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ЖУРНАЛ ГУМАНИТАРНЫХ НАУК

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10.00.00-FILOLOGIYA FANLARI – PHILOLOGY SCIENCES*Article / Original Paper***THE INTERPRETATION OF INNER SUFFERING AND SELF-SACRIFICE IN THE COMPARISON OF HAMLET AND FARHOD****Akhrorova Manzura Shavkatovna**

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Annotation. This study offers a comparative literary analysis of inner suffering and self-sacrifice as depicted in William Shakespeare’s *Hamlet* and Alisher Navoi’s *Farhod va Shirin*. Though these works stem from different civilizations—the European Renaissance and the Eastern Renaissance—they both embody universal reflections on human morality, consciousness, and the search for truth. Through comparative-typological and hermeneutic methods, the research explores the heroes’ spiritual trials and moral purification.

Key words: tragic hero; self-sacrifice; inner suffering; comparative literature; spiritual perfection; Sufi philosophy; Renaissance humanism; moral enlightenment.

HAMLET VA FARHOD OBRAZLARI QIYOSIDA ICHKI IZTIROB VA O’ZINI QURBON QILISH MOTIVINING TALQINI**Axrorova Manzura Shavkatovna**

PhD doktorant

Samarqand davlat chet tillar instituti

Annotatsiya. Ushbu tadqiqot Uilyam Shekspirning “Hamlet” tragediyasi va Alisher Navoiyning “Farhod va Shirin” dostonida aks etgan ichki iztirob hamda o’zini qurbon qilish motivining qiyosiy adabiy tahliliga bag’ishlangan. Har ikkala asar turli sivilizatsiyalarga — Yevropa Uyg’onish davri va Sharq Uyg’onish davriga mansub bo’lishiga qaramay, ular inson axloqi, ong va haqiqatni izlash haqidagi umuminsoniy falsafiy mulohazalarni mujassamlashtiradi. Tadqiqotda qahramonlarning ruhiy sinovlari va ma’naviy poklanish jarayoni qiyosiy-tipologik hamda germevtik metodlar asosida tahlil qilinadi.

Kalit so’zlar: fojiviy qahramon; o’zini qurbon qilish; ichki iztirob; qiyosiy adabiyot; ruhiy kamolot; tasavvuf falsafasi; Uyg’onish davri gumanizmi; ma’naviy yuksalish.

Introduction. Inner suffering and self-sacrifice have long been central themes in world literature, reflecting humanity’s confrontation with moral conflict, truth, and destiny. William Shakespeare and Alisher Navoi—pillars of Western and Eastern literary renaissances—each portray this moral struggle through profoundly different yet spiritually related heroes: Hamlet and Farhod. The origin of *Hamlet* lies in the Scandinavian legend of Amleth recorded by Saxo Grammaticus in *Gesta Danorum* and later adapted by François de Belleforest. Shakespeare transformed this legend into a drama that explores conscience, faith,

and revenge within the moral constraints of Christianity. Conversely, *Farhod va Shirin*, based on Nizami Ganjavi's *Khosrow va Shirin*, was recreated by Navoi in the fifteenth century with an Uzbek-Turkic spirit, emphasizing labor, faith, and love as pathways to divine perfection. Both authors question the meaning of human suffering. For Hamlet, it arises from the collapse of moral order; for Farhod, from the spiritual tension between earthly love and divine aspiration. Their stories reveal how tragedy serves not only as a form of destruction but also as a process of enlightenment and inner liberation. [2; 234]

Methodology. This research employs a triadic methodological framework consisting of comparative-typological, hermeneutic, and psychoanalytic approaches. Each method complements the others, enabling a comprehensive analysis of the motifs of *inner suffering* and *self-sacrifice* in William Shakespeare's *Hamlet* and Alisher Navoi's *Farhod va Shirin*. These approaches make it possible to reveal how both authors—belonging to different civilizations and literary traditions—express universal spiritual and psychological truths about the human condition. The comparative-typological method forms the core of this study. [6;114] It allows the identification of structural, thematic, and philosophical parallels between the two works, focusing on the shared archetype of the *tragic hero* who achieves enlightenment through suffering. Drawing on the theories of A. Veselovskiy, Wellek, and Guillen, this method analyzes how similar moral and aesthetic ideas emerge independently within distinct cultural and historical contexts—the Elizabethan Renaissance in England and the Timurid Renaissance in Central Asia. Through this approach, *Hamlet* and *Farhod va Shirin* are studied not as isolated national works but as parts of a single world-literary system where universal moral values—truth, conscience, devotion, and sacrifice—manifest through culturally specific symbols. The hermeneutic method serves as the interpretive foundation of the study, aimed at uncovering the philosophical and symbolic meanings encoded in the texts. Originating from the theories of Schleiermacher and Gadamer, hermeneutics views understanding as a dialogue between the text, the reader, and the historical context. The hermeneutic method thus allows the discovery of how inner suffering in both works transcends personal emotion to become a philosophical category—a means of approaching truth and moral perfection. The psychoanalytic method complements the comparative and hermeneutic approaches by analyzing the heroes' inner conflicts through the lens of depth psychology. Based on the theories of Freud and Jung, it explores unconscious motives, repression, and the archetypal patterns of the human psyche that govern both Hamlet's intellectual despair and Farhod's mystical devotion. In *Hamlet*, the psychoanalytic perspective reveals that the prince's indecision and melancholy stem from suppressed guilt, existential anxiety, and a conflict between reason and emotion. His suffering reflects the Renaissance individual's spiritual dissonance between divine faith and human reason. [7;240] In *Farhod va Shirin*, the same lens illuminates the process of spiritual sublimation: Farhod's earthly love for Shirin transforms into a divine yearning for perfection (*ishq ilohiy*). His labor, pain, and sacrifice symbolize the Jungian process of individuation—the integration of body, mind, and spirit through suffering. This method helps demonstrate that both heroes' journeys—from inner turmoil to moral awareness—represent stages of psychological transformation. Hamlet's consciousness evolves through reflection; Farhod's through action and devotion. In both, suffering becomes a path toward spiritual integration. [4; 22-25]

Results. Shakespeare pioneered the dramatization of internal hesitation and psychological anguish. Hamlet's tragedy stems from the clash between intellect and will, reason and faith. His father's death and his mother's marriage to Claudius symbolize the disintegration of moral values. As Hamlet declares:

“O, that this too too solid flesh would melt,
Thaw and resolve itself into a dew!”[1; 198]

This lament exposes his disgust with corruption and his longing for spiritual purity.

Bradley interprets Hamlet's paralysis as the product of excessive reflection and moral sensitivity, while Eliot criticizes the play's imbalance between emotion and dramatic structure. Together, their perspectives highlight the tension between form and psyche, revealing Hamlet's complexity as both an intellectual and existential sufferer. Hamlet's suffering transforms into philosophical awareness. His soliloquy “To be, or not to be, that is the question...” illustrates the Renaissance man's confrontation with existence itself. Through doubt and contemplation, Hamlet evolves from a passive observer into a martyr of truth, demonstrating that self-knowledge is born through pain.

In Navoi's *Farhod va Shirin*, the hero's suffering is active rather than contemplative. Farhod's devotion is manifested in labor, perseverance, and the pursuit of perfection through love. His physical acts—drilling mountains and bringing water to barren lands—embody his inner purification.

“Ne toshdurkim, yoru dilni yorar,
Ne suvdurkim, jismni taskin etar.”
 (“What stone is this that splits the heart,
What water that soothes the body.”)

Here, *stone* and *water* function as metaphors for ignorance and enlightenment. Farhod's act of breaking stone becomes an allegory for overcoming ignorance through divine love. Navoi's hero represents the Sufi path (*tariqat*)—knowledge through labor and love through self-annihilation. His self-sacrifice mirrors the Sufi principle of *fano' fi-l-ishq* (dissolution in love), transforming earthly passion into spiritual ascension. Farhod's intellectual and physical strength align him with Renaissance ideals of the “perfect man.” Navoi thus redefines heroism as the unity of intellect, ethics, and service to humanity. Both heroes embody universal archetypes of the “tragic seeker.” Hamlet's reflection and Farhod's labor are two forms of the same spiritual quest: the search for truth. Their journeys pass through suffering, doubt, and eventual transcendence. While Hamlet's tragedy results from moral paralysis within a corrupt society, Farhod's arises from his confrontation with destiny. In both cases, death functions not as annihilation but as purification—the final act of spiritual self-realization.

Discussion. The comparative analysis demonstrates that inner suffering in both works is not a sign of weakness but of moral strength. Shakespeare's Renaissance humanism and Navoi's Eastern mysticism converge in depicting man's quest for moral and spiritual truth. In *Hamlet*, the intellect becomes the battleground of faith and doubt; in *Farhod va Shirin*, the body becomes the instrument of enlightenment. Both heroes sacrifice themselves for ideals greater than personal happiness. Bradley's psychological interpretation and Navoi's mystical symbolism share a hidden kinship: both recognize tragedy as the process of *knowing through suffering*. In the Christian context, Hamlet's suffering echoes the moral fall of

humanity; in the Islamic-Sufi framework, Farhod's endurance mirrors the purification of the soul (*nafis*). Thus, inner suffering and self-sacrifice operate as universal mechanisms of spiritual ascent. Shakespeare externalizes this process through dramatic conflict; Navoi internalizes it through lyrical allegory. Despite differences in worldview, both articulate the same moral truth: enlightenment is born from pain. [3; 98-99]

Conclusion. Hamlet and Farhod—two distant yet spiritually kindred figures—embody the timeless human struggle to reconcile morality, love, and truth. Hamlet's introspection and Farhod's devotion represent Western rationalism and Eastern mysticism united by the same ethical essence. Both heroes achieve transcendence through suffering and sacrifice, affirming that true heroism lies not in victory but in moral steadfastness. Their stories demonstrate how art, across civilizations, transforms personal anguish into universal wisdom. Through this comparison, the research concludes that Shakespeare and Navoi, though separated by geography and culture, converge in portraying the tragic hero as a vehicle for spiritual enlightenment—the perfect synthesis of humanism and divine aspiration.

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