

Conflict Triangle Analysis In The Story “YOZNING YOLG’IZ YODGORI”

Zilola Haydarova

Jizzakh State Pedagogical University, Uzbekistan

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Abstract: The article presents considerations about the conflict in a work of art. The issue of the conflicting trinity between the heroes in the story, the divinity of love, is analyzed. The writer's skillful use of epic molding is revealed on the example of a narrative.

Keywords: Collision, conflicting trinity, artistic image, epic molding, reality of life, love, creative concept, artistic goal.

Introduction: Two flames always fight in a human body. This fight, collisions are based on collision. No matter who wins, a person should not lose his identity. In the story “YOZNING YOLG’IZ YODGORI” there are many places where the internal collision of the heroes is reflected. Although not explicitly explained, the conflicts between Sattor and Nasibbek, Fathiddinov and Adash Karvon also changed the plot structure of the work. Fathiddinov's secret love for Oynisa and the girl's rejection lead Adash Karvon to spend twenty years of his life in foreign lands. This creates a conflicting trio in two places in the story:

Adash Karvon Oynisa Fathiddinov,

Nasibbek Gulnor Sattor.

“First, about the term “contradictory triad”. As is known, in love, usually two people participate: a young man and a young woman. However, a third person (man or woman) intervenes in the love conflict between a lover and a lover, which has found its high artistic expression in many classic works of world literature. Thus, a “triad” appears in love and serves as a source of various life conflicts. That is why we called it a “contradictory triad”. [5;120]

Indeed, from the examples of our classic literature to the present day, we witness contradictory triads in artistic creations. Both of the contradictory triads in the story “The Lonely Monument of Summer” end with two different endings. Using the action of Fathiddinov, Adash imprisons Karvan, but Oynisa still does not

choose him. Fathiddinov's act was ultimately tragic. The poet explains that no evil goes unpunished, and that Allah Almighty sees fit for His servants to receive a fate according to their sins and merits, using the example of the end of Fathiddinov's life:

“ – Where is Fathiddinov? – he asked tremblingly.

– He died, – Naim said, his eyes narrowing. – Two years ago. But, believe me, he lay there for three years, swollen and unable to get out of bed, and finally he rotted and oozed like water...

They were silent for a long time.” [4;134]

Adash Karvan thoughtfully replies to Naim's questions about why he didn't cry out, why didn't he ask what my sin was, knowing that he was innocent: “ – God himself has shown me, after all. The Creator himself gives everyone his reward, only his servant is in a hurry until then.” [4;135]

Concluding the fate of the conflicting trio of Adash Karvan, Oynisa, and Fathiddinov, the writer uses epic modeling. “Modeling is the process of placing independent events in a work of art within the framework of a specific event and describing them in relation to this event. The modeling method is widely used in the oral art of the Eastern peoples and classical literature. The collection of Arab folk tales “One Thousand and One Nights” and the collection of Indian folk tales “Totinoma” are the best examples of modeling.” [3;316].

The description of Kioksar, who lived during the time of Alexander the Great and served him, who set out on a journey in search of faith, purity, and goodness, his experiences on the way, and his thoughts and conclusions are presented in the form of a short story. We can cite several examples of our classical literature using the same style of depiction. Alisher Navoi's "Sab'ai sayyor", Gulkhani's "Zarbulmasal", and Asqad Mukhtar's "Chinor" novels in 20th-century Uzbek literature prove our point. The only difference is that the works we have listed above can be an example of the method of forming from beginning to end. In the story "The Lonely Monument of Summer", the writer cites the story of Kioksar only to illuminate the process of Adash Karvan's realization of the truth of life.

The author concludes the legend of Alexander the Great and his faithful hero Kioksar with a verse by Alisher Navoi:

"Not everyone who has a mirror is Alexander,
Not everyone who has a smiling face is beautiful."
[4;139]

Kioksar realizes that the terrible truth he knows is that there is no purity and virginity in the world, and that only he knows about it in the bright world. He breaks the mirror into pieces, and terrible black hills appear from its fragments. Perhaps this is a legend among the people, but legends are also "false stories that tell the truth" (Aristotle emphasized).

The next place in the concept of a contradictory trinity is occupied by the images of Nasibbek, Gulnar, and Sattar. Nasibbek and Gulnar's love, full of youthful emotions, and Sattar's feelings of anxiety and anger are contrasted with each other. Nasibbek, unaware of the worries of the world, the only hope of his parents, and the happiness called love that is just beginning to blossom in his heart, will have a very short life. The author does not dwell on the image of Nasibbek in the work. He only mentions him in three places:

1. The image of the time when he met Gulnor by the stream. This image mainly reflects Sattar's inner feelings.
2. The conversation between Sattar and Nasibbek. This conversation ends tragically. Sattar, who was infatuated with Gulnor, shoots the young man.
3. The image of Nasibbek's funeral. It depicts Nasibbek as not dead, but as sleeping.

The main conflict in the story is illustrated by the image of Sattar. By describing Sattar's inner feelings, the author shows his anxiety towards Nasibbek, whom he supposedly does not know well.

Two different emotions are simultaneously stirring in Sattar's mind, which the author skillfully combines:

"Sattar, filled with joy and enchanted by the girl's actions, sat there like a madman. It seemed to him that the old attic, which was covered in darkness, was suddenly illuminated by some kind of rain." [4;142]

"Sattar, who was unconsciously sitting through the attic window, would notice that the girl's eyes were shining with joy, a happy smile appeared on her face, and the moment he noticed this, his body would burn with fire and he would involuntarily stand up." [4;143]

"His throat, choked with pain, anger, and humiliation, burned, and bitter sighs began to flow from his chest. Now the whole world seemed to him like this useless attic, and his trampled pride would cry out and fill his heart with black sorrow." [4;143]

All these excerpts from the work describe the joys and sorrows of a single person at a time, repeated every day.

When Sattar feels that Gulnar's beautiful smile, eyes, and even her breath, which bring joy and happiness to his heart, are not his own, he feels even more anguished. In fact, this cannot even be called love. True love is a sacrifice for oneself. In Abdulla Qodiri's novel "Mehrabdhan Shayon", the image of love between Anvar and Rana is reflected in very delicate points: "A figurative separation is not a separation, because we are not figuratively connected to each other, and it is not the responsibility of the wicked to strengthen the real connection. So, why should we both be sad, Rana? The cure for love is not wasl, as people think, but hajr. After all, wasl extinguishes the fire of love, and hajr brings perfection... Which of these two do you choose, Rana?" [2;460]

In fact, true love is only for Allah. Only love for the Creator can be real. When Sattar first awakens his love for Gulnar, his hatred for Nasibbek also grows stronger. Later, the writer describes Sattar's happiness at that time through the language of the hero. The author uses a contrast to illustrate the two states of a hero's psyche: "At that time, he seemed to himself the most unhappy person in the world. However, those were the happiest, most joyful moments of his life - the moments when love and anger for the world and people lived in his heart... In those evenings when a flicker of hope fluttered in his chest, he was involuntarily happy." [4; 144]

Sattar realizes too late that love is a sacred feeling consisting of pilgrimage. Khairuddin Sultan places a great responsibility on the image of Sattar in the story. We can say that the image of Sattar is a perfect image. The author does not condemn or justify him. He simply shows it as it is. The reader draws the conclusion. Usually, in most works, the author gives the conclusion, the main idea, regarding negative or positive heroes. Or

such heroes are greatly exaggerated. Either extremely good or extremely bad. No, in fact, no one is born bad from their mother. Since faith in a person is not complete, Satan will continue to mislead him. Sattar, who loved the deceptive desires of the world, was also deceived by the tricks of the devil. But he did not plan to kill Nasibbek intentionally. The thoughts that are mentioned in philosophy books, "there is a necessity behind every coincidence," are presented in Sattar's speech. His thoughts and experiences deny this. No, it was a coincidence. It was all for Gulnar. Sattor shows his love for Gulnar by causing her to shoot Nasibbek. But he never blames the girl. The writer also treats Sattor as a HUMAN.

In the story, each character has his own responsibility, a burden on his shoulders. He struggles to survive, to be felt, to continue his life, carrying that responsibility, carrying the burden on his shoulders. The fate of characters such as Ghiyoskhon, Fathiddinov, and Abdulhakimov, who influenced the fate of Adash Karvan but were not particularly prominent in the work, also beautifully teaches that a person should live as a person worthy of his name. In fact, a person determines his own destiny, he is the one who both beautifies and degrades him. The richness and beauty of his inner world are also reflected on the outside. Outside, there is neither happiness, nor fame, nor luck, nor state... None of these. Have you noticed that neither those who lived in history nor the heroes of literary works have the reputation and wealth they gained in exchange for their enmity with others. The reader looks at such people with contempt, he cannot find a kind word or good deed in them.

Where is the problem? The problem is actually in the human psyche. In the deceptive wealth of the world and being enslaved to one's own ego. When people forget that the world was originally given to Adam and Eve as a punishment... those who do not understand this, those who do not understand, are deceived by the false blessings of the world and begin to harm those around them. Fathiddinov's evil deed to Adash Karvan will not go unpunished. In fact, Fathiddinov, who was once the "eldest son of Fathiddinkhan Toram", goes to work for the Soviet government and becomes a "Big Man". At this point, we would like to quote some very instructive sentences from the language of Adash Karvan and used against him: "Kings should follow their own path, but man should not forget his faith first of all", "Nothing happens without the will of Allah, Ghiyaskhan. If the Creator does not will, not even a single eyelash of his servant will be cut off". [4;128]

Adash Karvan, who did not forget the word of Allah from his heart or tongue, and did not forget religion, lives by tasting such bitterness and bitterness of life.

Happiness is not determined by wealth or poverty, fame or disgrace, long or short, full or hungry, but by remaining faithful to one's values, humanity, and steadfastness in the standards of life. This is the life principle of the hero of the story.

Our famous writer Abdulla Qahhor has a sharp saying about literary people: "The most accurate and impartial review of a work is in a library notebook. A drama that is not the best spectacle, a literary work that does not captivate with its charm, is not a good thing. If a writer fails to pay attention to this aspect of the work, whether it is a good thing or not, and hides his weakness and irresponsibility under the phrases "content" and "noble goal", he will have wasted art, the most important educational tool" [1;64].

A good work does not end with phrases like "it has achieved its goal" or "it has begun to live a happy life". In Abdulla Qahhor's words, a good work is an attempt to find the love within it. The story "The Lonely Monument of Summer" was also considered by critics to be rather boring, as if the life of an old man had been exaggerated. In fact, this is the achievement of the work. The story has passed through the sieve of many critics. Khayriddin Sultan himself describes the hero of the work, Adash Karvan, as a man of faith and belief. He wants the tragedy of Adash Karvan to be a lesson to others.

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