

Depiction of The Reality of The Period and The Psychological State

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Abstract: This article examines the issue of the depiction of the psychological state in the lyric works of Zahiriddin Muhammad Babur. The psychological state between the creator's condition and his творчество is analyzed. On the example of Babur's works, the issue of depicting the psyche in lyric works is analyzed and interpreted.

Keywords: Babur, poetry, psyche, period, reality, analysis, depiction, literature, psychologism, poetics.

Introduction: Fiction is regarded as a form of art that came into the world together with His Majesty Man, the crown of nature's flowers. Since man was created, he has wished to become acquainted with the mysteries and wonders of the existence in which he lives, to derive lofty delight and enthusiasm from them, and to express his inner experiences and psychological states in the supreme blessing bestowed only upon him — the word — in an artistic and vivid manner. Psychology is a set of psychological experiences, a psychological state. In a general sense, it denotes such concepts as a person's inner world, feelings, behavior, and psychological state. Relations between people do not arise without feelings and psychological changes. In any literary work, human life, way of life, and psychological state are reflected. The main factor characteristic of poetry is the inner world of the lyrical "I." Without inner being, any content is lifeless. Without the complex, contradictory, and diverse agitations of the lyrical hero, without a heart rich in feelings and passions, it is difficult for poetry to become a true example of artistry. Classical literary works are no exception. In almost every period of Uzbek poetry, talented poets have succeeded in depicting the truths of the human heart and inner world in all their breadth, complexity, and contradictions. [2,7]

LITERATURE REVIEW AND METHODS

The depiction of the psyche also appears in a distinctive way in the works of Zahiriddin Muhammad Babur, the representative of Uzbek classical literature after Navoi.

Babur was, first of all, a king, the founder of the Baburid dynasty. As a ruler, he repeatedly experienced for himself both the bitter pains of defeat proper to kings and their majestic triumphal songs. Since he was, like his father, a person of great aspiration and lofty purpose, he regarded the Fergana region as a small place and strove for Samarkand. There he was defeated by Shaybani Khan, came to Kabul, and became the ruler of such a vast country as India. [3,149]

Throughout his life, having overcome difficulties with fortitude and lived by enduring hardships, Babur reflected his inner feelings and spiritual sufferings in vivid colors on the basis of unique similes in his lyric works. The last years of Zahiriddin Muhammad Babur's life passed amid deep sufferings, psychological tensions, and contradictions. Although his aim of defeating such an enemy as Ibrahim Lodi in India and establishing the state he desired had been realized, the greed for wealth in the actions of his sons Humayun, Kamran, and Hindal, the emergence of a mood of mutual hostility over the question of succession to the throne, and, moreover, the betrayals committed in return for the good done to the people of India could not but affect the psychological state of Babur the creator.

Do not ask of my condition, for I have become more wretched than before,

My body is more distressed than my soul, and my soul more wounded than my body.

I cannot fully describe the pain in every limb of my bound body,

Even if there were a hundred iron fetters, this would be more difficult than that...

It seems, Babur, your wound will not be healed, unless
With every remedy they gave, you became even more ill.

In his study entitled *Babur armoni*, Hasan Qudratullayev notes that Babur probably wrote the ghazal above when the caravan of his life was approaching its end. [7, 187] These lines emerged as an expression of the storms that had passed through the heart of the great creator throughout his life, the reckoning of the deeds he had accomplished, and the feelings of dissatisfaction remaining in his heart full of regret.

Who has seen, O heart, goodness from the people of the world?

If there is no one better than that one, then expect no goodness from him!

If I deny the age, do not blame me, O friend,

I have never seen — what can I say? — any goodness from this age! [5,32]

RESULTS AND DISCUSSION

In the couplet, the poet addresses his own heart. This is self-questioning, an inner dialogue, that is, an expression of inner experience and psychological state. The heart is the most delicate and sensitive part of a person, and at the same time the part full of dreams and hopes. Addressing it, the poet asks: "O heart, have you seen goodness from the people of the world?" Through this address, the poet conveys that true goodness in the world is a rare or vanishing phenomenon. In the second line: if you have seen goodness from someone and consider that there is no one better than him, then do not expect such goodness from other people anymore. Here the instructive, wise meaning of the couplet becomes apparent — a person should not expect too much from the world and from others, but should find spiritual support within himself. A deep psychological state is reflected in this couplet. The poet addresses the heart — this is a symbolic expression of inner experience. The human heart always aspires to goodness and longs for kindness and love. But the truths of the world do not always justify this hope. Here the poet does not promote hopelessness; on the contrary, there is a call for spiritual strength. This is consonant with the concept of emotional independence in modern psychology. When a person expects goodness from others and that expectation is not justified, an inner conflict (cognitive dissonance) arises. In it:

- the subtle line between hope and disappointment in a person is depicted;
- the rarity of true goodness is emphasized;
- it is conveyed that a person should keep himself spiritually prepared in any situation and should not expect perfection from others.

A person who has read the *Baburnama* becomes convinced that the ghazals of Zahiriddin Muhammad Babur are connected with his life adventures. [3,215] The first couplet of the ghazal "Yaxshilig'..." is cited in the *Baburnama*. In the account of the events of 1500–1501, after Shaybani Khan took Samarkand, Babur, living for some time in wandering and homelessness, deprived of city and province, with no known destination, was forced to pass through the province of Khusrawshah, who had repeatedly shown disrespect to Babur and his family. He records this situation in *Vaqoye* as follows: "Fon malik was famous and well known for generosity, liberality, service, and humanity; when Sultan Mas'ud Mirza and Sultan Husayn Mirza came upon Hisar, his younger brother Boysung'ur Mirza had gone to Samarkand by this route. Fon malik presented seventy or eighty horses. He rendered other services in this manner. To me he sent a somewhat inferior horse and did not come himself. When it comes to us, the man famous for generosity becomes miserly, and the one known for magnanimity forgets his magnanimity. Khusrawshah, who was famous for generosity and liberality — it had been mentioned what kind of services he had rendered to Badiuzzamon Mirza. Again he showed very much humanity and gifts to Boqi Tarkhan and other begs. Twice our passage took place through his province. Not to say to us, who were of his own kind, he did not show to us the humanity he showed even to our humblest servant; rather, he did not regard us even as he would a servant" [4,74]. The conclusions that one should not grieve for not having seen goodness from the people of the world, and that one should not expect goodness from a person who is not good himself, were written on the basis of real events and reflected the psychological state of Babur the creator. In every creator, his personality and unique world are manifested in his attitude toward life, his approach to reality, and his reflection on the problems of the age and time. Babur approaches reality realistically. He directs the power of imagination toward revealing the mysteries of life. Therefore, his poems do not encourage a person to detach from or move away from life, but rather to be sincerely connected with it, to courageously overcome the blows of life, and in any situation not to yield to spiritual weakness. [1,22]

In Babur's ghazal beginning with the line "Xazon

yaprog'i yanglig' gul yuzung hajrida sarg'ardim", the poet uses the depiction of nature as a background for revealing the psychological state and experiences of the lyrical hero. Each detail in the description of nature serves to illuminate a certain aspect of the lyrical hero's condition, his sorrowful state:

Like an autumn leaf, I turned yellow in separation from your flower-like face,

Seeing this yellow face of mine, have mercy, O tulip-faced one. [1, 28]

From the Baburnama: "It was one of the finest times in Bagh-i Wafa; the मैदान was entirely covered with clover, and the pomegranate trees had become completely yellow — beautifully autumnal... On Monday, we went to Istalif for an autumn excursion... Near the afternoon prayer we arrived at Behzodiy. A great deal of autumn foliage had fallen... The fallen autumn leaves were so beautiful that we sat beneath the yellowing trees and drank wine... Even if painters tried as much as they could, they would not be able to paint it in such a way." [3,207]

Ibrohim Haqqul wrote that Babur's true interpreter of the heart, his spiritual mirror, is his rubaiyat. Indeed, for Babur writing rubai was very convenient, and examples of this genre were written extemporaneously along the way. The information in the Baburnama serves as evidence that many of the poems Babur wrote at the end of his life were composed in this genre. In the Baburnama, while commenting on the events of 1527, he cites the following incident: "On Sunday, on the sixteenth of the month of Muharram, I became feverish, I trembled, it came on alternately. It lasted twenty-five to twenty-six days. I drank medicine. In the end it somewhat helped, but from sleeplessness and thirst I suffered much anxiety." [4, 304]

In my body the fever grows stronger day by day,

Sleep flies from my eyes when evening comes.

Both of them, like my grief and my patience,

As one increases, the other decreases. [5,72]

My suffering and weakness set my heart on fire,

My helplessness turned this sick soul to water.

Though both of these are deadly and hard,

It is my sleeplessness till dawn that kills me. [5,84]

Both of these rubai are poetic expressions of Babur's real physical and psychological condition during this period. As a result of a prolonged illness in Babur's body: fever – sleeplessness – thirst and anxiety – the erosion of patience. The poet expresses his physical pain not only as an illness, but as a psychological and philosophical phenomenon. Fever signifies inner flame,

sleeplessness signifies restlessness, and the house of patience signifies spiritual support. In the second rubai: fire – water – endurance until dawn. It is the artistic expression of Babur's life-weariness, physical weakening, and psychological state in his final years. The prose in the Baburnama reflects historical testimony, while the rubai reflects psychological-philosophical contemplation.

CONCLUSION

In conclusion, it can be said that although the issue of the depiction of the psyche in literary studies began to come to the fore from the twentieth century, its historical roots go back to Uzbek classical literature. In particular, the expression of the depiction of the psyche appears in a distinctive way in the lyrics of Zahiriddin Muhammad Babur. A person who takes delight in Babur's poetry reflects on the logic and philosophy of life, fate, and destiny.

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