

<https://doi.org/10.29013/EJLL-23-2-73-76>

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## THE INTERPRETATION OF AGAHY AS A TEACHER IN THE WORK OF ART

**Abstract.** This article examines the image of a historical figure transferred to fiction. The object of the article is Agahiy, who is considered to be the strongest creator of Uzbek classical literature of the 19<sup>th</sup> century. In Erkin Samandar's novel "Hare's Tracks or Agahiy" we can see Agahiy in many guises. In particular, the article examines his interpretation as a teacher based on such categories as historical truth, artistic texture, and the way of expression.

**Keyword:** Agahiy, teacher, Erkin Samandar, the novel "Hare tracks or Agahiy", historical fact and artistic text.

### Introduction

Eastern people showed special respect to the teacher and respected him as a great person. Such veneration of teachers was also mentioned in the written monuments of the Turkic peoples, created a thousand or two thousand years ago. In addition, many proverbs, tales, stories, and songs about the teacher were created in folklore examples, which are considered to be the first appearance of fiction in world literary studies. For example, it is enough to cite the folklore example "A teacher is greater than your father" as a proverb that shows the full respect of the Uzbek people for their teachers. If we look at the meaning of the proverb, they say that a teacher is greater than a father, who is dearest to a person. This is explained by the current generation as follows: If the Father brings us down from heaven to earth, the teacher raises us from earth to heaven. In fact, among the world's professions, teaching is the highest profession. The whole world and all people realized that this is true during the quarantine imposed due to the coronavirus. For example, because schools have switched to online education, parents have been training at home with their children. Then the parents realized how hard it is to teach children something new and posted videos on social networks thanking the teachers.

As we have seen, the respect for teachers is very high in the eastern nations, especially among the Uzbek people. Observing Agahiy's work and life, we can see aspects of his fate similar to the life of Alisher Navoi, the founder of Turkish literature, in the words of Maqsud Sheikhzadeh, "Sultan of Ghazal property". In particular, when we observe these two creators, we see that both of them are politically and creatively close to the king. Agahiy was a teacher of Khiva Khan Feruz Khan, and Navoi was a mentor in the world of creativity and a consultant on political issues.

Erkin Samandar's novel "Hare tracks or Agahiy" by Erkin Samandar, which reflects Agahiy's life and creative path, vividly reflects the teacher-student relationship. It is through such works that we can witness Agahiy's efforts as a teacher in educating the successors of the classical literature of the 19<sup>th</sup> century. During the play, the image of Agahiy's teacher enters a syncretic form with such images as father and friend. As an achievement of the author, it should be noted that Agahiy's image of mentorship is revealed in connection with the concept of homeland. The work describes the teacher-student relationship between Agahiy and Feruz, Agahiy and Abdumalik Tora, Agahiy and Yaqubjan.

### Materials and methods

In the work, many characters are given to Agahiy as an enemy. It is through these images that Agahiy's

level of mentorship is shown. Revealing the positive specific features of an image using a contrasted symbol is proof of the author's artistic skill. These images did not negatively affect the historical reality. On the contrary, it increased its effectiveness. The following words of M. Gorky to the writer G. Serebryakova can be proof of our opinion. "... historical prose should have a very high level of accuracy and truth in the depiction of events, conditions, and household details. The reader begins to distrust the writer as soon as he begins to have the slightest doubt".

Chapter I begins with a description of the beautiful garden of Maulana Agahiy, and suddenly it is connected to the political process. Later, another king character, Abdumalik Tora, who considers Agahiy as his teacher in absentia, enters the scene. In the discussion in the next arc, the characters of Feruz Khan and Abdumalik Tora are contrasted, but they have common characteristics, that is, they are fine poets, and both kings consider Agahiy as their teacher. The purpose of citing these common features is to indicate that two countries can join together and form an alliance against a common enemy. At this moment, an image under the guise of a "black wolf" appears on the stage. When the leaders of the two countries agreed, the union agreement was destroyed due to Malangkhan Sardar's remark that "father and son are scumbags". In this place, the fact that teacher Agahiy is a unique person is revealed through his thoughts. Through Agahiy's instinct, he realized that Malang Khan deliberately sowed the seeds of conflict to make the discussion more intense. In the next chapters of the work, teacher Agahiy's opinion finds proof. Abdumalik Tora was also dizzy thinking about these things. Then he finds out that the only answer to these events is betrayal, as his teacher Agahiy thought.

It is in such a political crisis that Khiva Khan Feruz and Agahiy's teacher-disciple relationship is expressed following reality. Feruz Khan regarded Agahiy as a teacher not only in creativity but also in state affairs. He would listen to Agahiy's thoughts on solving some complicated political problems.

Feruz Khan himself visited Agahiy's house when he was ill. Or he would consult with his teacher Agahiy through a letter. This shows how high Agahiy's status is in the political world of the country.

During the play, we witness that Agahiy's mentoring love has turned into fatherly love. We can see this in the example of the fate of children, which caused the Russian state to start a war. The fate of these children, who were the cause of the war, was not of interest to the "sorikarga" at all. In this place, the fate of twenty-one children in slavery is highlighted in contrast with the example of the Sotliq boy and Babaqul. That is, Sotliq Boy is a character suffering under the tyranny of the tyrant Shamurod Inok under the guise of a "black man". Inog made a seven-year-old Sotliq boy (real name Seraphim) suffer badly. In the following passage, this situation is very impressive. "Inog wounded him. He shook the ground under his feet. It was as if rocks and stones were thrown out of place. Turned over Seraphim's head. Crushed and injured. They cut his most delicate part...". The character of Babaqul (real name Borya) grows up under the tutelage of his master Mirab and his neighbor Agahiy. He was circumcised at the age of five and learned to pray from Yakubjon. In the words of the author, if we do not take into account the blond hair, his appearance is the origin of Khorezm. We can see that this conflict is resolved at the end of the play. That is, on the day of Seraphim, Shamurod will carve out the eyes of the in aq. The figure of Babaqul, who was brought up by Agahiy, serves Agahiy like a son in response to the love shown to him. Agahiy gave the child brought as a slave a great blessing, a family. The role of the family in the development of every person is incomparable. "... As a result of pedagogical and socio-psychological researches, it has been fully proven that nothing can replace the family in fulfilling the tasks of mental-emotional and moral development of children, and the formation of personality".

### **Result and discussion**

Yaqubjon, is a follower, student, and son of Ustoz Agahiy. Apart from mentoring, Agahiy acts as

a father figure to Yaqubjon. Master Agahiy took him under his care from a young age. He teaches all the secrets of poetry and raises him with fatherly love. Yakubjon's image is embodied in the following lines as a pious person who was educated by his teacher Agahiy. After saying what he said, he slammed the door and closed it. Agahiy's syncretic mentoring and paternal love are revealed through this image of Yaqubjon. In some places, Agahiy reprimands Yaqubjon as a teacher, and in some places, as a father, he suffers for his student. Yakubjon, who died on the path of pure love, enhances the drama of the work. Agahiy's childlike lines are expressed very realistically and impressively. At this point, it should be said that the image of the father in the work has also acquired mutual contrast. In this, the images of Amir Muzaffar, the father of Abdumalik Tora, and Agahiy, who was a father to his students, are compared. At a time when Amir Muzaffar considers his child an enemy, Agahiy gives fatherly love to his students.

The mentor-student relationship between Abdumalik Tora and Agahiy is also revealed without repeating the above. Agahiy, whose name is already known in the seven climates, was considered by many creative people to be their teacher in absentia. They did not meet Agahiy personally, but they knew his works and style as a model for them. The net of Abduma was the same. He had not met Agahiy at all, but in a short time, a mentor-student relationship was established between them. The harmony of Agahiy's worldviews with Prince Abdumalik Tora, and the way he conducts business with deep reasoning attracts attention, and in a short time, they become connected with the bond of teacher and student. It should be noted that this was the second time that Agahiy was recognized as a teacher by the kings. Through their conversation, thoughts about human qualities are mainly expressed. In particular, the views of both sides regarding good and bad are stated. Especially the comments of Abdumalik, who suffered from betrayal, about those who are unworthy of good, give the conversation a serious tone. At

this point, Agahiy's views on this matter are reflected in the following verses.

- There is no thorn flower with care,
- There is no such thing as a nightingale with education.
- If you do a thousand good for bad,
- Goodness is his intention.

The occupation of Bukhara was not included in the work for nothing. This was given as a warning to the leaders of Khiva Khanate. Abdumalik has a dream after Tora's conversation with Agahiy. The pitiful state of the locksmiths is very impressively illuminated through the medium of a dream. An example of this is the dialogue of Abdumalik Tora with his father Amir Muzaffar in a dream. In this, the situation of Amir Muzaffar in the castle is described as follows. "He was tired and hungry. He was in a terrible state, which happens to weak kings sitting on the throne at the cost of losing their free will. A king is not a king, a citizen is not a citizen. A whole scene is formed in the sentence of Abdumalik Tora:

"Is there a remedy for helplessness in this world?" Also, in the following speech of Abdumalik Tora, a patriotic person who believes that it is right to fight until the last breath is better than to live as a slave to the enemy in the homeland where the navel blood was spilled. "Governorship is a tyranny, a governorship without rights. A governorship that bends yogis to their knees and plays to the drums of the wild. Then it is better to become a shepherd in the deserts".

The author tried to infuse Agahiy's spirit into every detail of the work. This can also be seen in the depiction of landscapes in the work. Each landscape image in the work changes according to the development of events. The author explained it directly by connecting it with Agahiy's past. In particular, the landscape parts of Agahiy's garden image in Chapter I and Chapter V are created in contrast. For example, in Chapter, I, the beauties of Agahiy's garden are described in bright colors, and in Chapter V, when the attack of the enemy is inevitable, this garden is described as follows. "Although the flowers have opened, but the

leaves have less of the previous colors, although the white mulberry has ripened, but the load is small, the streams flowing from both sides of the myrobes are also low in color, and there are no frontal waves. The nightingales, which carry the garden on their heads every year, have disappeared somewhere, and the one or two that remain only moan, only moan”.

Agahiy, with his works imbued with moral thoughts, is a torch of example not only for the people of his time but also for the people of today. Agahiy’s artistic heritage has served as a creative school for writers and poets for several centuries. They respect the great Agahiy as their teacher. We should be proud to have such a teacher.

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