



Historical Fact And Artistic Interpretation In The Story “Saodat Sohili”

Zilola Haydarova

Jizzakh State Pedagogical University, Uzbekistan

ABSTRACT

The article studies the unity of historical truth and art through the analysis of the images of Babur Mirzo and Hafiz Koykiy. The criteria that a work of art with a historical figure as the main character should meet are scientifically based.

KEYWORDS: Historical fact, concept, art, skill, creative personality, objectivity, problem of the era, naturalness and reality, pathos of the work.

INTRODUCTION

The tradition that “mind in creativity is powered by mind” prevails. This means that artistic creativity is created on the basis of tradition and innovation. Contemporary poets are inspired by reading the works of world artists who have lived and created from ancient times to the present. Poetic intellectual discoveries affect the heart, mind, and thinking of the reader-poet, and set the fountain of inspiration in motion,” [3;153] - says the Babur scholar Vahab Rahmon in his comments on the lyrical epic “Yuz oh, Zahiriddin Muhammad Babur”. Indeed, any work of art based on historical facts is born inspired by its predecessors. In the story “Saodat sohili”, the writer, not forgetting these criteria of historicity, depicts the figure of Babur Mirza in his own position. In the story, Babur Mirza is not reflected only as a king who spent his life in battles and battles. His true image is seen in his patronage of science and religion, in the embodiment of kindness and compassion, and in being an enlightened person. The story was published in the first issue of the magazine “Yoshlik” in 1982. After the story was published, the writer began to come to the attention of many. The issue of accepting Hayriddin Sultan as a member of the Writers' Union is raised. Unfortunately, as the writer himself noted in the story: “The worm eats the apple's core. Those regions are left to the corrupt, evil-doing, owl-like emirs... Their minds never go beyond the crown in their heads. Otherwise, would one eat the flesh of another and give his country to the enemy? [4;361] A situation like this occurs. “Why does he write about Babur and not about BAM?” “What political goal did he pursue by idealizing a bloodthirsty person?” “After all, he is not Oybek, why does he touch a historical work?” “Where is the editorial board of the magazine “Yoshlik” looking?” (Of course, even in those years, meetings of the Writers' Union of Uzbekistan, which creates literature in the Uzbek language, were held in Russian, even though there was not a single Russian in the hall.) [4;383] The “people of enlightenment,” as Khayriddin Sultan noted, whose “mind had not gone beyond the crown on their heads,” were still living with the terrible breath of the 1930s.

The author recalls the incident that prompted the writing of the story: “One day, while browsing the section with the letter “K” in the 7th volume of the Uzbek Soviet Encyclopedia, I came across an article called “Hofiz Koykiy – Koyakiy”. The article was written in a small, dry scientific language, but I was not at all excited by the joke!

After all, five centuries ago, my distant neighbor - the Parkent scholar Hafiz Koykiy - went to India to support Babur!

At that time, my brain was heated with excitement, and I tried to imagine the distance between Parkent and Agra - it simply did not fit into my imagination." [4;378-379]

The author later went on a pilgrimage to India - the land where Babur Mirza lived - as a representative of Uzbekistan, and his heart was filled with joy and gratitude. Hafiz Koykiy (Kohakiy) is mentioned in several literary sources as a scholar and an accomplished scholar of his time. Muhammad Hashim ibn Muhammad Qasim writes about Hafiz Koyki in his work "Nasamot al-quds min khadayiq al-uns": "Hafiz Koyki, who became famous under the name of Hafiz Koyki, was a student of Mawlana Allamai Tashkenti Mawlana Asomiddin and classified a number of works. [6]

The Indian historian Abdulqadir Mulukshah Badavani also notes in his work "Muntakhab at-tawarikh" that after the death of Babur Mirza, Hafiz Koyki went to India and received great gifts from Akbar for his scholarly skills and scientific potential. Akbar Shah even traveled a day's journey from Delhi to meet the scholar. [5;2-6]

The Encyclopedia of Islam published in 2003 also provides detailed information about Hafiz Koyki: "Sultan Muhammad Hafiz Koyki (Koyki) Tashkenti (1490, Tashkent region, Parkent - 1572, Tashkent) - historian, jurist, translator, geographer, ethnographer, mathematician, philosopher and educator. Grandson of Ali Kushchi, son of the Parkent intellectual Mirzo Kamoliddin. He knew Arabic and Persian languages and literature perfectly. He traveled several times to Yemen, Saudi Arabia, Afghanistan, Iran, Turkey, East Turkestan (Kashgar, Khotan, Yorkent, Turfan, Gulja). According to the scribe Chalabi (Haji Khalifa), he went to Babur as an ambassador in 1528, and in 1569, Babur's grandson Akbar received him and honored him greatly as a blessed person who had the honor of seeing his grandfather. [1;141]

It is understood that the author had several goals in creating a work of fiction about Hafiz Koykiy, who chose the court of Babur Mirza and traveled to India after enduring hardships:

1. The fact that Hafiz Koykiy and Khairuddin Sultan were brothers. The writer is very excited about this. After all, knowing that the blood of a scholar like Hafiz Koykiy flows in his veins, especially for anyone who has seen and talked to a person like Babur Mirza, arouses a sense of pride.
2. The writer confesses that the magnificent spirit of Babur Mirza has been showing the world to his eyes for a quarter of a century. Although there are examples of creativity about Mirza Babur in small genres, the magnificent works about the king and the poet always stirred the writer's heart.
3. Most of the works written about Babur Mirzo embodied his image as a king and poet. For example, Pirimqul Kadirov's novel "Starry Nights" is biographical in nature and is based on the events of "Boburnoma". In the story "Saodat sohili", the enlightened image of Babur Mirzo is revealed. The plot events in the work are focused on the depiction of the spiritual and emotional world of Babur Mirzo and Hafiz Koyki.

Writing a work of fiction on a historical topic requires some thoroughness from the creator. It is important for the author to clearly define his position. In the process of approaching the characters, the social environment, place of residence, traditions, the continuity of the era and space are reflected in the creator's concept. The style chosen by the author in imagery and

expressiveness is important in the interpretation of the historical period. If the hero of a historical work is an enlightened person, then it is necessary to pay attention to several aspects:

1. The principle of historicity, which forms the basis of the interpretation of a historical person, is also inherent in the interpretation of a creative person, in which the personality of the creator, the era and the problem of man are the central issues.

2. Although the literary-historical interpretation of a creative person is created in various genres and historical periods according to the author's goals and talents, the truth of life and objectivity are the only criteria for evaluating them.

3. Usually, creative people are characterized by multifaceted activity. They are the embodiment of a holistic, well-rounded person who can embody the qualities of a poet, scholar, and figure, and their study in all its complexity in literary interpretation gives the image naturalness and reality.

4. In literary-historical interpretation, one of the factors determining the individuality of the creator - the style is unique in each work, but in essence it serves to express the pathos of the work - the idea of glorifying humanity and goodness. [2;8]

The above requirements are described in the subject and composition of the story "Saodat sohili" as a whole, as a whole. By choosing a historical figure as an image in the work, the creator also raises the problem of the era and man. He illuminates the most painful point of Babur Mirzo - longing for the homeland in the person of Hafiz Koykiy. The images of Binokul, his father Bakhshiturk also served to glorify human qualities such as humanity, kindness, honesty, and love for father and son in the work.

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