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METHODOLOGICAL JOURNAL**<http://mentaljournal-jspu.uz/index.php/mesmj/index>**TRAGIC INTERPRETATION AND TRAGIC PERCEPTION**

(In the example of the story "Saodat sohili" by Kh. Sultan)

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**Key words:** artistic tragedy, tragic interpretation, heros tragedy, author's tragedy, era's tragedy, tragic perception, historical image.

**Abstract:** In this article, the epic image of Bobur Mirzo is studied from the point of view of tragic interpretation and tragic perception.

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Khayriddin Sultan's short story "Saodat Sohili" was first published in "Yoshlik" magazine in 1982. According to Khayriddin Sultan himself, this work was first created as a story. Then, according to the requirements of the situation, the story became a short story as a result of the availability of short story material and the rich thinking of the writer.

The author remembers the historical basis that prompted the writing of this work: "One day, while looking at the section of the letter "K" in the 6th volume of the Uzbek Soviet encyclopedia, my eyes fell on an article called "Hafiz Koykiy - Kuhakiy" . The article was written in a little dry scientific language, but it did not excite my humor!

After all, five centuries ago, my distant fellow villager, Alloma Hafiz Koyki from Park, went to India in search of Hazrat Bobur!" [Sultan X. 10: 341]

Hafiz Koykiy (1490-1584), also known as Hafiz Tashkandiy, the hero of this event, which moved Khayriddin Sultan, was a thinker known to the world of science as a historian, jurist and translator. He was born in Parkent and grew up in Tashkent. Hafiz Koykiy, who inherited talent and potential from his ancestors, was the grandson of Ulugbek's student Ali

Kushchi. During his lifetime, he was a teacher in Tashkent madrasas and organized a trip to a number of Asian countries, including a visit to India with Bobur Mirzo.

Bobur Mirzo, describing the details of the wedding in Agra in 1528 in "Boburnoma", writes: "On Saturday, the sixth of the month, there was a wedding... After a great dinner was served... Khwaja Mir Sultan and There were gifts of gold and silver to the nobles and to Hafiz Tashkandi and Mulla Farrukh, chief Khoja's servants and other ambassadors" [Bobur Z.M. 12: 161].

## **MATERIALS AND METHODS**

While reading the "Saodat sohili" based on such life facts, we observe the events, historical figures, and chronotope in the story. .

"The creator always lives in the process of observation, analysis and interpretation... When he is deeply affected by an event, person or thing, a certain creative intention is born in his heart. As a result, a certain topic arises in his mind, and on this topic he goes through a complex process of collecting material, carefully studying many life facts, and sorting them out. In all of these, he is accompanied by passions of aesthetic value, in other words, pathos, pain" [Sarimsakov B. 9: 99], - writes literary scholar Bahadir Sarimsakov.

According to the intention of the creator, tragic pathos is the leading story in the story "Saodat sohili". This is probably the result of the fact that the writer was able to develop Bobur Mirzo's broken heart by looking at his portrait hanging on the wall of the literature office from his childhood, and then, growing up, he always felt his painful, at the same time, bright gaze.

Death is one of the components of the tragic genre. In this type of works, the life of strong-willed, tenacious heroes who have the best human qualities in themselves ends tragically with death.

The skill of a talented penman is that he can recreate life as if it were alive even in this state of death, he can create an optimistic mood in the student. The author of "Saodat sohili" was able to accomplish this task.

Speaking about death, the French philosopher and writer Montaigne said, "Death must be like life." Khayriddin Sultan ingeniously uses this essence of death as an artistic tool.

Hafiz Koykiy, the hero of the story, in his history about Bobur Mirzo, remembers his special respect for Alisher Navoi's work and personality: "Life did not approve of their meeting. As long as they are alive, they strive for each other with unparalleled devotion and passion. Both of them had a lot of things hidden in their hearts that were necessary and inevitable to say to each other.

And only a cruel death, only a just death will bring them closer together - he writes.

This passage involuntarily makes the reader think. It is as if he has discovered the warmth of a cruel, just death, even if it is death:

Literary critic Suvon Meli: "Since tragedy is a complex and general problem, it is natural that when looking at a certain work from this point of view, different opinions arise in the mind. Because of this, we think that a concrete approach to the issue, that is, dividing the work into parts in terms of tragedy, and then drawing a general conclusion, will allow a deeper study of the problem. When the opinions reached in fragments are gathered into one point, the tragedy of the whole work is formed" [Meli S. 7: 53-56], he comments.

A scholar of the tragedy of the work is 1) the tragedy of the hero; 2) author's tragedy; 3) offers to study by classification into such types as the tragedy of the period. Agreeing with the opinions of our respected scientist, we should not forget the communication process of the artistic work, that is, the relationship between the addressee and the addressee. In this case, we think it would be appropriate to add a fourth tragic perception to the division presented by Suvan Meli. We will also try to explore the tragedy of the work in the short story "Saodat Sohili" in this direction.

In the short story "Saodat Sohili" the last years of Bobur Mirzos life were written, the author was not mistaken, knowing that the tragic essence is an acceptable way to ensure the artistry of the work and the authenticity of the image.

Tragic pathos is the aspect that ensures the success of Bobur Mirzo's character in the story "Saodat Sohili". In the story, there is a character of Hafiz Koyki, who is equal to the character of Bobur Mirzo according to his artistic weight. As if the moon takes light from the sun and clears it, Hafiz Koyki illuminates Mirzo Bobur's soul, human and creative genius with his thinking and intelligence.

In this place, literary critic Abdugafur Rasulov's story "Khayriddin Sultanov "Saodat sohili" sheds light on the most sensitive points of Bobur's character through the image of thinker and creator Hafiz Koykiy. In other words, the writer follows the path of character development through character. Hafiz Koykiy is a unique figure. Bobur looks at him with special affection. But Khayriddin Sultanov penetrates into the most sensitive places of Bobur's heart through the eyes and thoughts of Koyki.

The short story "Saodat sohili" was a stage for Khayriddin Sultanov to understand (understand) the essence of Bobur" [Rasulov A. 8: 308], he writes.

He did not fit in his country with his dreams and hopes in Sultanat Bay, and in the wind of fate, he came to the lands "wealthy and infidel" and became the absolute ruler of Afghanistan, India and Bengal, but for a lifetime he was the Motherland. His biggest tragedy was the fate of Bobur Mirzo, who was doomed to carry the burden of the country's grief. This

is actually the tragic essence that Khayriddin Sultan understood and tried to convey in "Saodat Sohili".

"Tragism is not crying or black depression... Bravely enduring the difficulties of life, trying to overcome them creates tragedy..." [Meli S. 7: 52]

Bobur Mirzo had such a fighting spirit, indomitable will, great courage. But as he himself wrote: "Salt oh, Zahiriddin Muhammad Bobur, Hundred sighs, Zahiriddin Muhammad Bobur"... In the work, Bobur Mirzo, who lives in the bosom of hundred sighs, is revealed through the medium of memory:

A beautiful, magical evening in Nurafshan, a paradise garden built by Bobur Mirzo in Agra. The magic of this evening reminds Bobur Mirzo again of his homeland. Involuntarily, Hafiz tells Kokiyy about the kindness of Osh. He remembers the porch cell he built in Barakkoh: "...I wish I could spend the rest of my five-day sinful life in that cell!" Bobur whispered with emotion.

Hafiz Kokiyy looked at him with surprise. Bobur would kill in a frenzy as if he had forgotten his interlocutor.

"Unfortunately, there is pain, but there is no medicine." He took a hard time. Sultanate is such a magic that, Maulana, in order to hold it, one must first get rid of self-belief.

Hafiz Kokiyy did not know what to say.

"They will raise me to the skies as the owner of the kingdom, the candle of the seven climates, the emperor of the world," said Bobur in a sad voice. - But no one knows that I am actually dependent on this wooden throne, I am a slave to this shiny crown... Well, every slave is not only a slave to Allah. [Sultan X. 11: 325]

In this image, the reader witnesses the great honesty of Bobur Mirzo's money turned into a brave confession. It is this sincerity and bravery that makes the reader share in the suffering of the hero, makes him a sympathizer, because "Tragism is to describe a tragic event, situation or situation at the climax of the situation and to transmit this feeling to the reader or viewer with the same force" [Meli S. 7 : 52].

Depicting and conveying is the task of the creator, literary scholar Bahadir Karim shows its solution with the following thoughts: "Just as each concept supports an idea, each element of language performs a certain task in the text: it creates the content, nature, spirit and tone of the text. Just as the paint used by an artist, a single line, or a note in a musician's melody serves the expression of an idea, the words and phrases used by the creator serve his purpose in the same way. From the sum of the poetic elements of that clear and appropriate color, a unique integrated text of the work emerges: its charm, soul takes place from the spiritual world of the reader" [Karim B. 5: 58 ].

## RESULTS AND DISCUSSIONS

We can observe exactly the situation mentioned by Bahadir Karim in the passage analyzed above. The writer's mastery of the language of the work can be seen in the fact that every word and phrase in the text is skillfully connected to each other. If we separate these words and phrases from the text, which are used in their place according to their authority, prestige, and rank, we can see that they serve as a key to Bobur Mirzo's priesthood and the writer's artistic intention: five days of sinful life, there is pain - there is no cure, free from faith and will, dependent on the throne, a slave to the crown, not a slave to Allah.

The landscape image, nature scene, and psychological portrait in the story also served as an expression of the hero's tragedy, a tragic image: the hero's extremely dramatic state, such as his feelings whispered, he was dying in despair, he took a heavy breath, and spoke with a sad voice, in the priesthood of Bobur Mirzo it is the expression of the conflicting pains, endless sufferings, and struggles that are going on. ... Bobur was sitting without taking his eyes off the setting sun [Sultan X. 11: 326]; The horizon buried the sun in its bosom. The chest of the clouds was filled with blood. The distant mountains cried without him [Sultan X. 11: 327]; The Besar moon rises from the blue [Sultan X. 11: 322]. This landscape taken from Bobur Mirzo's mind, on the one hand, with its polyfunctionality, shows that Khayriddin Sultan is a writer who can skillfully depict the spiritual world against the background of nature, on the other hand, the reader can appreciate the expressive power of such a magnificent image in the lap of tragedy. is glazed.

As we can see, both the tragedy depicted in the work of art and every element that serves its interpretation, the dream as an important poetic element in the poetics "Saodat Sohili" serves to reveal the tragedy of the hero more deeply.

"Our soul cleanses itself in a dream. A person who does not dream does not see real life," says the Kazakh poet Mukhtar Shokhanov, "Dreams are a conversation with the world, a conversation with the creative people..." [Aytmatov Ch., Shokhanov M. 1: 57]

Bobur Mirzo, who is sometimes drowning and sometimes floating in the vortex of suffering in his heart, tells the details of his dream to Hafiz Koikiy:

"- At night, a strange scene appeared, and what I saw at that moment was the flood stream roaring like a landless sea. The surface of the water is covered with thin ice. With a cane in my hand, I walk across the ice in a hurry. Every time I take a step, the ice crunches under my feet, every time the ice crunches, my heart flutters... There is no bottom of the sea, nor of my road, I wander in fear and sweat. In the morning, I lose consciousness, and I spend a lot of time wondering. Then I ask the astrologers for an interpretation of the archon

state, they say, "Oh my God, the shore where your blessed eyes fall, God willing, will be a Saodat Sohili"...

- The Saodat Sohili! Bobur exclaimed with a burning sigh. - Where is he? Who is lucky enough to reach it?..." [Sultan X. 11: 327]

This piece, which carries the entire burden of the artistic concept of the work, expresses Bobur Mirzo's personality, his individual image, spiritual and spiritual aspirations and needs, and his tragic fate.

In the play, Hafiz Koki Bobur Mirzo, listening to his heart:

"-Saodat sohili - In the homeland, olampanoh..." - he answers [Sultan X. 11: 327].

After Hafiz Koki's answer, Bobur Mirzo's shadow appeared in his eyes, and the impossibility of these two great beings, who were connected to each other by heart and soul in a short time: "The horizon hides the sun buried in his bosom. The chest of the clouds was filled with blood. The distant mountains cried without him" [Sultan X. 11: 327]

Khayriddin Sultan shows only two people to the cry of nature mourning this impossibility, and this sad picture is "...thousands of human actions, aspirations, emotions, intelligence, and thousands of situations characteristic of humanity in general. the work aimed at the artistic interpretation of tragic human glory" [Jorakulov U. 4: 121] once again proves the validity of the well-founded opinion that the most painful and serves for purification.

### **Tragedy of the author**

Suvon Meli suggests to be based on the discoveries of the literary critic M. Bakhtin in determining the author's tragedy. In this regard, approving Bakhtin's division of the author into two: "author-creator" and "author-human", he writes: the creation process of the work, at that moment - a person who has already left the spirit of the moment and lives in other emotions of life (this is natural, of course), it is not very correct to attribute it to the writer... The author's tragedy is the hero, especially the main depends on the tragedy of the hero" [Meli S. 7: 55].

In one of the conversations with Hafiz Koyki in Saodat Sohili, Bobur Mirzo says that he wrote Saadi's verse on a stone by the spring in the village of Obuburdan, on his way to Kabul from Movarounnahr.

The aspect that surprised the author - Khayriddin Sultan is the longevity of Haq Soz.

This verse, written by Saadi, moved to the heart of Bobur Mirzo, and inspired the great Russian poet Pushkin three centuries later, shows the infinite power of the True Word.

The fact that this word, which was created to understand the essence of human life and the philosophy of life, was able to charm the hearts and minds of three great geniuses

who lived in different centuries and were representatives of completely different languages, sects, and nationalities, makes the writer Khayriddin Sultan endlessly excited:

Today, we are sitting at the edge of this fountain full of pleasure.

All those who went before us are gone.

After that, all those who came will leave.

This is our eternal fate [Sultan X. 11: 321].

Death is the eternal fate of us - humanity in general.

The author's tragedy emerges at this time. So, how can you withstand this judgment of eternal destiny?!

The answer seems to be: With words. "Only once, if we are able to say a true word with the language of the middle heart, then this word alone will not reach the suran of times, but thirst for the truth beyond centuries, nations, languages and sects. , it is possible to reach a middle heart...

The author interjects again:

Where is that Immortal Word?"

In fact, the one who wants to be immortal can find that immortal word and live in it, just like Bobur Mirzo's "Boburnoma", after all, in the story Khayriddin Sultan Hafiz Koyki is related to the author's Andijan. although he does not teach his memories. In the eyes of Khayriddin Sultan, an immortal word is like the Motherland, a creator who can live in it forever.

### **Tragedy of the times**

"Episode is a concept that represents time, events, social, economic, political, spiritual, ideological processes. In the history of spirituality, it indicates different stages of the spiritual development of the society (for example: colonialism, muteness, independence, bigotry, etc.). On the one hand, the era means the socio-historical period related to time, and on the other hand, it represents the social process related to humanity and individual activity" [Dictionary of Spirituality Basic Concepts. 6: 131].

The story was created in the early 80s. If we pay attention, in this work there is a reaction not only to the problems of our country, but also to the global scale.

The main character, Bobur Mirzo, said: "A worm eats the peel of an apple." The country is left to the corrupt, evil-doing, owl kings, those provinces... Their minds should never go out of the crown of their heads, otherwise they would eat each other's flesh and give their country to me." [Sultan X. 11: 325], in these words of Bobur Mirzo, the social, economic and political processes that took place at the beginning of our country from the second half of the 19th century, from the dawn of the 20th century until independence comes to us. A country that is fodder for the center on every front like an apple, because of the leaders who

have never gone beyond the crown of their minds, getting the name of "bokimanda" in exchange for the "impartial" service of the cadres called from the center, muteness, dependence, even to the center for the establishment of one magazine - go In the work, Bobur Mirzo clearly predicted future disasters from the distant past and showed the roots of the tragedies of the time.

The short story contains a picture of the global tragedy of the time - the murderous essence of war.

In particular, Bobur Mirzo's memories of the battle of Chandara: "It was a cruel battle, the blood that was spilled was a river, and the corpses were flowing in that river like straw", he says that he suffered from the pain of conscience, in the war fifteen Indian soldiers who voluntarily put their heads on the swords of their comrades in order not to be captured by the enemy, the general massacre of the people who rebelled in Balodar, Bobur Mirzo's son - who went into battle carrying an Isfahani sword, etc. It is a pity that the young centurion Malik Khoja, who died at the age of 18, was the act and deed of "Hazrat Inson" who was not fed up with endless wars, who made bloodshed a way of life and a habit. explained in the story.

This global tragedy of the era that has trapped humanity is a firm accusation against those who, even today, are warming themselves by stoking the fire of war under various pretexts and profiting from it.

Bobur Mirzo's words in the story show the cause and effect of the endless war:

"You speak strangely, Amir Doldoy. Every work has its purpose in the country. If you cut off one head in this country today, two heads will rise against you tomorrow..." [Sultan X. 11: 329]

### **A tragic insight**

There is a theoretical basis for our idea of adding tragic perception to the classification of artistic tragedy proposed by literary critic Suvon Meli at the beginning of the chapter.

The "Dictionary of Literary Studies" says: "As the artistry is manifested only as a whole of subject-object-addressee, the concept of pathos can be considered only one aspect of artistry. For example, tragedy is not only an ideological-emotional attitude or emotionality of the author, but in turn, it is also a specific form of typification of the hero. At the same time, tragedy requires a catharsis characteristic of the reader's tragedy, only when a tragic catharsis occurs in the reader can it be considered that the artistry has been realized" [Kuronov D. et al. 2: 58].

Aristotle's concept of catharsis is the re-forgiveness of the hero's feelings in the heart, compassion, sympathy, and spiritual purification. This process occurs in the reader only



when he fully understands the artistic tragedy of the work. For this, the reader also needs a certain intellectual preparation, aesthetic taste, level and, of course, a heart (it's no wonder Fitrat did not add the word "heart" to the term lyric).

Let's turn to the story here:

"A good book is the nourishment of the human soul," said Hafiz Kokii...

"Not just anyone," Bobur suddenly protested.

-Of course, Olympian. But there is no doubt that the person who reads a good book will be blessed with goodness.

"It won't infect the one who studied it, mavlana!" - Bobur Mirzo's stubborn brows furrowed bravely. - It is good to hear. "True words, olampanoh" [Sultan X. 11: 315].

The essence of the work, in particular, the essence of artistic tragedy, can be read in the harmony of mind and heart. The absence of one of them in the process destroys the artistic effect.

Let us give an example from a story. In the details of Bobur Mirzo's dream, there are such places: "...The surface of the water is covered with thin ice. With a stick in my hand, I run across the ice in a hurry, carrying some sorrow. Ice crunches under my feet every time I take a step... Neither the sea has a bottom, nor my road..." [Sultan X. 11: 326].

## **CONCLUSION**

The book reader, must pay attention to the artistic detail of Bobur Mirzos walking stick on ice, on thin ice. For this, the reader should systematically remember the artistic information he received while reading the previous pages of the work, and when the time comes, he should use his mind.

After Hafiz Koiki's answer: "-Saodat sohili - Homeland, olampanoh..." - so that Bobur Mirzo could feel the sorrow of the shadow of the shadow in his sad eyes, or this great sorrow, this incurable pain, Khayriddin To reach the essence of the tragic interpretation poured out by the skillful pen of the Sultan, it takes a gentle soul to pass it by itself: "The horizon buried the sun in its bosom. The chest of the clouds was filled with blood. The distant mountains cried out..." [Sultan X. 11: 327]

The German writer Herman Hesse: "...the core of the work of a thinker or a writer is the manifestation of one's identity, born not of attachment to dead information, but of being in tune with a living mind and spirit. is a feeling of pride" [Hesse H. 3: 219], he says.

So, in the place where the living mind and soul are united, one can perceive the artistic tragedy in the story "The Saodat Sohili".

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