after the Cradle has gone, the paint has made all kinds of drawings and recently given its fullness. It causes a lot of hype within the people when breaking the wedding. In short, it is clear that the end of the work with the low also ends with the low. Will you not be found a girl, I myself will find a thousand, dodho! [1] Even after Qazi's comments, mingbashi Qadrul does not recant his opinion. From the inclusion of this dialogue

in the Hamza drama, it is necessary to act against Noble officials for the value of the women of the Uzbek people. The girl's or-name wants to emphasize that it is the pride of the family.

Result and discussion

Mavlono Rumi had argued that the value of everything in the world would be at odds with it. "In the work, along with images that do not pay attention to wealth, such as Jamila, Gulbahor, we also meet women like Khonzoda, Poshshooyim-women who live in the illusion of inheritance, where he remains the world and the rich" [8]. In particular, through the image of Khonzadeh, in the hope of wealth, a notorious woman was formed, who caused the death of an innocent, sinless baby and slandered the pure chaste Jamila, who was not afraid of her sin, and even launched the Ghafir into the path of suspicion. We can say that khonzoda is the antipode of the image of Jamila. Ghafir, on the other hand, is exiled to Siberia. And the part of the unfortunate Jamila turned out to be more sad. Salihboy, a slave of lust, teaches marriage without Jamila's consent. Jamila stood by her promise to the Gofir. She preferred death to being a wife to the rich. Jamila: "I was a bird, I was a bird, I was a flower, I was tilted from my bulb... they put me in this iron cage, they took my will from my hands," [1] moans. Another notable aspect of the work is that Solihboy became the murderer not only of Jamila, who killed himself by drinking poison, but also of an unborn baby. In the work, Gulbahor and Jamila were physically dead, while their mothers – aunts Oyhan and Rahima-were killed in the unknown. The most recent sentence from Jamila's mouth was: "Mother! Gofirjan! Don't forget me! Punish the rich, the rich, the rich, who killed the child, who betrayed your wife! Set fire to his Sky, burn!" [1]. From these sentences we can know that Jamila's body is dying, and also's pride is not dying. Hamza had wanted to see this pride in each of the Uzbek Nations. "At the end of the Drama, friends who know that the thief has been wrongfully accused protest by giving up on serving the rich and leaving work. They come out demanding justice " [9]. The Drama originally consists of four curtains, and the events of the fifth curtain are told in general, except. Participants in the fifth curtain, their dialogues are not clearly cited. But it says that hurriyat times have come, and the guilt of the Prophet has been justified.

Conclusion

In conclusion, we can see national pride in the images of Ghafir, Jamila in Hamza Hakimzadeh Niyazi's drama "the rich servant". Hamza used the characters ' speech to make the

points he was aiming for. Hamza was a true progressive. Features such as fidelity to yor, respect for marriage, patience for torture, as well as character speech analysis, characteristic of the images of Jamila, glorified national value and pride. Jamila has truly human qualities, as well as ibo, Hayo, characteristic of an Uzbek woman. His heart is full of dreams, he does not know cunning. Jamila did not return from her love for Ghafir, she was betrothed to husband. At this time, we can also see national pride in the image of Jamila. He recognized the marriage as holy. Gold did not fly to fabrics like bracelets. In the Uzbek nation, women prioritize the OR-name of the couple's Halol, loyalty to yor. This is what we can see in Jamila. And through such heroes as salihboy, Hojiona, Khonzoda, grandma of quality, kadirqul mingboshi, Hasan fifty, vices such as officialdom, injustice, indulgence in modesty were condemned. Through the image of the imam in the drama, The Mole-he is shown the original face of religious workers who are selling his end to the world, abusing the position he occupies. In the work, aunt Rahima, aunt Gulbahor and the sad part of Jamila can be a bright mirror of social life. The lack of masculinity of Uzbek women, the victim of lust slaves, the female husband in the laws issued by the high-ranking state, the lack of a particle of motivation for his happiness, the sight of the rich man-he, but the poor even lower than the slave, determines the general essence of the work. The thoughts expressed in the work from the Ghafir language to the rich, the imam and the mingbashi, were in fact not the development of his own people, who were crushing the nation from the Hamza language by seeing it in the place of an ant, but the exclamation addressed to the slaves of lust, acting for their personal benefit.

References:

1. Hamza., Servant with Bay. - T.: Teacher. 1988. 144 b.
2. Mouminov G'. Hamza and folk oral creativity, articles about Hamza, T., 1960. 83 b.
3. Ahmedov Q. Hamza Hakimzoda's study of rich ILA servant drama, Özssr secondary and Higher School State publishing house, T., 1963. 78 b.
4. Grandpa R. The class of Uzbek dramaturgy, in the memory of Hamza's contemporaries, T., 1979. 122 b.
5. Yashin K. Playwright, in memory of Hamza's contemporaries, T., 1979. 84 b.
6. Sultan I. Bright siymo, in the memory of Hamza's contemporaries, T., 1979. 115 b.

7. Meliev S. Rich ILA servant or the restored copy problem, Journal of Youth, 1989. No. 11. 68 b.
8. Tursunov T. The 1939 stage interpretation of the rich ILA servant peso and its place in the culture of the Uzbek theater, about Hamza's Work, t., 1981. 56 b.
9. Karimov N. The creative fate of the drama" Boy Ila the servant", the problems of the work of Hamza Hakimzadeh, T.,1988. 156 b.
10. Sharafiddinov O. The victim of the invasion or the deprived poet, Hamza and Uzbek literature of the 20th century, Fergana, 2019. 98 b.
11. Hamza Hakimzoda is a catologist of the Niazi archive.,- T.: Science, 1991. 430 b.
12. Boki N., Red stoned.,- T.: New age generation. 2020. 540 b.
13. Kholikova N., An artistic interpretation of the liberation movement in Uzbek jadid poetry.,- T.: Navruz. 2020. 150 b.
14. Davrov A.S. The history of co-existence and its evolutionary evolution. - T.: 2023. 142 b.
15. Arzikulova S.A., A question of Science and liberation in Hamza's lyrics. Language and literature. Scientific-methodical electron Journal, No. 9, 2025., 420 b.