

The poetics of Babur's portrayal in Saodat Sahil by Khayriddin Sultanov

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Annotation. This article focuses on the issues of creating the image of Babur in Khayriddin Sultanov's work *Saodat Sahil*, showing historical events through literary expression, and studying his inner world. In the work, Babur is depicted not only as a great ruler, but also as a deeply thoughtful, emotionally vulnerable, and self-seeking person. Sultanov combines historical truth and artistic imagination in creating the image of Babur, presenting broader human values through his life and internal struggles. The image of Babur in *Saodat Sahil* is multi-layered: there we see Babur not only as a formidable commander, but also as a figure who found his place in the cultural and spiritual quest of the ancient Central Asian peoples. Sultanov emphasizes his spiritual quest, his love of nature, and his deep understanding of the transience of life.

Keywords: Babur, short story, artistic image, plot, modern Uzbek prose, motif of loneliness, historical figure, spiritual decline, artistic reality.

Поэтика образа Бабура в произведении «Саодат Сахил» Хайридина Султанова

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Аннотация. В статье рассматривается создание образа Бабура в произведении Хайридин Султанова «Саодат Сахил», изложение исторических событий средствами художественной выразительности, а также исследование его внутреннего мира. В произведении Бабура изображены не только как великий правитель, но и как глубокий мыслитель, эмоционально уязвимый и корыстный человек. Султанов сочетает историческую правду и художественное воображение при создании образа Бабура, представляя более широкие человеческие ценности через его жизнь и внутреннюю борьбу. Образ Бабура в «Саодат Сахил» многослоен: здесь мы видим Бабура не только как грозного полководца, но и как личность, нашедшую свое место в культурных и духовных исканиях древних народов Центральной Азии. Султанов подчеркивает свои духовные поиски, любовь к природе и глубокое понимание быстротечности жизни.

Ключевые слова: Бабура, рассказ, художественный образ, сюжет, современная узбекская проза, мотив одиночества, историческая личность, духовный упадок, художественная реальность.

Xayriddin Sultonovning "Saodat sohil" asarida Bobur obrazining poetikasi

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Annotatsiya. Bu maqolada Khayriddin Sultanovning Saodat Sahil asarida Baburning obrazini yaratish, tarixiy voqealarni adabiy ifoda orqali ko'rsatish va uning ichki dunyosini o'rganish masalalari asosiy o'rin tutadi. Asarda Babur nafaqat buyuk hukmdor, balki chuqur tafakkurli, hissiy jihatdan zaif va o'zini izlayotgan inson sifatida tasvirlanadi. Sultanov Babur obrazini yaratishda tarixiy haqiqat va badiiy tasavvurlarni uyg'unlashtiradi, uning hayoti va ichki kurashlari orqali kengroq insoniy qadriyatlarni taqdim etadi. Baburning obrazi Saodat Sahilda ko'plab qatlamlarni o'z ichiga oladi: u yerda Baburni faqatgina zabardast sarkarda sifatida emas, balki qadimgi markaziy osiyo xalqlarining madaniy va ma'naviy izlanishlarida o'z o'rnini topgan shaxs sifatida ko'ramiz. Sultanov uning ruhiy izlanishlarini, tabiatga bo'lgan muhabbatini va hayotning o'zgaruvchanligini anglashdagi chuqur anglashuvini ta'kidlaydi.

Kalit so'zlar: Kobur, qissa, badiiy obraz, syujet, hozirgi o'zbek nasri, yolg'izlik motivi, tarixiy shaxs, ma'naviy tanazzul, badiiy voqelik.

Khairiddin Sultanov was born on January 19, 1956 in the village of Tuzel, Qibrail district, Tashkent region. The writer, who graduated from the Faculty of Journalism of TashSU, has published prose books such as "Boburiynoma" (1997), "Saodat Sohili" (2005). Adib was awarded the "Fame" medal (1996), the "Labour Fame" order. This is about the emergence of interest in the life and work of Khairiddin Sultanov Babur says: "When I was fourteen years old, for the first time I saw a picture of this luminous figure. It is hung on the wall of the literature room of a distant village school, the bitter days of bitter winter a magnificent portrait and a large brooch on a royal turban looking down from her with a gentle smile. I had such a deep impression on him that I couldn't take my eyes off his brave face even during class and during breaks. This bright image seems to be passion incarnate, anguish incarnate, under the image

"There is no future, my soul is sad,

Everything was a mistake.

I left my land and turned to India, O Lord,

"Netayin, what happened?"

I used to repeat these lines both in the streets and in the fields. They are sad

meaning, the tone of Shikasta has a strong effect on my tongue, I cry on my own, go to far away places. I wanted to take it. In this regard, Babur Mirza's bravery and kindness, intelligence and I fell in love with his unique personality. I treat him like my father, my mother, my child I liked it". "The Beach of Happiness" is the first major work of Khairiddin Sultanov. This story is charmingly artistic. It immediately attracted the attention of readers due to the fact that it was written in the language, the state of the characters and their inner experience were impressively embodied. The language of this story is characteristic of the best works on historical subjects reflected brightly. It attractively describes the historical environment, the scenery of the places where events are taking place. Famous writer Khairiddin Sultan's works such as "Boburiynoma", "Babur's dreams", "Saodat sahili" serve as the main source for studying the plan of expression and image, artistic reality, artistic psychology, the spiritual nature of the creator on the example of modern Uzbek prose. The image of Babur depicted in these works, his personality was illuminated by the artist. As a result of his in-depth study of the fate of Babur Mirza, the writer tries to establish the subtle aspects of his spiritual world. Mirza sees Babur as his close friend: When I was fourteen years old, I first saw a picture of this luminous figure... I loved him like my father, mother, and child - says the creator in the introduction to the work "Baburinoma".

The object of our analysis is Babur Mirza's motif of loneliness in his life, which reveals the spiritual decline of a great man's destiny. That is, Babur's personality and his sufferings are illuminated in the work through artistic psychology. In the scientific literature, the term artistic psychologism is defined as follows: - one of the important means of creating a full-fledged human image in an artistic work, the disclosure of the psyche of the character, the psychological justification

of his actions and words, a collection of methods and tools that serve this purpose. Babur Mirza means that at the same time, the king and the poet - the sword and the pen are embodied in one body. When the views of Alisher Navoi and Husayn Boygaro did not match, and it is true that Navoi established Astrobad, to what extent did Babur Mirza have these views? Maybe this is the main reason for his spiritual defeat...? How did the arrogant cold heart live in this burning heart that sometimes wanted to become a poet and become a soulful person? Fate gave such blows to this person that most of the poet's heart turned into a king's heart.

The joy did not last long when he conquered Samarkand, which his grandfather had made his capital. The suffering of the siege, the condition of the raiyat who spent his days eating dog meat and donkey meat, the divorce of children, the fact that his liver is in the hands of Khanzodabegim Shaybani Khan... The series can be continued. In such a case, the will was a companion of a great man. He was also responsible for the people who were on his side. Along with the feelings of justice and bravery, cruelty and arrogance were embodied in his actions for the great goal. Babur's last years are mentioned in the short story "The Beach of Happiness". Babur meets Hafiz Koyki, a scientist from his homeland. The breath of history is clearly felt in the dialogues and monologues of the characters.

It begins with a description of the experiences of Hafiz Ko'kii and Master Binoqul, who set out to visit Babur in India. Binoqul sets out with Hafiz Koykiy, recognizing his father who came to India with Babur. But on the way, bandits rob the caravan they are traveling on. While running away, Binokul's legs give out and he falls into a hole in the mountain. He was unable to walk due to a severe spinal cord injury and died. Before his death, he said to Hafiz Koyki: "My dream remained in me, guilt. I wish I knew my father's tree. If I saw Babur Shah... Taksir, I sincerely wanted to give him this book. I was reading books myself. You don't know, it's your fault, I don't know either, but for some reason, God has shown my love to him. This is my last wish and my last will: take this book to His Holiness Babur and convey my prayers and greetings. In the story, it is impressively told that Hafiz Koyki went to India, met with Shah Babur, and fulfilled the will of his student Master Binoqul. Hafiz Koyki devoted his life to the study of science and suffered endless hardships on this path. It creates an impression as the embodiment of thinkers. Hafiz Koykiy in the story a world-traveled person who has traveled almost half of the world, knows the value of life, the importance of being alive. He is described as a free, free man, who deeply understands that he is a great blessing.

His experiences and experiences give rise to the impression that he really was such a breed. Khairiddin Sultanov's character of Hafiz Koyki is first described through Binoqul's comments about his teacher. This definition is as follows: "Ustozi was a soqqabash, a wise man, and his life was spent on constant trips. He would sometimes go for two or three years, and after returning from a trip, he would read in the room next to the mosque. He did not raise his head and wrote what others wrote. he could feel that he was a great man: horsemen and luxurious umbrella carriages often came to the door of the mosque from Tashkent, Samarkand and other cities and towns - various rich people wearing embroidered tunics and turbans were visiting Hafiz Koykii. After Hafiz Koyki's long journey and hardships, he met Babur in the royal palace on Indian soil. Babur begins to participate directly in the events of the plot.

Throughout the work, the fact that Babur lived with homesickness is embodied through the depiction of his inner experiences. In the story "Saodat Sahil" the painful experiences in Babur's heart are impressively embodied. Babur's love for poetry and his deep sense of the value of science are shown in his inner experiences. It is emphasized in the story that every news about the homeland revived the past in Babur's mind, reminded him of the people who missed the country, accompanied him, and collided with him: but Babur could not hear anymore - he was deep in thought. The word "Farkat" reminded him of cold rainy nights, extraordinary flashes of lightning in the Kuzak sky, moist and sad moments of his life. How long has it been since those events? Lord, twenty-seven years! The life of a young man! Who were his companions and partners at that time? As he tried to remember

various names, he felt that they were all slipping through the layers of his memory like sand rustling through his fingers. Noyon Kokaldosh, Gulda Kasimbek, Khaldor, Mirshoh Kavchin, Kochbek... wow, are they the order? Where are they? Everything is now "thank you"! Some of them lost their heads in fierce battles, some of them were exposed to the tricks of the enemy, some of them were short-lived, and some of them... betrayed... As a result, this day is only a reminder of bitter and sad memories. . Babur slowly raised his head, bowed by painful thoughts. Abdulvahid Firoghi was silently holding hands."

In this story, the most important aspect of Babur's character is his constant homesickness that he lived in suffering, that he was examining his life, what he had seen and experienced, it is impressively described how he cared for the people he loved. Honesty is the main characteristic of the main characters of Khayriddin Sultanov's stories it bulges. But their honesty is uncompromising in sharp conflicts with someone, it is not visible in the images, but their inner suffering. Heroes of the writer when faced with problems, they look for the fault not from others, but first of all from themselves. This is shown through the analysis of conflicting experiences in their hearts. The analysis of the emotional experiences of the characters in Khayriddin Sultanov's works attracts the reader's attention. The main goal of the writer is to show the psyche of his characters. Khairiddin Sultanov says, "I am interested in the endless upheavals of the human psyche." Khayriddin Sultanov's short stories show the characters of impressive heroes who have beautiful feelings, observe their past, the past, and the events around them.

The figure of Babur, the founder of the Mughal Empire, has long been a subject of historical, literary, and cultural study. His life and legacy have been chronicled in various forms, with one of the most prominent texts being his own *Baburnama*. In contemporary literary scholarship, Babur's image continues to be explored, especially in works that reimagine or reinterpret his persona through creative and poetic lenses. One such work is Khayriddin Sultanov's *Saodat Sahil*, which presents a complex representation of Babur, blending historical realities with poetic license. Khayriddin Sultanov uses poetic language and symbolic imagery to reshape Babur's persona in *Saodat Sahil*. The novel presents Babur as a tragic hero, who, despite his success as a conqueror, experiences a profound sense of loss and displacement. This image diverges from traditional portrayals of Babur as a victorious, larger-than-life figure. Sultanov delves into Babur's personal struggles, exploring his loneliness, his search for meaning, and his reflective nature.

In his *Baburnama*, Babur speaks of his longing for the homeland of his ancestors, Fergana, and the emotional toll of being displaced from it. Sultanov taps into this sentiment, portraying Babur's melancholy and internal conflict. The novel's poetic style elevates Babur's journey to a philosophical quest, emphasizing themes of impermanence, the nature of power, and the complexities of identity. Babur's relationship with nature, a central motif in the *Baburnama*, is also woven into Sultanov's work, where the Mughal emperor's reflective moments in nature are portrayed as a means of grappling with his personal and political dilemmas.

The exploration of *Saodat Sahil* by Khayriddin Sultanov reveals a complex and nuanced representation of Babur, one that blends historical fact with poetic imagination. Sultanov's treatment of Babur's image moves beyond the conventional portrayal of the emperor as a conqueror and military strategist, focusing instead on his inner emotional and philosophical journey. This shift underscores a poetic reinvention of Babur as a reflective figure, marked by themes of power, loss, and the search for spiritual fulfillment.

In *Saodat Sahil*, Sultanov employs a richly poetic language to reinterpret Babur's persona, transforming him from a historical figure into a symbol of human vulnerability, existential questioning, and the fleeting nature of power. By blending the personal and the political, the novel presents Babur not merely as a ruler, but as a man deeply grappling with the contradictions of his own existence. Sultanov's Babur is a figure torn between the demands of empire-building and the deeper need for self-understanding.

Through his use of symbolic imagery, such as the recurring motif of nature, Sultanov imbues Babur's image with a sense of fragility and yearning. The novel's lush depictions of landscapes and gardens, reminiscent of Babur's own descriptions in the Baburnama, serve not only as a reflection of his personal tastes but as metaphors for his internal state – his longing for peace, his discontent with his imperial duties, and his nostalgia for his ancestral homeland.

One of the central themes in Sultanov's *Saodat Sahil* is the tension between Babur's external identity as a powerful ruler and his internal reflection on the impermanence of power and the futility of conquest. Sultanov reimagines Babur's political conquests not as triumphs, but as burdens that weigh heavily on his spirit. Babur's introspective moments, often marked by a sense of loss and displacement,

Nature plays a central role in constructing Babur's poetic image in *Saodat Sahil*. The novel's detailed descriptions of gardens, rivers, and landscapes reflect Babur's deep connection to the natural world, which he often turned to for solace and reflection. In the Baburnama, Babur frequently draws on nature to express his emotions, and Sultanov draws from this tradition to create a similarly rich, symbolic landscape in the novel.

Through this natural imagery, Sultanov portrays Babur's personal struggles and spiritual aspirations. The gardens and rivers in *Saodat Sahil* do not merely serve as backdrops for the story but act as extensions of Babur's psyche – spaces of introspection and moments of solace amidst his internal chaos. They offer a poetic space for Babur to confront his loss, his sense of exile, and his search for meaning beyond the imperatives of empire-building.

Another significant aspect of Sultanov's poetics is the incorporation of Babur's own poetry into the narrative. Sultanov weaves excerpts from Babur's poetry throughout *Saodat Sahil*, allowing the historical figure's verses to speak directly to his emotional and philosophical concerns. This integration of poetry elevates Babur's character, transforming him from a mere conqueror to a deeply contemplative figure.

Babur's poetry, in this context, becomes a vehicle for expressing his internal turmoil, his disillusionment with power, and his longing for peace. Sultanov uses this literary device to align the emperor's personal voice with the broader thematic concerns of the novel, especially the tension between external success and internal dissatisfaction.

Babur's sense of displacement is a recurring theme in *Saodat Sahil*, reflecting his longing for his ancestral homeland of Fergana, which he lost early in life. Sultanov captures this emotional undercurrent through poetic language, emphasizing Babur's continuous sense of exile. The theme of nostalgia for a lost homeland serves as a powerful symbol of Babur's deeper yearning for a simpler, more authentic life, one that is disconnected from the burdens of imperial conquest.

This longing for Fergana becomes a metaphor for Babur's search for personal peace and fulfillment, a peace that seems increasingly unattainable as he grows older and more entrenched in the complexities of empire-building. Sultanov's Babur is thus not only a conqueror of lands but also a ruler who is constantly seeking to conquer his own internal sense of loss.

Sultanov's approach to representing Babur in *Saodat Sahil* contributes to the broader genre of historical fiction by reimagining a well-known historical figure through a poetic, introspective lens. Unlike traditional historical narratives that focus on the achievements of a ruler, Sultanov's portrayal of Babur is a reflection on the human condition, dealing with the complexities of identity, legacy, and the search for inner peace.

Through this poetic reimagining, Sultanov offers a new perspective on historical figures, challenging readers to engage with the emotional and philosophical dimensions of their lives rather than merely their political actions. This approach is part of a broader trend in contemporary historical fiction that seeks to humanize historical figures, making them more relatable and multi-dimensional.

Conclusion

In Saodat Sahil, Khayriddin Sultanov presents a poetic and complex image of Babur, one that emphasizes the emperor's internal struggles, philosophical reflections, and longing for peace. Through the use of symbolic nature imagery, the metaphor of the "blissful shore," and the integration of Babur's own poetry, Sultanov crafts a rich, layered portrait of Babur that moves beyond the historical figure of the conqueror. Instead, Sultanov's Babur emerges as a man caught between the impermanence of power and the quest for spiritual fulfillment, offering readers a profound exploration of identity, power, and the passage of time.

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