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**BOBUR AND
«BOBURNOMA»**

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Otajonov Nematilla

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"BOBURNOMA"**

Monography

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This monograph provides important information about the life and work of Zahiriddin Muhammad Babur, his role in the development of world literature, culture and art, and the fact that "Boburnoma" is an important source reflecting the history of Central Asia, Afghanistan and India in the late 15th and early 16th centuries. The monograph is intended for philology students of higher educational institutions, science teachers, and can also be used by teachers of secondary schools, trainees of the training system.

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INTRODUCTION

The Uzbek people, who have a rich history like all the nations of the world, have their place and a huge share in creating and enriching the treasure of world literature, culture and art. During the long historical process, the Uzbek people have produced among themselves wonderful representatives of science, art and literature. The scientific, artistic, and encyclopedic works created by them in various fields of science have been loved, honored, read by the people for centuries, they have been preserved and cherished, and they have been handed down from century to century, they have been translated into the languages of many nations, copied by talented scribes and skilled artists, has been embellished with painters' brushes, enriching people's thinking and giving them aesthetic pleasure. One of the great figures who played a significant role in many spheres of socio-political, literary and cultural life in the distant past is Zahiriddin Muhammad Babur. He was a talented poet, writer, encyclopedist who lived in the end of the 15th century and the beginning of the 16th century. Although his treatises on music and military work have not reached us or have not been found yet, his poetic works - "Boburnoma", "Aruz Risola", "Hatti Baburiy", "Mubayyin" - which have great scientific and artistic maturity, have reached us. Came in addition to being an important stage in the development of Uzbek poetry and prose, these works are an important contribution to the development of literary and artistic thought; An important source reflecting the history of Central Asia, Afghanistan and India from the end of the 15th century to the beginning of the 16th century. It is an important source that contains important information about the geography, ethnography, flora and fauna, people, their profession, language, lifestyle and other characteristics of these places. For this reason, these works, in particular, "Boburnoma" have been attracting the attention of Eastern and Western historians and other scientists for many centuries, serving as an important reference source in their studies of the history of Central Asia, Afghanistan and Iran.

Zahiriddin Muhammad Babur was born on February 14, 1483 (Friday, the sixth of Muharram, 888 Hijri) in Ahsikent, which was the capital of Fergana province at that time. His father was the grandson of Umarshaikh Mirza Temur. (Umarshaikh Mirza bini Mironshah Mirza bini Amir Temur, bini Abu Sayid Mirza, bini Sultan Muhammad Mirza). When he became the governor of Fergana region, he moved the capital from Andijan to Ahsikent. Aksikent was one of the ancient cities of the Ferghana Valley. The following information is given about this city in "Boburnoma": "Akhsidur is one of the villages on the northern side of Sayhun river. Details in books. Nechukkim, Asiruddin the poet is called Asiruddin Ahsikati. After Andijondin, there is no bigger village in Ferghana. Andijondin is nine wooden roads to the west.

Umarshaikh Mirza made Muni the capital. Sayhun river flows under the fortress. The fortress is located on a high hill. Instead of a ditch, there are ravines. Umarshaikh Mirzokim made Muni the capital. A couple of careers later, the religion made another cliff. There are no fortified fortresses in Ferghana. Let the neighborhood fall one shari'i away from the fortress. They will tell the story of "Deh kojovu darjeon kujo" for the winner Akhsi. Cantaloupe is good. I am a kind of melon, they say "Mir Temuri". I don't know that melon, but it's in the world. Bukhara melon is famous. I brought Akhsidin and Bukharodin melons to Samarkand in one meeting, and there was no proportion of Akhsi melons. A bird of prey will be fine. The Akhsi side of the Sayhun river is a battleground. A lot of deer, pheasants, and sables are found, and asru is fat." {1}

Umarshaikh Mirza was a person who received good knowledge and information according to his time. According to the information given in "Boburnoma", he "was fluent in literature, he read "Khamsatayin" and Masnavi books and histories. Most of them read Shahnama. It had a taste. Vale did not care about poetry." {2} Babur's mother was Qutlugh Nigorkhanim, the second daughter of Tashkent governor Yunus Khan. This woman was also one of the intelligent, resourceful women who received good upbringing and education according to her time.

The positive influence of his father, mother and, in particular, his grandmother Esan Davlatbegim was great in the education of young Zahiriddin Muhammad Babur. In Babur's early upbringing, Sheikh Mazidbek and Boboqulibek, who were appointed as his guardians, also had certain services. Young Babur was brought up by such high-level tutors and leading teachers of his time. He soon learns his letters and begins to study science, literature and history. At the same time, he is engaged in military exercises and hunting.

Soon, he will amaze adults with his abilities and talents in these areas. Umarshaikh Mirza was governor during the tense period of the crown-throne wars between Timurid princes and took an active part in these struggles. In 1494, Samarkand governor Sultan Ahmad Mirza and Tashkent governor Sultan Mahmud Khan marched to Ferghana against Umarshaikh Mirza. Umarshaikh Mirza sent his begs and servants against the enemy and stayed in the fortress of Akhsi. He accidentally fell into a ravine with a dovecote on Monday, the fourth of Ramadan, 899 A.H. (June 9, 1494 AD). This message will reach Andijan the next day. "When this incident happened to Umarshaikh Mirzoga, says Babur. - I was in a spring in Andijan. On Tuesday, at the beginning of Ramadan, this news came to Andijong." {3}

Umarshaikh Mirza has three sons and five daughters. The eldest of his sons was Zahiruddin Muhammad Babur. Jahangir Mirza was 2 years younger than him and Nasir Mirza was 4 years younger than him. Khwaja

Mavlanoi Qazi and the begs consulted and put Babur, the eldest son, on the throne as the king of Fergana region on Tuesday (June 10, 1494 AD) on the fifth day of the Hijri year, the month of Ramadan.

Seeing the unanimity of Andijan's begs and servants, the horses were forced to return to Samarkand, where the pestilence spread among them, and Sultan Ahmad Mirza, who lost many people in the Kuvasoï swamps, and Sultan Mahmud Khan, who could not take Akhsi by battle, returned to Tashkent. This was the first victory of the young ruler Babur over his rivals. Babur, after consolidating his power in the Fergana region, tried to expand the scope of his rule - to create a large state in Movarunnahr. Samarkand, the capital of his great-grandfather Amir Temur, attracts his attention first of all. Babur, after consolidating his power in the Fergana region, tried to expand the scope of his rule - to create a large state in Movarunnahr. Samarkand, the capital of his great-grandfather Amir Temur, attracts his attention first of all. At this time, differences between the sons of Sultan Mahmud - Boysungur Mirza and Sultan Ali Mirza and the begs of Samarkand and Bukhara were growing. This situation created favorable conditions for Babur's occupation of Samarkand, and Babur captured Samarkand at the end of the Rabial month of 903 AH (November 1497 AD). However, the city was impoverished as a result of continuous feudal and throne wars and excessive taxes and looting. "When Samarkand was captured, Samarkand was just as ruined, I needed help and eggs and piety. No matter where you are, you can get what you want. In these respects, rotten people suffered a lot. We couldn't do anything else." {4} On top of that, Babur's beggars who remained in Fergana province gathered around Jahangir Mirza and entered the path of betrayal. Andijan will be in danger. That is why Babur left Samarkand after ruling for one hundred days in order not to lose Andijan. When Babur reached Khojand, he heard the news that Andijan had been taken over by Jahangir Mirza. In the meantime, Sultan Ali Mirza takes over Samarkand.

After that, Babur fought against his opponents for two years between Khojand, Oratepa, and Margilan and managed to capture Andijan in June 1499 (904 Hijri, Zulqada month). After establishing relative peace in Fergana region, he again turns his attention to Samarkand. He raises an army with the intention of taking Samarkand. At this time, Shaibani Khan was approaching Samarkand. Therefore, Babur went to Kesh (Shahrisabz) with his army. Unable to take Samarkand by force, Shaibani Khan goes to the trick. He sends love letters to Sultan Ali Mirza's mother, Zuhrabegim, using her kindness. Believing these letters, Zuhrabegim persuaded his son Sultan Ali Mirza to hand over the city. Thus, in 1500, the ancient capital of Timur, Samarkand, passed into the hands of Shaibani Khan. But Shaibani Khan could not manage to strengthen his power in Samarkand. He appointed one of his emirs to be the governor of the city, left 500-600 servants as a garrison in the city, and

left the city. A number of officials and influential priests in the city were dissatisfied with the transfer of Samarkand to Shaibani Khan. They organized a conspiracy against Shaibani Khan's men, Babur marched to Samarkand at night and captured it easily. At this time, Shaibani Khan was in a place called Konigil near Samarkand. He did not dare to march on Samarkand with the people at his disposal, but left for Turkestan with the intention of strengthening his forces.

In April 1501, a fierce battle took place between Babur's troops and Shaibani Khan's troops near the village of Saripul on the banks of the Zarafshan River. Babur did not wait for the arrival of reinforcements, but trusted in astrological lots and started the battle early. He was severely injured and retreated to Samarkand with his remaining soldiers. Shaibani Khan besieges the fortress of Samarkand. The siege lasts four months. Hunger and famine are on the rise in the city. "The period of negotiations has ended. There was a huge shortage. Seven of them, the poor and the needy, went to eat dog meat and donkey meat. There were less than nine horses. They used to shoot the leaves of the trees. In my experience, among all the leaves, the mulberry leaf and the black oak leaf are more friendly to the horse. They used to cut some dry logs into ropes, dip their shavings in water and give them to horses. {5}. The situation in Kurgan is getting worse, people are dying of hunger. Some people start running away from the fortress. Discipline is lax among the workers. Help and support does not come from anywhere. In this situation, it was impossible to hold Samarkand for a long time. In the meantime, Shaibani Khan offers a word of peace. Desperate, Babur left the city under the pretext of peace and set off towards Andijan. On the way out of Samarkand, Babur's sister (elder sister) Khanzoda Beg fell into the hands of Shaibani Khan. Babur cannot go to Andijan. He wandered for a long time, sometimes on horseback, sometimes on foot, even barefoot in Khojand, Oratepa, Dehkat, Jizzakh, Piskent, Ohangaron, Mascho and other places, and finally he went to Tashkent - to his uncle Mahmud Khan, one of the Mongol khans. He does not see favors from his uncle in Tashkent. Babur, who lost his province and his servants, suffered a lot in Tashkent. Babur wants to capture Andijan with the help of his uncle Mahmud Khan. But these plans will not come true. Although Mahmud Khan won Andijan, he did not want to give it to Babur. In the valley, mutual wars and robberies are at their peak. There is news that Shaibani Khan is preparing to march to the Ferghana Valley. This sends Mahmud Khan into a trance. At that time, "everywhere they gathered the servants they had seen. There were more than three hundred people. I remembered that it is necessary to wander around this Ferghana region, to demand a side." {6}

In June 1503 (909 Hijri, Muharram), Babur left Ferghana province for Hisar through Ilaq pasture.

On the way to Qabadian, he was joined by Baqi Chaganiyo and his followers. Babur crosses the Amudarya and marches to capture Kabul, a major city in Afghanistan. At this time, Muqim, the son of Zunnun Arghun, was the governor in Kabul. But he could not withstand the attack of Babur's soldiers and Babur captured Kabul in August 1504 (910 AH). At the same time, he also captures the province of Ghazna without a fight. At this time, Shaibani Khan was preparing to conquer Khurasan. Of course, this situation also worries Sultan Husayn Boykara. He sent letters to his son Badiuzzamon, Khisravshah and ordered him to strengthen the fortresses of Murga Balkh, Shaburgan, Andhud, Hisar, Kunduz, Badakhshan and Khattilon. Babur ordered to secure the fortresses of Kohmard and Ajar. Of course, this behavior of a king like Sultan Husayn Mirzad created a mood of despair among the Timurids. However, by 1505-1506, the situation becomes tense. As Shaybani Khan is approaching the borders of Khurasan, Husayn Boygaro prepares to strike harder against Shaybani Khan. For this purpose, he calls all his sons and Timurid princes to the council. Babur had been waiting for this initiative from Sultan Husayn Boykara for a long time and was looking forward to it. "In this matter," writes Babur, "Sultan Husain Mirza Muhammad Shaibani Khan made a vow and wished all his sons." Syed Sultan Ali Habbi's son Syed Afzal was sent to me. It was necessary for us to pay tribute to the side of Khorasan in many ways. When a great king like Sultan Husayn Mirza, who succeeded Temurbek, gathered his sons and beggars around him and wished them well, and when he was weak on the throne like Shaibani Khan, when he went with his hands and feet, we went with the head, and when he went with the staff, we went with stones". {7} In January 1505, Badiuzzamon Mirzo went towards Murgab. The old and sick Husayn Boykara will also go. But the forces could not unite.

On May 5, 1506, when he reached the place called Baba Ilahi, Husayn Boykara died. His two sons - Badiuzzamon Mirza and Muzaffar Mirza - ascended to the throne of Khurasan at once. Shaibani Khan offers them to surrender. But Badiuzzaman and Muzaffar Mirzos rejected this offer and prepared for war. Shaibani Khan marches on Balkh. Hearing this news, the Mirzas went to Balkh with a large army. Babur also reached them with his servants. But Shaibani Khan was afraid of expanding the scope of the war and returned to Movarounnahr. But the sons of Husayn Boygaro did not take advantage of this favorable opportunity and decided to spend the winter in Herat and start a campaign against Shaibani Khan in the spring. Babur is also invited to Herat. Babur will be in Herat for some time. And the princes, instead of preparing to fight against the enemy, indulge themselves in pleasures. They do not even create suitable conditions for Babur and his servants to spend the winter. Distraught by this situation, Babur returned to Kabul through the mountain roads of Kandahar, despite the fact that it was

winter. In May 1507, Shaibani Khan invaded Khurasan with a large force. In the battle on the outskirts of Herat, the Timurids were defeated, and Shaibani Khan took the throne of Herat and put an end to the power of the Timurids in Khurasan. Badiuzzaman Mirza fled to Kandahar, Muzaffar Mirza fled to Astrobad. Shaybani's troops plundered the people of Herat for two days. The provinces of Khurasan are conquered one after another by Shaibani Khan. After conquering Khurasan, Shaibani Khan tried to conquer Iran as well. However, Shah Ismail, the king of Iran, dealt one blow after another to Shaibani Khan, and in 1510 he besieged him in Marv, crushed him, and killed Shaibani Khan. Babur crossed the Amudarya in 1511 and captured Hissar, Kolab, Badakhshan and Kundus. Babur agreed to become a vassal to recapture Movarounnahr, and with the help of Shah Ismail, he captured Samarkand. He gives large gifts to the Iranian troops and allows them to return to their country. Using this opportunity, Shaibani Khan's nephew Ubaydullah Khan Shaibani Khan united his forces under his command and went to fight against Babur, and in 1512 he defeated Babur's fifty thousand army in a place called Koli Malik. Babur immediately took his children from Samarkand and fled to Hisar. Samarkand will be occupied again by the Shaibanis. The Shah of Iran sends troops under the command of Najm Saqi to help Ismail Babur. Babur and Najm Saqi will meet around Termiz. Najm Saqi marches against Karshi with his troops. He besieged the city for three days. But despite the protest of some army commanders, he orders the extermination of the entire city population. Military conflicts are mixed with sectarian conflicts. People's hatred against Najm Soni is burning. Babur is also angry with his policy of extermination, refuses his support. When Najm Soni besieged Gijduvan, the Shaybani suddenly attacked and crushed the Iranian army. Najm Soni was killed in this battle. His remaining servants are in disarray and flee to Iran. With this, the alliance between Babur and Shah Ismail is broken. Although Babur continued to fight against the Shaybanites, he did not see victory and returned to Kabul. Thus, his dreams of restoring Timurid rule in Movarounnahr and establishing a large and strong state will not come true, and his further attempts in this regard will also fail. Babur focuses on strengthening his power in Afghanistan. He attached importance to the development of Afghanistan's economy and culture, while taking the provinces and cities around Kabul under his control one after another. He opens ditches and canals, builds dams, roads and bridges, schools and madrasahs. Grows seedlings of Bukhara plum, sugarcane and other fruit trees. Babur gives freedom to the religious beliefs and customs of the local people, respects local officials and influential priests. All these increase Babur's fame. Babur himself fell in love with Afghanistan, especially Kabul, as his native land, his native city. Having strengthened his power in Afghanistan, Babur aimed to expand his state to the south and conquer India.

He made several military campaigns to India from 1519 to 1525. At this time, the domestic political situation in India was unstable. The country was divided into provinces, where the Roys and Rajas ruled, and there were constant wars between them. This was one of the factors that ensured Babur's victory in India. In 1525, Babur conquered the Punjab region in North India and began marching on the Delhi Sultanate. The Delhi Sultanate was a large and powerful state in India. At the head of this state was Lodi, a member of the Afghan dynasty. Ibrahim Lodi's army was several times larger than Babur's. But Ibrahim Lodi, with his tyranny and ignorance, displeased not only the rulers of some regions, but also the army. In this battle, Babur used the "Tolgama" style of battle, which was unknown to the Indians, and used grass weapons and cannons. As a result, on April 21, 1526, in a battle near the city of Panipat, Babur crushed the army of Ibrahim Lodi and captured the cities of Delhi and Agra, and on April 27, a sermon was read in Delhi in the name of Babur. After this victory of Babur, some Indian and Afghan feudal lords formed an alliance and rebelled against Babur under the leadership of Rano Sango, governor of Chitora. Rano Sango was a brave warrior, trained in many battles. That is why Babur prepares hard for this battle. As far as possible, he collects troops from his dependent provinces. Muhammad Sharif, in spite of the astrologer's breath, gives a battle speech to the army to instill confidence in the victory in the hearts of soldiers and soldiers: "Whoever enters the meeting of life, the end is the drink of the covenant of death, and everyone who comes to the destination of life, the end of the world is the evening of the care of the world. It is better to live with a bad horse than to die with a good horse.

Benomu nelu gar bimiram ravost,

It's true that I have to admit it.

May God grant us this kind of happiness and make this world old for us. The dead martyr, the goose he killed. I have to swear by the word of all Gods that no one should dream of burning his face from this book, until his body and soul die, he should not leave this battle and struggle." As a result, all beks, sardars, navkars take an oath unanimously. On March 16, 1527, a fierce battle took place near the city of Sikri, in which Babur was victorious. Karl Marx in his "Chronological Correspondence on the History of India" calls the battle near Sikri a great victory of Babur. After this victory of Babur, his power in India was gradually strengthened. After that no power in India could rise against Babur. Thus, Babur created a large empire that included a large territory stretching from the Amudarya to Bengal. The Europeans began to call this empire the "Great Mongol Empire", because they considered the Timurids to be descendants of Genghis Khan. In fact, it would be fair to call this empire the "Great Baburi Empire". Babur ruled India for five years. During this period, he unites the provinces of India one after the other by war

and diplomatic means, and starts improvement works in the country. In Delhi, Agra, on the banks of the Jamna river, construction works are going on. However, many years of heavy and terrible battles, being away from the country where he was born and brought up, and the departure of his close friends to Afghanistan, without a doubt, crushed Babur deeply. He misses his homeland, misses his friends. One day, when they brought him a melon from Ferghana, he cried bitterly while cutting it.

My heart is filled with sadness every time there is a melon and a grape,

In contrast to running water, running water is always in front of my eyes.

On top of that, his health deteriorates, he often gets sick and goes to bed.

My body has a fever every day,
Sleep will fade from your eyes, it will be like night,
Both are sad and patient
The water of Borgon is average, it will be less.
The bird of life rests in the Hijran cage,
Homelessness shortens this dear life.
Some kind of foreign comment,
Whose tears wet the face of the stranger.

As a result, at the end of Babur's life, pessimistic moods appeared, he became disillusioned with the kingship, and began to show tendencies to retreat to glory. Babur died on December 26, 1530 in Agra. He was first buried in the Zarafshan garden, which he developed in this city. Later, according to his will, he was brought to Kabul, buried in the garden called Bogi Wafa, and a mausoleum was built over his grave. This mausoleum is still revered by the people of Kabul and is kept as a place of pilgrimage. When Babur died, he left behind four sons - Humayun, Komron, Hindol and Askari and three daughters - Gulbadan Begim, Gulchehrabegim and Gulrangbegim. It should also be said that Babur is a child of the complex and conflicting era of his time. When Babur, who belonged to the Timurid family, came to the scene of history, the once powerful empire was beginning to decline due to socio-economic and political reasons and was dying. Internecine wars broke out in Movarunnahr and Khurasan, feudal and religious reactions were overpowered, the country's wealth and people's property were looted, and a large part of the people perished due to internecine and internecine wars. As a result of the strengthening of the forms of ownership of land, water, handicrafts and trade enterprises, such as tarkhanism, suyurgul, ushriy, waqf, a large part of the land properties is the reason for the rise of arbitrariness of reactionary groups, priests and tarkhans. This situation put the country's productive forces and production relations in a difficult situation, exhausted

the producers of material wealth, and severely affected the economic base, economic and cultural life of the weak, small feudal states in Movarounnahr. The state of Khurasan, which was somewhat powerful in the 70s and 80s of the 15th century, was weakened by the end of the century due to internal conflicts and wars between Hossein Boykara and his sons. Moreover, the luxury, life, pleasures, and debaucheries that flourished in the court of Husayn Boygaro and his sons seriously damaged the country's treasury and weakened its ability to repel external attacks. "Babur's tragedy is that he appeared on the field of history as the governor of Ferghana as a 12-year-old boy in the same disastrous, difficult and destructive, difficult and complex historical conditions. Naturally, no matter how capable, intelligent and resourceful he was, no matter how much he suffered, he could not change the situation and save the Timurid dynasty from inevitable destruction." {8} That is why Babur's long-term wars to save the Timurid dynasty, to break the resistance of petty quarrelsome feudal lords sometimes by negotiation and sometimes by force of arms, to unite them, to build a politically and economically strong state and to restore the glory of Timurids at the same time, will have a positive result. He could not find a way to repel the invasion of Shaibani Khan's large army of nomads. Although Babur moved his military campaigns to the territory of Afghanistan and India, he did not give up returning to Central Asia. After Shaibani Khan was killed in Marv in 1510, he marched to Samarkand and later gave instructions to his sons (he had sons named Humayun, Komron, Hindol and Askari) from India. For example, in one of his letters to Humayun, he says: "Once again, I ordered Komron and the begs of Kabul to go and join you, and if Hisar or Samarkand or any other country becomes a good state, you will conquer the provinces with the grace of God, and make your friends happy and your enemies sad.", inshallahu ta'ala...

If by God's grace, Balkh and Hisar region will be prosperous and prosperous. If by the grace of God, Samarkand will be destroyed, you will be killed in Samarkand. Hisar region is inshooloh, holisa kilgum. {9}. But Babur's hopes did not come true.

INDIA - IN THE VIEW OF BABUR

Babur captured Kabul in 1504, at the age of 21, and settled there. He is engaged in the strengthening of his government in Afghanistan and creative work. Babur marched to India 5 times from 1519 to 1525 and in April 1526 defeated Ibrahim Lodi in a battle near the city of Panipat, captured the cities of Delhi and Agra, and established his rule in northern India. The main and main reason for the defeat of Ibrahim Lodi's army, which was several times superior to Babur's army in terms of numbers, was the political instability, feudal disunity and economic depression in northern India during this period. Nehru said, "The situation was further worsened by the fact that the abandoned religious belief and social order formed the basis of social life and stopped progress." {10} Of course, Babur's victory was played by his many years of military experience, intelligence, new tactical methods (for example, the charging method), and the use of firearms. Thus, in 1525, Babur created a huge empire that united the territory from the Ganges to the Amudarya. This empire was further expanded during the reign of his successors Humayun, Akbar, Jahangir, Shahja Khan and Aurangzeb, and became famous in the west under the name "Great Mongol Empire". Babur himself lived on top of this state for only 5 years and died on December 26, 1530. In this short period of time, Babur managed to do many positive things despite his deteriorating health. He began to beautify the surroundings of Agra and Delhi, build palaces, palaces, baths, gardens on the banks of the Jamna river, cancel the stamp tax on markets and guzars. Provides funds for the restoration of previously demolished water structures that supply water to the cities of Kabul and Ghazna. In order to ensure the safety of the trade caravan route from Agra to Kabul, he instructs the construction of caravanserais and rabots. He gathers scientists and poets around him and patronizes their creative work. Khondamir, a famous historian of Central Asia and Khorasan, philosophers Abulbaqo, poets with the nickname Fakir, Maulana Shihab Motamani, Mulla Bahai, Vidoi, Abdulvahid Fazilgii, Sheikh Zain and others came to his palace and wrote in Uzbek and Persian-Tajik languages. He appointed one of the Indian scholars Shaikhora as his minister. About Babur's activities in India and the role of the empire he created in the development of India, academician Vahid Zahidov says: "Babur's main service as a state and political figure in India is that he made some positive changes possible, and in many cases created the political unity necessary for the development of India." implemented, developed trade... It opened up an opportunity to a certain extent to develop the economy, trade, culture in the country, to expand and strengthen the intellectual circle of people, including the economic, political and cultural relations between Russia and Central Asia and India,

which brought a lot of benefits to India. The empire he built became one of the means connecting India with Central Asia and Russia." {11} But as in Babur's activities in other lands, in his activities in India, the character and characteristics of the representative of the ruling class are also shown. As the famous Russian critic, revolutionary democrat N. G. Chernyshevsky said: "In addition to the importance of a certain person in our eyes as a separate person, he is a representative of the class to which he belongs politically and socially." {12} Being a representative of the feudal class, Babur did not and could not change the existing social order in India. In addition, Babur's begs and officials conducted their military campaigns under the banner of Islam, under the slogan of Islamizing the peoples of other religions, and massacred those who did not convert to Islam. Jawaharlal Nehru, the great statesman of India, says about this: "Babur's army chiefs treated people of other faiths cruelly. They even cut off the heads of captives, including princes, officials, priests and other dignitaries, and made minarets out of their heads." {13} Such behavior of Babur and his officials in India cannot be justified, of course. These actions are a manifestation of the conflict between the poet and scholar

Babur and the Timurid king Babur. Because the kingship would leave its shadow on humanity and human qualities in his soul. He could not understand the suffering he suffered as a king from a social-class phenomenon. His humanity was limited. However, the empire founded by Babur was beneficial to India in terms of political integration, beautification and cultural upliftment of the country to some extent. Marx and Engels compared the British rule in India with the Babur dynasty and noted that the latter played a positive role in Indian history. Jawaharlal Nehru, the first Prime Minister of the Republic of India, in his works "Discovery of India" and "A Glimpse of World History" gives high praise to Babur and his grandson Akbar. For example, in his work "The Discovery of India", he writes: "Babur was a charming person, a typical ruler of the Renaissance, a brave and enterprising man. He loved art, literature, and enjoyed life. His grandson Akbar was even more charming and possessed many good qualities. He was a brave, courageous, talented commander, compassionate, compassionate, idealistic and dreamer, and at the same time, he was a man who was active and worked to earn the social loyalty of those who continued his work. As a warlord, he conquered a vast territory of India, but he had in mind to win a more lasting victory than this, that is, to win the minds and hearts of the people. According to the Portuguese Nezuities who were in Akbar's palace, his appearance was charming, and "his eyes shone like a sea lit by the sun." Akbar revived the ancient dream of an all-India united only politically into one state, which had been fantasized since ancient times. In

his palace, you could meet people of different religious beliefs, who expressed new ideas, opinions or discovered news. He even tried to establish a general synthetic religion that would satisfy everyone.

Cultural influences between Hindus and Muslims in North India had also progressed somewhat during his time. Akbar himself was, of course, as popular among the Hindus as he was among the Muslims. The Mongol dynasty was consolidated as an Indian dynasty. { 14 } Later, Jawaharlal Nehru made a special mention of Babur and Akbar in his three-volume work "A Glimpse of World History". For example, he writes about Babur: "Babur was one of the most mature among the cultured and charming people who have passed so far. He was far from sectarianism and religious fanaticism, and in this regard, like his ancestors, he did not allow religious edifices to be destroyed. Babur was interested in art and literature. {15} All this is an objective assessment of Babur's personality and the role he played in the history of the empire he founded. Besides being a great statesman and general of his time, Zahiruddin Muhammad Babur was also a talented poet, writer, translator and mature scientist. He left a rich literary and scientific legacy to mankind. His lyric poetry collections, the memoir "Boburnoma", which is considered an artistic encyclopedia of history, the treatise "Mubayyin", the works "Hatti Boburiy", "Risolai Aruz", the translation of "Volidiya" have reached us, and his works on music and military science are still unknown.. Even these works that have reached us show that his work is multifaceted, diverse and colorful in terms of genres. It should not be forgotten that the contradictions in Babur's worldview are not only visible in his activities and actions, but also in his creative work. That is why in his works we see both a humanist poet and scientist, and a monarchist-Timuriz king. But in his lyrical works, he is a humanist poet who appreciates the best moral categories and promotes them, reflects historical events, condemns oppression and hypocrisy, exposes the fraud of religious people, and impartially observes the activities of historical figures. The figure of Babur, a scientist and sage who evaluates from the position of the advanced trends of the time, rises above the king Babur and appears before the eyes of the reader.

TALENTED POET

Zahiruddin Muhammad Babur was one of the most talented poets of his time. He was interested in fiction and poetry from a young age, and diligently and patiently read the lyric works of Uzbek poets such as Lutfi, Navoi, Persian-Tajik poets such as Hisrav Dehlavi, Hafiz Sa'di, Jami. When he was in Herat in the fall of 1506, he lived in Alisher Navoi's house. He got acquainted with the rare manuscript of Navoi's works, in particular, his work "Hazoyin Ulmaoni" and made a terma divan from it. "They appointed Alisherbek's houses. I was in the houses of Alisherbek until I left Hiri." {16} "On the twenty-first day of the month of Odina, ghazals were selected from the four passes of Alisherbek in the order of incense and avzon, and it ended." {17} Babur carefully studied the art of poetry through various and authoritative sources with inspiration and enthusiasm and devoted himself to the work of poetry. While narrating the events of 1499-1500 in "Boburnoma", he says: "On those occasions, I used to recite some negative verse. But I didn't finish the ghazal." {18} Babur gradually completed ghazals, rubaiys, tuyuks, and masnavis from verses and rose to the peak of poetic perfection. The copyist of "Boburnoma" writes in his own language at the end of the book:

"And I had no shortage of virtues, he used to recite poetry and prose, Turkish and Persian without fail. Alalhusus, I have a Turkish divan, and I will find clean contents and tell...". {19} According to the information, Babur composed his lyrical works in two divans. The first of them included the poems written in Mowarounnahr and Afghanistan, and the second included the poems written in India. During Babur's lifetime, he copied these divans and sent them with other gifts to his sons and other people, including the governor of Samarkand, Folod Sultan. The description of the events of the year 925 Hijri, 1519 AD in "Boburnoma" says: "Kofiz Mir Kotib's brother came to Samarkand, on this occasion I gave permission to go to Samarkand and sent my office to Folod Sultan." {20} A copy of Babur's first book is kept in the National Library of Paris. {21}

A rare manuscript of his poems written in India was found in the private library of the Nawab of Rampur. There are also copies of Babur's divan in Istanbul libraries. British orientalist Denison Ross {22}, Russian orientalist professor A.N. Samoylovich, {23} Turkish scientist M.V. Kupruluzoda {24} and Uzbek scientists S. Azimjonova, {25} A. Kayumov {26} did a great service. Babur's lyrical legacy that has reached us is about 4000 verses, which are written in ghazal, rubai, tuyuq, kita, fard and masnavi genres of poetry. The service of literary experts such as

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Babur's ghazals, rubai, tuyuk and masnavi big In the translation of his lyrical works into Russian, one of the poets A. Naumov, S.N. Ivanov, L.M. Penkovsky, R.D. Moran, N.I. Grebnov, D.I. Luposhevich and others worked tirelessly.

BABUR'S LYRICAL LEGACY

The common feature of Babur's lyrical works is that, even though they were created on the basis of the traditions of our classical literature, they are distinguished by the simplicity and fluency of the style, the compactness of the volume, and the fact that they appeared on the ground of more concrete life events. As a result, in his lyrical poems, historicity and lyricism, vitality and artistry, romantic mood and truthful expression merge with each other. This situation, in turn, determines the creative style of the poet. As a result, in his lyrical works, the truthful image style prevails over the romantic image style. Literary scholar B. As Valikhojhaev noted: "The poet, while continuing the tradition of poetry, in addition to it, takes into artistic form the materials of events and life impressions related to his personality. As a result, in his poetry, on the one hand, the images of a traditional sick lover and a jealous lover are embodied, on the other hand, the sick lover he describes often turns into an image representing Babur's psychological experiences and is mixed

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I turned yellow in the haze of a leaf, a fresh flower,
Have mercy on me, oh Lolaruh, this is my golden face.
You, flower, did not let go of your swaying like a cypress,
I fell at your feet and begged like a leaf.
Like a flower in Latofat's flower bed, you are a vegetable.
I went like a leaf of a fir branch.
My blood is as yellow as blood, and my face is yellow.
The color of spring, thanks, I saved myself.
Ne tole'dur mangakim, I looked for how many people in the notebook.

The price of Ulus is equal to me, Babur,
I had good and bad times in this world.

This ghazal is about love, and the poet complains about the lover's lack of favor to himself (lyric hero - lover). Emphasizing that the lover has turned yellow in his eagerness to attain the flower face of his mistress, he asks the flower-faced mistress to compliment him by looking at his yellow face. Even in front of the cypress figure of the lover, the lover lays his head on her feet like a marigold leaf. A lover who does not deserve the favor of his mistress agrees to leave life, but he does not condemn his mistress: on the contrary, he wishes her happiness and "perfection in the flower of grace." In the first 3 stanzas of the ghazal, an interpretation of the psychological {32}. This situation gave rise to the opinion that the hero is the poet himself. But according to the rule of generalization in artistic creation, the lyrical hero is not always a solitary poet himself, but is also a generalized symbol of such types. For example, take the following ghazal of Babur:

conditions of the lover from his lover's disloyalty is given through traditional imagery (tazad, tashbihi mudmar), and in the next 3 stanzas, especially stanzas 5-6, examples related to the personal life of the poet are highlighted. Babur says that he was not happy, that he could not find the fate of his happiness in the pages of his life history, that he spent his life with good and bad deeds, and that is why he does not care about the praise and criticism of the people. The interpretation of the event described in the ghazal shows that the poet, along with reflecting traditional images, their mental moods, psychological states, was also able to describe specific moods related to the life of a specific person (Babur himself) with artistry (the art of tashbihi idmar), with a romantic mood., was able to illuminate life expression together. Most of Babur's lyrical ghazals, with their personal characteristics and content, vividly demonstrate his skill as a poet, his talent as an artist of words. One of such beautiful ghazals is the following ghazal:

Summer season, summer vacation, friends' conversation,
Poem debate, pain of love, mood of the bridegroom.
There is a special case of drinking beer in the summer.
It's a country where anyone can afford it.
After the pain of love, whoever finds it,
At that time, forget the intensity of the hundred-year hijran.
In the conversation of friends, the debate is a poem,
Everyone is in the same situation.
If you agree on these three things, it will be three times
Don't be more than that, Babur is the feast of the world.

In this ghazal, Babur expresses love for life, spending it cheerfully, sincere love for a person with a very high and uplifting spirit. The thought to be expressed in the ghazal is very beautifully expressed in its matla. In this, he applies the art of "se dar se" in proportion to the three times - "summer season, summer season, conversation of friends" and three things that should be done at this time - "poetry debate, love pain, the mood of the bridegroom". The content of Matla is clarified in the following second, third and fourth stanzas. The next fifth stanza or eulogy expresses the conclusion to be expressed in the ghazal, the poet's attitude to life, and at the same time, this work also expresses the simplicity, brevity, and fluency characteristic of Babur's lyrics, as well as the principle of describing the thought to be expressed. In Babur's ghazals, rubai, khita and fards, along with traditional themes, motifs of longing for the homeland, longing for it, and longing for it are widely present. In Babur's works devoted to this issue, the deep spiritual experiences of the poet are expressed with full sincerity:

A person who does not remember a person who is in a foreign country,

A person who is not happy is a person who works hard.
My heart did not rejoice in this strangeness, oh,
A person who does not rejoice in a foreign country, of course.
Or: It's not enough, my soul has become a child,
I did everything, it was a mistake.
I left my land and went to India.
It's so bad, it's so sad.

In some of Babur's ghazals, the symbol of the Motherland is depicted in the form of a beloved flower, the land is likened to a beautiful date, a pleasant cypress tree, a beloved lover, and feelings of longing for her are expressed:

Abroad, the month of pilgrimage has left me alone,
Hijran and foreignness have affected me.
I will try my best.
What a destiny to know God.
Fate is a sidekick, otherwise,
Who is Sunbulu jealous of?
I got a lot of fun from this Indian husband.
No wonder this place makes me happy.
You are so far away, Babur did not die.
Sorry, Yorkie, it's your fault.

Although Babur's idea of patriotism is socially limited, the poet manages to portray his love for the Motherland very attractively. In his lyrics, Babur also puts forward a number of advanced and progressive ideas in relation to the time in which he lived. They are mostly reflected in the poet's Rubaiyat:

Who wants knowledge, needs knowledge,
Learning is knowledge, seeking knowledge.
I'm a student of science, I'm not a student of science,
I am a student of knowledge, I need knowledge.

The main emphasis of the poet is on two things - knowledge and his desire for knowledge. Because in order to acquire knowledge, there must be a demon of knowledge who strives for it. If there is no desire for knowledge, pursuit of it with pleasure and enthusiasm, the goal cannot be achieved. That is why a person who wants to learn science should be ready to overcome any difficulties and hardships and be a devotee of science. Here the poet is putting forward an idea that has an important educational character. He points out that it is impossible to acquire knowledge through idleness and hobbyism, and emphasizes that diligence, endurance, diligence, persistence and perseverance are necessary to acquire knowledge. In other places, he calls people to acquire good manners and manners, to do good to others and leave

a good name, to achieve absurd wealth and officialdom, and not to trample on the oppressed and the needy:

Always do good, because there is nothing better.
Who says there is always something good left?
Be honest with yourself, whenever you go
Ahsanat says go ahead, unless you produce a good horse.
Don't forget to work hard to reach the state.
Do not spoil yourself for these five days.

In one place, he thinks about human nobility and lowliness, evil, and emphasizes that nobility deserves to be rewarded, and lowliness deserves punishment:

Whoever is faithful is faithful,
Anyone who punishes will be punished.
It's bad if a good person doesn't see it,
Anyone who is bad is punished.

In this, the goal is stated very openly, simply and clearly. The poet was able to express a certain idea in an original way by quoting the words "loyalty-jafa-zazo" and explain how it turns into "jafoni-zazo" in an interesting and pleasant way. This situation increased its educational and aesthetic value. Babur also spoke bold words against worldly sheikhs and priests. In the conditions of the era in which he lived, he wrote such brave lines that certain tenets of the Islamic religion were questioned and doubted. In contrast to them, cheerfulness is glorified:

Ramadan has come, I'm a fan
Eid is dead and I will remember it.
Neither fasting nor prayer for years and months
Day and night, he is crazy and drunk.

Or: Who am I, who is the ascetic,
How many thoughts do you think?
Do not command Babur to do penance,
Who does this work?

Here, he says, "I don't have an altar to pray, I don't pray during the month or even in tears, I don't fast, I drink wine strictly according to Sharia day and night, and I hate hermits." Babur was not interested in secularism, he did not aspire to the abstract world. He always thought about the concrete existence and sang about the pleasures of life in it, he was interested in the beautiful views of nature, spring and garden walks, the beauty and grace of the earth:

It's summer and it's summer like paradise again,
Hush ul Kishikim will pass winter and summer with peace.

Remember that Dutora will give him such comfort.
He listens to the voice, and he does not sing in the song,
Because my Qibla is here, let me prostrate before you,
Chant the word "Nosikh", the word "Namaz" is a prayer.
What a pleasure to this crazy crazy soul,
Sometimes with anger, sometimes with kindness.

In this place, the poet expresses the mood of the lyrical hero who loves life very much, his thoughts about enjoying the beauties of this life and spending his short life cheerfully. The vitality characteristic of Babur's lyrics is also brilliantly celebrated in his other poems:

Don't die carelessly, O squire, grab a flowery booty,
The time is eternal, take it, take it, take it.
Understand this advice, no one knows,
What's going on, free morning, you have a good day.

Of course, Babur was not an atheist, he did not condemn religion and feudal society. But his free thoughts in this field were a phenomenon of extraordinary importance from the point of view of the conditions in which he lived. Such thoughts are of great importance for Babur's lyrics, they give meaning and charm to his work. In addition to ghazal, rubai, kita, tuyuq, and fard genres, Babur's lyrical works also include small works in the masnavi genre, which are close to the noma genre in the history of Uzbek literature. Because in most of them (in four out of six) the request to send greetings to the yor and the mood to do so without compliments is stated:

Go to the harem of Sabo ul Gul,
Tell the flower about my condition.
Or: Come to my side
Hear this word and know it.
Again: O saba, put your shoulders down, dance,
Make a vow of sarvi nozim sori.

It should also be noted that Babur, while referring to this genre, which has a certain history, did not see it only as a means of expressing amorous feelings. Some of his titles have an autobiographical character. This is definitely one of the unique features of Babur's lyrics. In one such name we read the following:

One night my memory was confused,
My eyes were watery, my heart was on fire.
I'm going to make you cry,
I used to spoil my memory.

Always calling out to the world,
Killing, sometimes more, in a hurry.
I used to say, O unfaithful tyrant,
I have died seven times.
You don't know anything else.
You will not pity me poor.
Kill me, kill me, kill me
No, I'm a redhead, a redhead.
Whatever you do, don't be rude.
Don't do anything like this.
I had nothing to do with you
What's wrong with you, my friend?
I've reached the end of the day,
I turned my grief into work.
O my dear, I sympathize with you,
I agree, you got the sentence.
I was satisfied with my forgiveness.
As long as I had leisure,
I wanted Gulshan,
I woke up from a careless sleep.
Face it again and cheat,
I don't know what to do
You put me in the state seat
You made me sleepy.

As can be seen from these lines, Babur's writings are full of dissatisfaction with the environment he lived in, with the times, and bitter complaints against the games of fate. These give Babur's poetry deep thought and social essence, and educate people in the spirit of critical and alert attitude towards the era in which the poet lived. In general, Babur's lyrics, with their genre characteristics, thematic scope, ideological motives and artistic brilliance, take pride of place among the rare monuments of Uzbek secular literature. They highlight such complex problems as valuing life and man, striving to enjoy beauty, thinking about them from the position of advanced progressive people of that time, as well as the worldview of the author. Therefore, Babur's lyrics can be called a unique artistic mirror of a complex era.

**"BOBURNOMA" - AN ENCYCLOPEDIA WORK. TRANSLATIONS
OF "BOBURNOMA"**

Among Babur's scientific-literary heritage, his world-famous work is "Boburnoma". It is not known how "Boburnoma" was originally named by the author. However, based on Babur's own words and his daughter Gulbadanbegim's information in the work "Humoyunnama", it can be assumed that this work was first called "Voqeanoma". In one of Babur's Ruba'is it is said as follows:

I've seen a lot of pain in this world,
I have seen all kinds of insults in the world.
Everyone should read this story.
I saw neither suffering, nor labor, nor sorrows.

In "Boburnoma" itself, in one place, the author says: "Khoja Kalon, the grandson of Khoja Yahya, was wishing for my end of life, and I made a request, and Shahrakdin was sent." {33} Gulbadanbegim begins to describe the events related to Babur's life in his work "Humayunnama" and says: "Although these words were mentioned in the chronicles of King Babam, they are written in brief." {34} One of the scribes who copied "Baburnoma" calls it "Baburiya". {35} At the same time, he was called in the East by the names: "Tuzuki Boburi", "Voqeozi Boburi", "Woqeanomai shah Babur", "Tavorihi Babur". Later, the work gained fame mainly under the name "Boburnoma". There are only 13-14 manuscript copies of "Boburnoma" in the old Uzbek script, which are kept in libraries of different countries of the world. However, until now these manuscripts have been studied in comparison with each other, and a scientific critical text of the work has not been created, showing the difference between the opinions in them.

Although the English orientalist A. Beveridge and the Uzbek scientist P. Shamsiev carried out great scientific work in the field of checking and publishing "Boburnoma" manuscripts, they did not manage to compile a scientific-critical text. Among the "Boburnoma" manuscripts, the Hyderabad copy, which is believed to have been copied in 1700, occupies a special place. English orientalist A. Beveridge publishes a facsimile (original text) of this copy in synography. Pre-revolutionary Russian oriental studies also played a major role in finding, studying and publishing the manuscripts of "Boburnoma". In 1714, the merchant Nazarboy Turkistani came to Petersburg. He has a copy of "Boburnoma" copied by Mullah Abdulvahab Ohund G'ijduvani on August 13, 1709 (1120 Hijri, the beginning of the month of Rajab, Monday), which was copied by orientalist O. Sinkovsky buys.

The original text of "Boburnoma" was published for the first time in Kazan in 1857 by the Russian orientalist N.I. Ilminsky based on G. Ya. Kerr's

copy. All this showed that rare manuscript copies of "Boburnoma" were not only in India, but among the peoples of Central Asia, including palace libraries and private persons in the cities of Bukhara and Khiva, and in the 17th century, Russian scholars paid attention to this unique work and began to study it. The wealth of reliable information about the history, geography, flora and fauna, ethnography of Central Asia, Afghanistan and India in the late 15th and early 16th centuries of "Boburnoma" attracted the attention of Western and Eastern historians and scientists, and the rare work was translated into other languages. It was translated into Persian 3 times already in the 16th century. The first Persian translation was done by Sheikh Zain Khawafi, Wafoyi, Babur's companion and patient. Only a part covering the events of 11 months of 1721-26 was translated into Persian. The second Persian translation was started by Mirza Hasan Poyanda Khan, continued by Muhammad Quli Hisari, and completed in 1586. "Boburnoma" was completely translated into Persian by Abdurahimkhan ibn Bayramkhan - "Khono Khanon" in accordance with the order of Akbar. This translation was completed in November 1589 before Akbar went to Kabul to visit Babur's tomb. This version is quite perfect and is close to the original in terms of style and presentation. If Sheikh Zain and Hasan Poyanda - Muhammad Quli's translations followed official language requirements, Babur's original language was somewhat modified and adapted to the style of historical memoirs of his time, Abdurahim Khan Sodda tries to preserve the features of Turkish literary language. That is why Abdurahim Khan's translation opened the way for wide spread in the East and attracted the attention of European orientalists. Abdurahim Khan's translation is decorated with 96 miniature paintings, which are considered a rare monument of Central Asian and Indian miniature art. "Boburnoma" was translated into Persian for the fourth time in 1912 in Bukhara by Uncle Murat Karluq Khatlani al-Baljuani Ohund. This indicates that the interest in this work was strong in Central Asia even at the beginning of the 20th century, and it shows that its rare copies are in the hands of the people. Vitsen was the scientist who first introduced "Boburnoma" to European scientists. In 1705, he translated the images of the geographical view of the Fergana valley in the work ("Geographical description of the eastern and northern part of the country of Tatars") and published it in Amsterdam. Thanks to this translation, on the one hand, the European peoples began to get acquainted with the rich literary heritage of the Uzbek people, and on the other hand, as described by British orientalists, the period of "Boburnoma" began in Europe. Especially, from the beginning of the 19th century, European orientalists were seriously engaged with Babur's work, in particular with his work "Boburnoma". This work has been translated several times into English, German and French and has been published several times.

In 1826, for the first time, J. Leyden and V. into English by Erskine, into German by Kaiser in English translation in 1828, by Pavet De Courteil in 1871 by N. I. It was translated into French by Ilmni's edition, and in 1921 the first English edition was supplemented and republished by White King. In 1922, the famous British Orientalist-Baburologist A. Beveridge took into account that Babur's language and style were not well preserved in the previous translations and made a number of mistakes, so he re-translated and published the work based on the Hyderabad copy. In addition, in 1845 R. M. Caldecott and in 1879 F. J. Talbot's much abridged translations of Boburnoma, based on the first English translation, were published. As we have seen above, Orientalists of the Inz people were especially interested in "Boburnoma" and translated it over and over again. This situation does not show that English scholars are interested in Uzbek literature, of course. On the contrary, the work was an encyclopedic work of information on the history, political life, geography, flora and fauna of India, which were the entire focus of the British colonizers. From the 19th century, the British focused all their efforts on conquering the Indian people not only politically, but also spiritually. Of course, the wonderful manuscripts of "Boburnoma" kept in Indian libraries and in the hands of private people came in handy. It should also be noted that those who translated "Boburnoma" into English, Lane Paul, James, Elphinstone, E. Dawson, L. F. Rushbuck William, N. M. Ellnot, Edward Holden, A. Beveridge and others were no ordinary historians. They were the officials of England in India, and with the help of "Boburnoma" they aimed to study this country in depth, use its resources more effectively, and strengthen their rule. "Boburnoma" was published in 1943-1946 in two volumes in the Ottoman Turkish language with comments. {36} The work was translated into Ottoman Turkish by Rashid Rahmat Arat based on the Hyderabad copy. In the following years, the interest in "Boburnoma" and in general the literature in the Uzbek language in 16th century India increased significantly in Pakistan. The center of Uzbek language learning in Pakistan is the University of Karachi. Turkologists of this university are conducting research on the lexical similarities between the Turkic Uzbek language and the Urdu language, Turkish words in the Urdu language, features of the language of the works of Navoi, Babur. "Baburnoma" was translated into Urdu by Babur's descendant Mirsha Nasriddin Haydar Koragoni {37} and published in Karachi in 1962. At the same time, Pakistani scientists have written separate articles emphasizing the presence of elements of the Urdu language in the "Boburnoma" lexicon. In particular, M. X. Siddiqi covered the history of Babur's march to Kandahar based on the materials of "Baburnoma" {38}. In addition, the Persian translation of "Boburnoma" was prepared for publication by Rushan Oro

Begin and published in 1972. Pakistani scholar Rashid Akhtar Nadvi {39} based his translation published in 1965 on the Persian copy kept in the Punjab National Library. In the introduction to the translation, the author writes a long introduction and gives a chronological index of Babur's life. Before the revolution, the parts of "Boburnoma" about the image of Ferghana and Samarkand were published by N. I. Pantusov, {40}V. V. It was translated into Russian by Vatkin 39, {41} and it was included in the original text in some chrestomies and collections compiled by Russian scientists. {42}

It should be noted that "Boburnoma" was translated and published in French in Paris in 1980 by a special decision of UNESCO. The translation was carried out from the Uzbek language by the widow of the French orientalist Jean Louis Bacchus-Grammon. The UNESCO publication consists of three parts, which are called: "Babur in Movarounnahr", "Babur in Afghanistan", "Babur in India". Prominent Babur scholars of the country have written three prefaces to each part. Uzbek scholar S.Azimjonova wrote the foreword to "Babur Movarounnahrda". The UNESCO edition became so popular that it was reprinted in 1983 and 1985. Awarded the highest award for the best translation. The reason why "Boburnoma" has been translated into so many languages, has been published repeatedly, and is famous all over the world is the wide scope of the image object of this work, the history, geography, ethnography, flora of Central Asia, Afghanistan and India in the late 15th and early 16th centuries. and that it is an encyclopedic work full of reliable information about the animal world, its people, its way of life, language, customs, etc., and that the author of the work has an incomparable breadth of knowledge and interest, truthfully and honestly describes the events, simple, fluent, and concise language and style.

DISRUPTIONS IN "BOBURNAMA"

The author describes the events in "Boburnoma" by years. In it, the events from 1494 to 1529 are described one by one, systematically. However, the events of 910, 915-924, 927-931 Hijri are not written in the work. "Boburnoma" translators V. Erskine, Pave de Courteil, S. It is necessary to agree with the opinions of Polyakov et al. They hypothesize that these missing points were not omitted by the copying scribes or Persian translators, but were lost for various reasons when the work came into the world. Because the first Persian translations of the work were done during the reign of the author's son and grandson. It is impossible that the work of a person who gathered scientists and poets of his time around him and left rich and wide lands to his successors could not be neglected by his successors. In "Boburnoma" itself, the author writes in one place: "This evening, after Tavarikhdin, I was a little tired and weary. We had a hard time, but there was not enough tent left. I was reading in the Khirgah, I didn't have time to collect the paper and the part, the khirgah fell on my head with a bullet. Khirgah's lunch was delicious. Tengri kept it, it was not enough. The book and the book were drowned. It was collected with anxiety." These records were rough copies of "Boburnoma", of course. Due to such events, it is natural that a part of the work is lost. {43} The recording of the events in "Boburnoma" shows that part of the events in it, that is, the part from 1494 to 1509, was mainly written by memories, while the next part was written sequentially as the events happened on the basis of a diary. Because in the years describing the events before Mirza Babur became the king, if some events that happened in the later period are mentioned, starting from the events of 1519, the day of the events and even the time of the day will be shown.

Let's turn to examples: Talking about the events of 1503-1504 (909 Hijri), Babur says: "I built a fountain in front of the fortress of Odinapur, on the southern side, on a height of history nineteen fourteen. {44}

Or, in the statement of the events of this year, he spoke again about the treasury: "Alauddin Jahan, the word Gurghii, has poured into this region the great wealth of his generation. He destroyed and burned the city of Ghazni. Since then, this clause has been corrupt.

In the year of the conquest of India, Khoja Kalondin was sent to make this clause." {45}

Another example: "Babur, in his account of the events of 911 Hijri (1505-1506 years), mentions Qasim Husain Sultan, one of the grandsons of Husain Baykara, and writes: "In Hindustan, they come to me. Rono was on Sango's quest. It was given to Badaun. {46} It is clear from these examples that Babur started writing his work in later years. From the year 925 Hijri, the

time of events begins to be clearly indicated. "On Sunday, the seventeenth of the month, Baba Shaykh Kharomnamak, who had been in prison for a long time, forgave his sins, released him from prison, and became a gift. On Tuesday, at noon on the nineteenth of the month, Khoja Seyoron rode back to Sarig. On Wednesday, Khoja went to Seyorong. On Thursday, the twenty-first day of the month, we made a great gyrd sufa at the mouth of the garden Solgon lake. {47}

Again, "He ran away in a dream, drank the water of literacy, and went down earlier than the prayer." We rode on the night of prayer and went on a journey. When the sun rises like a spear. Rustam Turkman, I was sent to the guard, I was bringing news... »... {48} The above can help to determine the time of writing of the work and its character.

Thus, while writing the work, Babur used the method of recounting his memories and following the events, recording it in a diary. He had a diary that covered the events. Babur organized this great work after his victory over Rono Sanga and consolidated his power in India. According to Babur's daughter Gulbadan Begim's writing, Babur wrote this work sitting in the shed of his garden in Sikri. {49}

"Boburnoma" is a memoir. Such a work, in an ode, organizes the author's memories of the past, what he saw and heard. Memoirs of literature, especially memoirs that describe the events that happened a little later, may have strong elements of art to one degree or another, and generalizations may be confused with the correct presentation of historical events. "Boburnoma" is among such complex memoirs. Babur looks at the socio-political and historical events that have happened in the past with a certain perspective. He attaches great importance to the exclusion of random situations as much as possible, to the selection and sorting of events, and tries to increase the expressive power of the work. However, since the events are described in chronological order and the social and political events that took place in Central Asia, Khurasan, Afghanistan and India at the end of the 15th century and the beginning of the 16th century, it retains the character of a historical work from beginning to end. In this work, the quarrels between the Timurid rulers who faced a crisis, including the quarrels between his sons (Umarshaikh, Sultan Ahmad, Sultan Mahmud, etc.) after the death of Abusaid, the fights between Babur and his cousins and begs, the wars between Husain Boykara and his sons, The bloody battles between the Timurids and Shaybani Khan for Movarounnahr, the luxury, debauchery and drunkenness in the Timurid palace, as well as the conquest of Afghanistan and India by Babur, the uprising of the Indian and Afghan tribes against the invaders and their suppression are objectively viewed with honesty, truthfulness, and neutrality, it is told in a very beautiful, lively and interesting way compared to the style

of its time.

The author himself, talking about the method of narration, says: "In order to be disciplined in this history, the truth of every word should be known and the facts of the narration of every case should be edited." {50} The abundance, accuracy and completeness of the factual materials, mainly objective, impartial and honest description of historical events, chronological consistency, simplicity and fluency of expression are the advantages of "Boburnoma" as a historical source. In this respect, it surpasses the books of eastern historians. Historical facts, legends and narratives, religious hadiths and nonsense were mixed in the books of historians. We do not see such a situation in "Boburnoma". In the books of Eastern historians, historical events were described in connection with the relationship of the author to the kings and rulers, and they were described in the spirit of intentionally praising some people and putting others down by humiliating them. In "Boburnoma" the historical events are mainly described objectively. In the books of the Eastern historians, the events were described in a complicated style and in a stupid language, they tried to make the narration as poetic as possible, to bury it with silent decorations of words. "Boburnoma" is an artistic work with vivid scenes, portraits and characters created in a simple style, fluent, rich language, and original language tools. Due to the consistent description of socio-political events in "Boburnoma", the character and characteristics of the governor classes of this period are clearly embodied, and some specific features of eastern feudalism become clearer. K. Marx clearly indicated the three functions of the eastern feudal states that relied on military power: "In Asia, from very ancient times, there have been three different branches of government: the Fiscal Court, or the court set up to rob one's own people; the Military Court, or the court to rob neighboring nations; and finally, the Public Works Court" {51} In "Boburnoma", these three branches of government, which determine the nature of state power in Asia, are clearly embodied

We can see this in the background of the taxes imposed by Babur on Afghanistan and Indian provinces, military campaigns organized to different countries and provinces, and finally Babur's works for improvement in India and Afghanistan. All this makes "Boburnoma" an exceptional historical work rich in objective historical facts, and its author is primarily a historical scientist with a very wide range of knowledge and understanding. But despite these positive aspects, the work has some shortcomings as a historical source. Babur illuminates historical events from the perspective of the feudal class, he is more concerned with describing the activities of the feudal rulers. Sometimes, his curiosity gets the best of him, and he treats his political enemies in an uncompromising manner. This can be seen in the attitude towards Shaibani Khan. It should be noted that it can be seen in the attitude

of Shaibani Khan. It should be noted that Shaybani Khan was Babur's son-in-law. Babur approaches Shaibani Khan not from a kinship point of view, but from a political point of view. The same situation can be seen in relation to the work "Shaibaniname" by Muhammad Salih, who was on the side of Shaibani Khan. All this calls for a critical use of this historical source. "Boburnoma" is not only a historical work. Scientific achievements of a number of sciences of that time (geography, botany, zoology, ethnography, military strategy, etc.) were expressed in this work. Babur observes mountains and valleys, lakes and rivers, various plants and animals, underground and surface wealth of places, customs, language, literature and art of peoples, some words, and collects information from people of different professions. "Boburnoma" perfectly describes not only the political history of places, but also nature, economy, science, art and literature and other aspects. For example, he describes the Kabul region, its geographical location, borders, surrounding pastures, plants and fruits, rivers and lakes, trade, its professions, customs, language, etc.: "Kabul region It is in the middle of the administration from the fourth climate. In the east are Lamghonot and Nurshowat and Khashangar and some Indian region. I am from Western Kohistan, Qornut and Ghor ul Kohistan. In this history, these mountains are the main and abode of Hazara and Naqdari people. The north is Kunduz and Andarab region. The Hindukush mountain is the vehicle. South is Farmul and Nagar and Bannu and Afghanistan. It is an autonomous region. Tulony happened. The color of the East and the Maghreb. The whole area is mountainous. The castle is attached to the mountain. There is a smaller part of the south-west side of the castle. This mountain is called Shahi Kabul because Shahi Kabul built a palace on the top of that mountain. The origin of this mountain is Devrin Tang. It ends in Yaqub's tang. Two balls swirling around. The foothills of this mountain are all gardens. During the time of my uncle Ulugbek Mirza, Weiss horse, Mirza's horse, made a ditch on the top of this mountain. The park in Domanga is fully managed. Poyoni river Gulkina is a horse-riding neighborhood, a quiet place. The victory was done at the time of the lavenders. Sometimes I used to recite this verse of Khoja Khafiz from Mutoyaba Yosin:

O hush on time ki be povu sar ayome chand,
Sokini Gulkina bedem babadnomie chand.

In the south of the castle, in the east of Shahi Kabul, there is a big lake. Girdo-grdi is a shari'i yuushur. There are three smaller springs from Shahi Kabul toghid towards Kabul, two of them are in Gulkina district. At the head of one fountain is the equestrian shrine of Khwaja Shamu: at another is the shrine of Khwaja Khizr. Another source is about Khoja Abdusamad. They say Khoja Roshnoi. One of the beaks of Shahi Kabul has come off. He

is just another piece of mountain. The arch of the Kabul fortress is on this mountain. The Great Fortress is in the north of the arch. This ark is a west-facing and well-ventilated area. This great lake and three olangkim, Siyakhsang and Sunak fortresses and Cholok Bolgai are mysterious. Summers are rare in Kabul. They say that the people of Naravan. Houses with windows to the north of the arc are very pleasant. Mulla Muhammad Talib linked the problem to Badiuzzamon Mirza in the description of the Kabul arch. Here's my verse: Let's go to Bihor dar arki. Non-Indians call Hindustan Khorasan. Because an Arab calls a non-Arab a novice. There are two ports on the highway between Hindustan and Khurasan. One Kabul, another Kandahar. A caravan from Koshghar and Fergana and Turkestan and Samarkand and Bukhara and Balkh and Hisar and Badakhshondin will come to Kabul. Khurasondin caravan comes to Kandahar. This region is the gateway to India and Khurasan. Bisyar is well literate. If the merchants go to China or Romania, they will trade like this. Seven to eight to ten horses are brought to Kabulga every year. A caravan of fifteen to twenty thousand houses from Lower Hindustan comes to Kabulga. A caravan of 10, 15, 20,000 people from Lower India is coming to Kabulga. In Hindustan they produce white rice and sugar and plants and sugar and sugar. Don't agree with many merchants, dax si, dax chilga. Khurasan and Iraq and Rum and Chin cloth are found in Qabul: It is the capital of India.

Garmser and sardseri are covered. If only I could go to Kabul on one day, it would not snow at all. I can only go to the ground for two hours, I don't read at all, unless it's summer, I don't stay. Garmseri and sardseri fruits are abundant and sweet in Kabul tawab. Grapes, pomegranates, apricots, apples, peaches, pomegranates, peaches, plums, sandalwood, almonds, and pineapples are among the sardine fruits in Kabul and Khetn. I brought and planted some seedlings, they were young and still growing. Garmseri fruits such as oranges and oranges and amluk and sugarcane Lamganottin bring. I brought Layshakar and planted it. Chilgoza is brought by Nijrovdin. Honey comes from Kohistan near Kabul. There are mines. There is no honey in Kohistan on the Ghazni side.

Kabul's story is good, and bihi bila is also good. Cucumber is good. There is one type of grape, they call it obi angur, and it is a good variety. There will be drunken embers. Hoja Hovand Said Domani Kukhi's son-in-law is famous. Agarchi talid and Andin describe that "the taste is like a drunkard, a smart one." The crop will not be good. If there is a Khurasan egg, the filjumma will not be bad. Bisyar has a gentle air. I am not known in the world as Kabul Havasi. In the summer, you can't sleep without a coat at night. Although the winters are mostly snowy, it is not very cold. Samarkand and Tabriz are also famous for their hot weather, but there are cold winters. There

are four sleeping areas around it. The east-north side is the Sonak fortress. Accept it and die well. The grass is good for the grass; there will be less flies. The west-northwest is the place of four dreams. The east-north side is the Sonak fortress. Accept it and die well. The grass is good for the grass; there will be less flies. The north-west is dead. Kabul is a group, it is wide open, and the horse is worried about summers. Western Davrin is dead. Another Double Rare die. With this calculation, let there be five dies, let two dies of Kabul be a shari'i, they are brief dies. Vale grass is very suitable for fire, it cannot be eaten. When they die in Kabul, there is no death until they die. Shakri Siyaxhsang is dead. Between the Charmcharon Gate and this dead end is the cave of Kutlug Qadam. Because summers are like a lake, they rarely dry it. There is also a lunar eclipse connected to this eclipse. With this in mind, it is popular to die six or four at the entrance of Kabul. Kabul region is densely populated, it is difficult for oil to enter this region. Between Balkh and Kunduz and Badakhshan and Kabul lies the Hindikush mountain. This mountain has seven roads and three roads are Panjhiridur. Javak is higher, Ko'talidur is lower, and Tul is lower, and Bozorak is lower. Tulle is the best of the three. Vale road is a bit longer. The winner is called Tul in this aspect. More precisely, Bozorak Tul and Bozorak go down to Sarab. There is another Parvan road, it is called Khaftbacha because there are seven more roads between the great mountain and Parvan. Two roads come from the Andarob side and come to Parvan with a huge hill. Bisyar Purmashaqqat is the way. Three roads are buried. Closer to Parvan Road.

The new road is steep. Baliyon and Xinjong'a ikar. Another way is the Kiproq hill. Inar to the hardening of Kyzyl water by way of Andarob. This road spot is good. Another way is Shibartu hill. In summer, when the water rises, the shibartu rises, and they go with Belyin and Saigon. Winters walk with Obdara. All roads are closed for four to five months in winter, except for Shibartu road. They climb this hill and walk with pride. Even when the summers are flooded, these roads have winter weather. Because, the paths of Taqab cannot be crossed until the water is great. If they imagine that they are walking with a mountain instead of walking with a horse, they are in trouble. Autumns are three to four months long, when there is little snow and little water, these roads are crowded. The most blessed of mountains and mountains is not a disbeliever. The road from Khurasan leads to Kandahar. This road is a bush/salt road. There are no hills on this road. India has four roads, one road is Lamghanot. There is a small hill in the Khyber mountains on this road. Know one more bangash, one more way of nagar, one more way of farmul. These roads also have small hills. They come along these roads after passing through the three rivers of Sind. Those who pass Nilob gozaridin come with Lamghanot. Winters are more pleasant than Sindh Suyi and Kabul

Suyi. I have come to many parts of Hindustan, I have been with beautiful people. It was my turn to conquer Hindustan by conquering Sultan Ibrahim. I crossed the river Nilob by boat. From that time, it was impossible to cross Sindh without a ship. Those who pass by with the eyes of Dikut come with benkash. Those who passed by Chupora Guzari, if they come to the formula, they will come to Ghaz, and if they go to the steppe, they will go to Kandahar. There is a great opportunity in the Kabul region. It is Atrok and Aymak and Arab in its Julga and salts. There are sords in the city and some towns. In some towns and regions, there are Pashayi, Paroji, Tajik, Baroqi, and Afghan. Hazara and Nak rivers are in Ghazni mountains. Some of them tell stories in the Mongolian language. The mountains on the north-eastern side are Kafiristan. Misli Katur and Gabrak and the south is Afghanistan. They pronounce eleven or twelve dialects in the Kabul region: Arabic, Persian, Turkish, Mongolian, Afghani, Hashayi, Hindi,

Paroji, Gabri, Baroqi, Lamghani. It is not known that there are so many different ethnic groups and Mongols in any region." {52} Such a wide and surrounding landscape is clearly visible in the image of Fergana region, peoples.

Mavarunnahr, India and other regions, countries, cities and villages. When he describes India, he describes its geographical location, borders, cities and regions, people's professions, customs, clothing, religious beliefs, rivers and mountains, climate, underground resources, elephant, kerk, Gomishi desert, Nilagov, Kotahpoi, deer, cow, monkey and other animals; Birds such as peacock, parrot, shorak, locha, durroj, pulpakar, chalsi, sham, badona, charz, ding, saroz, manik, harchal, loklak, duck, zumah: water animals such as sheri obi, huki obi, karyol, kakka, sebsar; fish; Anbaqayla, anbuli, mahva, kirni, jomon, kamrak, kadhil, bathal, biyr, karunda, panyola, chular, omila, chirunchi, persimmon, hookah, tar, orange, lemon, chambiri, etc., various fruits, colorful flowers, year talks about seasons, days of the week, weights and measures of time, etc. It shows the nature and essence of each of these things. It overlaps. "Boburnoma" contains such a wide variety of information that specialists in almost all fields of science can enjoy this work. The importance of this information lies in the fact that due to their truthfulness, the historian will have important information about the history of Central Asia, Khurasan, Afghanistan and India at that time, the geographer will have valuable facts about the topography and economic geography of these countries at that time, and the zoologist will study the animal world of these countries. a botanist gets acquainted with the world of plants, an ethnographer comes across interesting information about the different lifestyles and customs of the peoples living in these places, a linguist can determine the state of the Uzbek literary language in this period, and a literary

critic examines the literary environment of that period. In the description of these parables, one is surprised how wide and deep the sphere of interest, knowledge and wisdom of the author of "Boburnoma" is. "Boburnoma" has attracted the attention of historians and scientists from other fields for a long time and was highly appreciated by them. Western translators of "Boburnoma" J. Leyden, B. Erskin, A. Nave de Courteil, White King, and others treated this remarkable work mainly as a work of history. In the preface and comments they wrote in their translations, they evaluated this work as a historical document that clearly describes the socio-political events that took place in Central Asia, Afghanistan and India in the late 15th and early 16th centuries, as well as a reliable source of information about the geography, flora and fauna, and ethnography of these places. These translators and Lane Null, Edward Holden, Al Finston, Herman Van Bury, N. I. Veselovsky, V. V. Bartuld and other historians expressed their views and opinions about the personality of the author along with thinking about the general character of the work. All of them unanimously emphasized the various characteristics of Babur's character: he was a military leader, a great knight who was not afraid of any difficulties, a noble man who loved science and art and appreciated the people of art. At the same time, they expressed their opinion about some features of "Boburnoma", about the description of people - Babur's contemporaries. For example, the English historian Lane Poole writes: "...His memoirs are not a simple diary of a soldier's military campaigns and retreats, in which he is very familiar with oriental literature, a subtle and learned observer, a quick learner of people, a bold thinker about them and nature. personal impressions and subtle thoughts of the environment are given. His sincerity, virtues and defects in his portraiture, his frankness, truthfulness, and great sense of humor add to the value of his beautiful memoirs. {53} The English historian Elphinstone writes about this work of Babur: "The life of the great Turkish king is described in detail in these memoirs, his personal feelings are free from any exaggeration. His style is simple and manly, as well as lively and imaginative. He describes the biographies of his contemporaries, their faces, customs, aspirations, actions, as clear as a mirror. In this respect, it is the only example of a truly historical image in Asia. Babur describes the appearance, clothing, taste and habits of each person and describes the countries, their climate, landscape, economy, arts and crafts.

But the character of the author gives the work the most charm." {54} In another place, he says: "The appearance, clothes, actions and pleasures of a person embodied by Babur are described in such detail and truthfully that when we read it, we feel as if we live among them, and we know their character as we know their appearance." {55} The famous orientalist

Hungarian scientist German Vambéry considers this work to be the commentary of Caesar of the East. William Erskine, who made the first English translation of Babur's book, French translator Pave de Courteil, historian Edward Holden and others have covered the most important points of Babur's character and characteristics, mostly correctly. {56} Of these, the description given by Pave-de Courteil is particularly characteristic: "Able to withstand all trials, embodying the power of indomitable determination, he could combine cunning and courage, could punish and pardon when necessary; he was a talented military man and a general who knew how to do things, managed the troops skillfully, and won their trust... Being a careful administrator, he paid attention to every little thing. This horn was not only a conqueror, but also a creator. Among his descendants, Sultan Akbar and Aurangzeb were few who were as privileged as he. It is known that reason rejected rigorism, and Babur attracted people more than alienated them by his simple life. Babur, who likes to joke and lift the humor of others, appreciates talent and talent, loves poetry and music from his heart, and is kind to all able-bodied people, no matter who they are, Babur managed to gather around him the best people and was held in the highest regard by them. earned respect". {57} Speaking about Babur's personal character, William Erskine says, "In terms of generosity, bravery, talent, work, love of art, and success in dealing with them, there is no king in Asia who can match Babur." {58} The English historian Edward Holden puts Babur's general Babur on the same level as Caesar as a general, administrator and writer, and puts him even higher in terms of his pleasant character and says that "high virtue is stamped on his forehead". {59} Thus, as early as the 19th century, Western and Russian orientologists evaluated "Boburnoma" as the most reliable source of valuable information for the science of history, and translated and published it again and again. They used the information in this unique work as evidence in their scientific work on the history of India, Khurasan, Afghanistan and Central Asia in the 15th-16th centuries. At the same time, they emphasized the simplicity of the language of "Boburnoma", free from artificial vulgarity, and showed the author's skill in describing the people depicted in it, albeit in a general way.

Based on "Boburnoma", they tried to describe the important features of its author's personality. It must be said that in their approach to Babur's personality, they allowed the limitations typical of bourgeois orientalism. They tried to show Babur's character one-sidedly in many cases. They tried to show Babur's character one-sidedly in many cases. They could not see the ideological contradictions in Babur's character and outlook. Even so, these works greatly influenced the spread of "Boburnoma" and increased interest in it.

"BOBURNOMA" HISTORICAL SOURCE

"Boburnoma" is not only a reliable source of valuable information for a history book and a number of other disciplines, but at the same time, it is a wonderful prose work, a rare monument of Uzbek artistic prose. The main visual object of "Boburnoma" is not limited to providing historical information. He creates scenes of historical events, portraits and characters of historical figures, and nature scenes. He narrates various adventures, narratives and anecdotes with an interesting and attractive artistic style, decorates his work with folk humor, folk proverbs and sayings, and poetic passages. Uses a variety of artistic styles and language tools. Events in "Boburnoma" develop with different situations and conflicts. Events are organized around a single composition, exposition, climax and solution. The events are connected with each other through the character of Babur, who directly participated in it, forming a unique plot line. With these features, "Boburnoma" is very easy to read, it fascinates the reader. Academician V. V. As Barthold said, "Boburnoma" is not only a document of political struggles, but also "a monument that was rightly recognized as a classic work of Turkish prose in the 16th century." {60} The features of "Boburnoma" as a monument of Uzbek prose have been examined to a certain extent by our literary scholars H. Yaqubov, {61} V. Zohidov and other Babur scholars and the author of these lines. {62} "Boburnoma" is a source of great value for many branches of science, as well as a great monument of prose in Uzbek literature. As a complete picture of the character of the period, it is an exceptional phenomenon in Muslim literature, although it is not fully formed in this wonderful work, but it has all the elements of artistic prose.

"BOBURNOMA" IS A PROSAIC WORK

It may have a plot line, elements of composition, and dramatic conflicts. Most importantly, this work depicts people, their true portraits, character and characteristics. In the process of consistently interpreting the events of his life, Babur used the external portraits, behavior, and actions of his contemporaries of great statesmen, Timurid rulers, begs and officials, writers and poets, artists and calligraphers who lived in Ferghana, Movarunnahr and Khurasan at the end of the 15th century and the beginning of the 16th century - describes his character, work and actions, important and characteristic features, positions he held in the life of the society. So, in "Boburnoma" we can see a number of people's images. They even revolve around a specific character in the work - Babur's own image. The character and characteristics of Babur, who is the soul of the work, his central image, his attitude to people, the events and events surrounding him, connect all the events in the work together, provide unity. In the work, Babur does not list his portrait and behavior one by one, as he describes others. We meet Babur as an active participant in all the events described in the work, sometimes in the whirlwind of battles, sometimes in long wanderings, sometimes on literary and creative work, in literary conversations, sometimes in parties and pleasure meetings, in cheerful banter with his friends, it appears in hunting scenes, sometimes in conversations with builders, stonemasons, and in various other scenes. In these manifestations, he is depicted with his victories and defeats, achievements and failures, wisdom and mistakes, struggles and pleasures, advances and retreats, joys and sorrows, pains and sufferings, oppressions and blessings, moods of joy and despair, and other personality traits. An entrepreneur, careful and dexterous commander who takes care of his army, young men and servants, who skillfully formulates strategic plans, taking into account the strengths and weaknesses of the enemies: to establish strong discipline among the troops gathered in the hands of certain military aristocrats and often traitors to the chief ruler, during the battle their a strong leader who manages to ensure that he acts according to a certain order: a quick-witted person who does not lose his temper even in desperate situations; a noble person who sacrifices his own pleasure for the sake of his loved ones and servants; a strong-willed person who is not afraid of any difficulties in realizing the goals he has set for himself, and fights steadfastly for these goals until the end; a brave man who honestly admits his mistakes and shortcomings and draws appropriate conclusions from them; a cheerful person who loves nature and life and promotes its enjoyment; a patient who deeply feels the consequences of things going wrong and the shattering of his ideals, living with anguish and pain; a talented poet and literary critic who

has deeply mastered Uzbek and Persian-Tajik literature, who has strongly evaluated the work of poets of his time, and who himself has created wonderful works that are ideologically and artistically in harmony with Navoi's ghazals; an objective historian who honestly reveals the socio-political events of the period, especially the wars and robberies that broke out between the Timurid princes and their consequences; A senior scientist who impartially observes the lifestyle, customs, language, geographical location, climate, fauna and flora of the peoples living in Central Asia, Afghanistan and India; a fan of culture who fondly appreciates people of science and art; the owner of virtues that value moral categories such as friendship-loyalty, correctness, honesty; a professional who can both punish and pardon the caught criminals depending on the circumstances; He is not only a conqueror, but a person who strives to create a centralized feudal state, who tries to introduce relative order in the chaos of his time, who cares for the well-being of cities and villages, grows out of major historical events. Among these many features that define Babur's portrait and character, preserving the Timurid dynasty, breaking the resistance of petty feuding feudal lords, uniting them, and creating a politically and economically strong state stand out as the main people. In these battles, he stands out as a brave, courageous, trained warrior, a talented general. Babur, who was forced to pick up a sword from a young age, learned the art of war from the hard school of life and mastered it perfectly. He personally sets an example to others with his bravery and fearlessness in battles, inspires warriors to victory. Describing the battle that took place on one of the winter days, he writes: "Muhammad Ali Mubashshirbek was one of my new followers. He was a brave and capable, good young man. I was coming. Aksar's coat was gone. A couple of shots were fired. Ahmad Yusufbek tried hard and always said that we will go in naked, I saw two or three bullets that went through your head. I told you to be brave, I've had a lot of bad things happen to me." {63}

There was no end to Babur's bravery. There were times when he even fought with two or three men and won. Babur received great respect among the warriors because he took care of his servants, went through all the hardships and hardships with them as in his ordinary battle, walked on foot, climbed rocks, waded through water, shared the hardships of the journey, and endured the pain of extreme cold and heat. gains confidence and is able to establish strong discipline. He will severely punish the oppressors and robbers who oppress the people. While narrating the events of 902 Hijri (1496-1597 AD), he writes: "When Yom was in the middle of the month, the town had a large bazaar and a bazaar, and they were in the bazaar of Ordu, and they were doing business and courting. There was a commotion among the worshippers, and these Muslims looted. I was in Cherikzabti this career, I

became a decree, they will not spare the aspect of the country to anyone and burn it all. I didn't have a single piece of clothing, not even a thread or a broken needle was left in the marrow. {64} Babur established such a discipline, or in another place, while describing the incident in the Aksaroy steppe in Afghanistan, he writes: "This country migrated and landed in the Aksaroy steppe near Karabakh. The people who were used to tyranny and oppression during Hisravshah's reign began to oppress others. In the end, Saidim Ali, a good servant of the porter, took a jar of oil from someone and brought it to the door for a drink, and I beat it with a stick, a bullet came out under the stick, and all these politicians were crushed." {65} Another example: "We came to the border of Sindh for three days. After three days, we left the river Sindh towards Pirkonu's tomb and came to Pirkonu's tomb. I bribed some of Cherek's ministers for political reasons. This tomb is the most respected tomb in India." {66} Many such examples can be cited. Babur canceled the stamp tax levied on people by his special decree of 1525 (932 Hijri) in order to ease the taxes on the people. Provides funds for the repair of water structures in the Treasury and several provinces of Afghanistan. He starts big construction works in the cities of Kabul, Delhi, Agra, on the banks of the river John. Although he was the ruler of India for a short time, he managed to accomplish many things. Babur himself writes about this: "I always remembered that one of the great faults of India is that it does not have running water. Wherever there is killing, wheels can be built, flowing water can be made, and historical and black lands can be made. A few days after coming to Ogra, we followed this advice and considered the garden lands. The ugliness of this land came out of his unconscious mind. There was no other open ground in Ogra, and after a few days it became necessary and a bullet hole was placed here. He is a great chokhkim, and he has become like bath water. Again, this piece is surrounded by erkim, ambuli trees, and especially the river, after which it became a large pond and a scene. After that, there was a pool and a hall in front of the stone building. After Andin, there were "Khilvatkhana" gardens and houses. And then there was a bath. Kindergartens and kindergartens appeared in the Indian language. In every corner, there were suitable flowers, beautiful flowers and nastarins were arranged and perfect. {67} He did such work in many places in Afghanistan and India. But Babur's character is full of strong contradictions and contradictions.

These conflicts arose from the conflicts between the poet and scholar Babur and the king Babur. Babur, a representative of the feudal class, oppresses the country as a political measure to consolidate his power. He attacks the entire tribes, especially the property of the tribes who disobeyed and fought for their freedom and freedom, exterminated many of them, and

built towers like his grandfather Temur. Sometimes he imposes heavy taxes on the head of the people, which makes him desolate. He will divide the provinces and cities he has won to his sons and noble officials. In order to provide for the needs of the army, he organizes raids and raids on pastures, pastures with livestock in the villages, etc. Because the kingship cast its shadow on humanity and human qualities in his soul. His humanity was limited. While reading "Baburnoma", Babur's relation to religion and superstitions is revealed to the reader's eyes. In some places, he is seen as a religious person, a fighter for religion, even a king who received the title of Ghazi, a backward person of his time who believes in some superstitious concepts, but in many cases he goes beyond the official ideology and worldview of the ruling class of that time. He questions or doubts a number of superstitious concepts and customs. Speaking about the Ghazna province, he says in one place: "Those who study the books, there is a spring in Ghazni, if they put impurity and filth into this spring, then there will be a flood, a flood, and a flood." Let me tell you in another story, when Roy Hind Sabuktigini was besieged in Ghazni, I ordered Sabuktigin, they put impurity in this spring. There will be flood and flood, rain and snow. He was burying my grief with this trick. "I have done several tajassus in Ghazni, but no one gave me a badge." He sometimes exposes the hypocritical priests and sheikhs who rob the people with the help of superstitions, who by cunning have turned some places into "holy" graves and a source of free income, and brings out their shame. For example: "There is a grave in the cities of Ghazni, say salat, the grave will be repaired." They went and meditated, the shaking of the grave was special. Then it became known that it was the appearance of mujavirs. They make a julia over the grave, they always touch the julia, when the julia vibrates, the grave becomes special as if it vibrates. Nechukkim, the one who did not enter the ship, the one who entered the ship, the beach mutaharrik will be special. As I ordered, the pilgrims stood far from the julya, they said a few blessings, there was no special movement at the grave, when I went, they broke the julya and built a dome over the grave. This action was banned under the threat of mujavirs. Such views are reflected in his attitude towards astrologers. All these, of course, are not accidental, but advanced ideas closely connected with one or another concept of religion, with anti-clerical motives expressed in the poet's lyrics in relation to ignorant priests. They are an important aspect of Babur's character. Thus, Babur's own portrait and character, characteristics were shown with his multifaceted signs, positive and negative aspects against the background of all the historical events described in his work.

BABUR'S ART OF PORTRAIT

In "Boburnoma" besides the image of the author, the portraits and psyches of many historical figures (Timur rulers, military aristocrats, representatives of science and art, etc.) are skilfully drawn, and their character traits are revealed against the background of their actions and activities. When describing the portraits, character and characteristics of historical figures, the author tried to treat them objectively, based on their lifestyle and conditions, to summarize the portrait and character in the most important and concise expressions. The writer paints the portrait of his father Umarshaikh as follows: "He was a short man, with a smooth beard, many faces, and a lazy man. He used to wear a long and tight tunic, and when tying a tie, he would pull his stomach in to tie it, and if he put it on himself after tying the tie, I would be mad, and the ties would break. He was rude in his clothes and manners, and he made a mess of the table. In the old days, the tables were completely covered, they did not turn on the oven, but they used to connect it. Most of them wore a Mongolian burq in the summer. {68} This image covers all the main details of Umarshaikh's portrait - his physical appearance, clothes, features of wearing his clothes, some of his characters, and his actions. The details in this place reflect the simple life, simple and sincere actions of the ruler of a small region, devoid of any luxuries and luxuries. Some characteristics of Umarshaikh can be found in the details of the description given to him: "He had a poetic style. vale didn't care about poetry. He used to shoot arrows in the middle, and he had a powerful fist, and there was no young man who did not fall from his fist... Because Mirza Umarshaikh was a king of high zeal and great dignity, he always had a desire for ownership, he attacked Samarkand several times, sometimes he was injured, and sometimes he was burned... In terms of ownership, reconciliations would turn into war, and friendships would turn into enmity. {69}

In these lines, the most important aspects of a person's character - laziness, as in the case of other Timurid rulers, are reflected in truthful details, such as the initiation of mutual wars. In fact, kinship was not important among the Timurids, things like friendship and peace were temporary, and peace turned into war. Through a small image, Babur was able to openly explain that the representative of this house, Umarshaikh Mirza, a typical feudal lord of his time, made many military campaigns against his brother Sultan Ahmed Mirza, his father-in-law Yunus Khan, and his brother-in-law Sultan Mahmud. What is important is that the kinship between them had no value in the face of feudal ambitions and ambitions. As an alternative to this, it is not for nothing that Sultan Ahmad Mirza and Sultan Mahmud Khan were prepared to attack Umarshaikh Mirza's bad leadership and attacked him.

Babur sometimes uses the method of quoting a story within a story to highlight a characteristic of a person. He does not say that Umarshaikh was a "just and generous person", but cites a real episode so that the reader can make a judgment about it: "I was in this fair position, when the Chinese caravan was coming, I just snowed a caravan of a thousand houses in the bottom of the mountains on the eastern side of Andijan, two people escaped. When he got the news, he sent soldiers and captured the entire caravan. There was no heir of Harchandim now, he kept his possessions carefully, and after a year or two, he brought the heirs of Samarkand and Khurasondin and handed over his property in good order. {70} This episode not only helps to vividly express the character of the depicted person, but it also helps to clearly show the individual characteristics that are unique to this person. We can clearly see the concept of portraying historical figures, their character and characteristics, reflecting some of their actions in the course of events, in the portrait and description of Husayn Boygaro drawn by the author. Writer Husayn Boygaro paints his portrait as follows:

"He was a man with deer glasses and a lion's body. Belidin was thin. My grandfather lived to a great age, had a white beard, and wore bright red and green clothes. He has black eyes and a hood. On holidays, he used to prepare a small table with a small sprinkler, put a flat cloth on it, and go to prayer. This portrait depicts the person's eyes, physical structure, clothing, and features of wearing clothing. The details in this portrait served to reveal an important aspect of this person's nature. Hossein Boykara was one of the kings who sat on the throne for a long time among the Timurid rulers. During his reign (1469-1506), Khurasan, especially the zeoi-zina of its capital city, Herat, made ten, maybe even twenty developments in Babur's language. Herat became famous not only for its jewelry, but also as a cultural center, primarily due to the efforts of A. Navoi and A. Jami. Here, literature, art, and science develop somewhat, and talented poets, scientists, poets, painters and artists of their time add beauty to the beauty of the city with their creative works. Husayn Boygaro, who was surrounded by such groups and lived in luxurious palaces and luxurious mansions, had weakened and refined his taste. These also created feelings of pride and arrogance in Hossein Boygaro. The author was able to show these characteristics of Husayn Boygaro, arising from the environment surrounding him, through some details in the portrait. In the details of this further description, it is said that he is the owner of a strong sword, but later lost his fighting qualities due to indulgence in luxury, drunkenness, and life. it states that it is shrinking as a result of wars and condemns this situation. For example, Babur Husayn described the disagreements between Boykara and Badiuzzaman and described the battle between them as follows: "After all, I heard this talk between fatherhood and

sonship, father against father and son against son, Balkh and Astrobod. At the foot of Garzavan, Sultan Husayn Mirza and Badiuzzamon Mirza came to the death of Yaqchiron. Abdulmuhsin Mirza Sultan Husayn Mirza came to Igarak with a few begs and a bribe in the month of Ramadan. There was no war, it was suppressed. The young men of Kalin Obdon fell to the ground. Sultan Husayn Mirza hit everyone on the neck. I'm not the only one, when my son, the fuel is running, it's been hit on the necks of all the navkars who have fallen to the marrow. No matter what you do, the price is the price. These mirzas were engaged in aysh with such extremes, like their father and the king, when the time came for lunch, and when the opportunity came to spend the night like Ramadhan, they did not eat or fear their father, but their work was to drink chaqi with advice, and it was a meeting with an inbisot. It is inevitable that such a person will be injured, and everyone will have a hand in this kind of life." {71}

Of course, all the burdens of such meaningful wars fell on the people, they destroyed many people's wealth, destroyed the country's economy, weakened it politically and economically. On top of that, Husayn Boykara and his sons did not stop from feasting day and night. Babur strongly condemns this: "The city fell into the hands of the city, and there was nothing else to do day and night. The bravery and warfare did not cause pain and suffering, and the laborers and provinces of the Lojaram borgon did not decrease and did not increase." {72} "...I was the king of Khurasan for forty years, I was not absent for a day, I didn't pray before noon, but I didn't do sabuhi at all, and this was the case with his sons and his entire class and city. They used to indulge in lust and debauchery." {73} We can see that these are the important aspects of the character, mood, and aspirations of Husayn Boykara and his sons by Babur. Of course, the character and characteristics of Husayn Boygaro, in the description given to Husayn Boygaro, the author tries to comprehensively explain the activity of this king, to show his positive aspects and shortcomings that are useful for one or another aspect of the life of the society. We can see that these are the important aspects of the character, mood, and aspirations of Husayn Boykara and his sons by Babur. Of course, the character and characteristics of Husayn Boygaro, in the description given to Husayn Boygaro, the author tries to comprehensively explain the activity of this king, to show his positive aspects and shortcomings that are useful for one or another aspect of the life of the society. "He had a good taste, and he was also pulling the divan. Turki said. His surname was "Hosseini". Some of his verses are not bad, but Mirza's divan has the same weight, my grandfather was a great king with youth and kingdom, he used to keep rams, keep pigeons, play with pigeons, and let chickens go to war. {74} In this place Babur, on the one hand, shows Husayn Boykara as a Turkic poet, and on the other hand,

he emphasizes that his poems are of the same weight; on the one hand, he is described as a great king in terms of his kingdom and age, and on the other hand, he shows that he is engaged in playing with pigeons and fighting cocks like young children, even when shown, these characteristics are shown as a negative aspect of this person. It should also be said that in the 16th half of the 15th century, Khurasan and its capital city Herat developed and progressed as a literary and cultural center, gathering many poets, scientists and artists, creating sufficient conditions for them to engage in scientific and creative work in various fields of science. As much as A. Navoi and A. Jami played a big role in giving, Husayn Boykara as the ruler of the country also played a certain positive role. While thinking about this period, Babur satisfactorily describes the life of this period in which the process exists, and does not hide his hatred towards H. Boygaro, the ruler of that period. "The time of Sultan Husayn Mirza was a strange time, the people of Fazl and Benazir lived in Khurasan and the city of Batahsis Khiri. Everyone had something to do. It was my passion and malice. {75}

Thus, when the author paints the portrait of Sultan Husayn Boygaro and describes his characteristic features, he does not approach the issue unilaterally, but tries to illuminate the issue from all angles, shows his negative and positive aspects. Portraits and characters of the three rulers of Samarkand - Sultan Ahmad Mirza and Boysungur Mirza - were drawn in "Boburnoma". When the author draws the character of these rulers, he tries to illuminate the aspects that are characteristic of each of them and are not found in others. Sultan Ahmed Mirza is known for being a "humble and humble person", a constant drinker of alcohol, a heartless person with little modesty. Baisungur Mirza is characterized by his fairness, being a pleasant prince, he can recite poetry well, he knows good calligraphy, he is not bad at painting, and he has similar qualities. These features are reflected in their portrait drawings and in the description given to them. In general, in "Boburnoma" the Timurid rulers who occupied a dominant position at the end of the 15th century and the beginning of the 16th century and stood at the top of one or another state are depicted in their various forms. Babur was able to depict their external portrait and behavior with the artistry of a master artist. Academician V. Y. As Zohidov said: "The details of this portrait are depicted in such a way that it corresponds to the inner essence of this image, it helps to reveal and understand his character." {76}The most numerous group described in "Boburnoma" are Tarkhans, representatives of the military aristocracy. They played a negative role in the political life of the country, relying on the large wealth accumulated in their hands and military formations. The representatives of this group caused mutual feudal wars, intrigues, tyranny, blood feuds.

In the work, the activities of military aristocrats such as Hasan Yaqubbek, Uzun Hasan, Alidost Toghayi, Ahmed Tanbal, Baqi Chaganiyoni, Hisravshah, Abdul Ali Tarkhan, Baqi Tarkhan and others are particularly widely described. One of such military aristocrats is Khisraw Shah, the absolute ruler of the East. The author says the following about the morals and characteristics of this person, and some of his actions: "Sultan Mahmud Mizodin, after his sons, grew up for many centuries. Navkari was twenty thousand. He used to pray and fast in his food, but he was quiet and generous, but he was a man of body and mind, and he was unfaithful and unfaithful. After five days, he blinded his valine'matzada, which he had grown alone for the world. He killed another. He was honored and respected by God. It was so bad for the world. They didn't even get a single piece of land with a great administrator of the region and a very well-trained servant. {77} In this description, the misbehavior of Khysravshah's army and the tyrannical aristocrat who relied on him are generally described in one place. While narrating the next events, the author also dwells on the dirty role played by this person in the struggle for the throne between Timurid princes. Mirza Badiuzzaman, who fought against his father for many years to break up Khurasan, which was considered a relatively centralized state at that time, and became a toy in the hands of reactionary forces, went to Khisravshah for help after he was defeated in a battle against his father. "After Badiuzzamon Mirza was injured, he was robbed and robbed, and Khysravshah also did good services to Kunduzg, with the young man naked and his legs old. I did a lot of service and kindness to the mirza and the mirza with the horse, the toবাদin, the tent, and the horse, and all the weapons of the army. {78}

This image clearly shows the attitude of Khisravshah to Mirza Badiuzzaman, who went on an adventurous path against his father and rebelled against the entire state centered on the path of his own selfishness, and provided him with the necessary weapons to start a new struggle. Of course, under this "humanitarianism" that Hisravshah did to Badiuzzaman, there was a big wound. It is not for nothing that the author, speaking about Badiuzzaman, says that he was "soft" in the hands of Khisravshah. But Khusrawshah, in his most dirty and shameful career, used other methods to consolidate his power. He brought Boysungur Mirza and Sultan Mas'ud Mirza, the sons of Sultan Mahmud, who claimed the throne of Samarkand, close to him. Then he brings this prince and Sultan Mas'ud Mirza close to him. Then he blinds one of these princes and kills the other. While revealing the character of Khisravshah during the events, the writer shows the most important aspects of his character, which at the same time rise to the level of artistic generalizations. Khysravshah's tyranny, immorality, and the material and moral hardships he caused to the people are innumerable. The author does

not show them all one by one, but describes the most important of them, at the same time, the climax, which embodies all the naughty features of the depicted person. "The people of Hisar, belonging to Alalkhusus Khisravshah, were always engaged in adultery and adultery. In this rank, one of Khysravshah's servants snatches your wife, and the husband of this wife comes and commits adultery. "Everyone should take this kind of honorable action and pay attention to this type of work, I am a hundred thousand curses until the end of the day, and whoever hears the words of Khisravshah, curse him. He who curses after hearing this will be cursed." The writer described Khisravshah's life path, his actions, behavior, morals, his relationship to people, events surrounding him in the process of events, and was able to solve various negative features of his character. These features are typical, common to all feudal military aristocrats of the Khisravshah type. Boqi Chaganiyoni, Zunnun Arghun, Ali Dost Togoyi, Hasan Ya'qubbek, Uzun Hasan, Ahmad Tanbal and others complement each other with some characteristics and embody the general characteristics of the military aristocratic gang. "Boburnoma" depicts not only military aristocrats, feudal lords and representatives of other ruling classes, but also poets, artists, and figures of science and culture who lived and worked in Movarounnahr and Khorasan in the late 15th and early 16th centuries. The work mostly describes the poets, artists and representatives of science and culture who lived in Khurasan. It should be said that the character of this group of people described in the work is mainly given by the author himself, in one place, as a whole. At the end of the 15th century and the beginning of the 16th century, when Babur lived, the literary and cultural life in Movarunnahr, especially in Khorasan, was divided into two with its characteristic features. On the one hand, in this period, the feudal lord glorifies the feudal life, promotes the laws of Sharia religion, calls people to turn away from their concrete life and spend their lives in obedience in this world in order to live happily in the "other world", and promotes secularism and mystical ideas. - there was a clerical literary stream. The representatives of such a literary trend paid more attention to the form of the work, rather than its content and ideological content. Their works are characterized by artificial quietness, dullness, pompous arrogance, absurd snobbery, distorted depiction of life. On the other hand, there was a secular literary stream that reflected the most actual political issues of the time, sang of the sincere love of man for his concrete life, called him to enjoy the beauty of concrete life, and encouraged him to enjoy these beauties, this worldly life, and spend it happily. Zahiriddin Mohammad Babur, who continued the best traditions of Navoi, Lutfi, Amir Khisrav Dehlavi and other great poets of the East, both in terms of form and in terms of ideas, was able to create some works in harmony with the works of the great Alisher Navoi. is one of the

representatives of the secular current of that time. His assessment of poets, scientists, artists and other artists who lived and created in the end of the 15th century and the beginning of the 16th century also confirms this opinion. While evaluating the work of poets and characterizing them, Babur looks at the work of this poet from the point of view of the representatives of the secular literary movement. If it is true that the poet describes life truthfully, if his thoughts are clear and concise, if it is possible to bring the reader to the scene described, then the author praises such poets. If the poet did not follow these rules and created nonsense words that are not interesting in both form and content, the author strongly condemns such poets and writers. Babur, talking about Mir Sarbarakhna, directly says: "Amir Hamza wasted his life and told a long lie story, the opponent of this order is strong and intelligent." {79} In another place, Kamoliddin Husayn writes about Gozurgohi: "Again, Kamoliddin Gozurgohi was a mystic, if not a Sufi. The mystics gathered near Alisherbek and were ecstatic. Aksaridin is a better way to do this. The reason for the winner is the method of compliance. There is a classification "Majlis ul-Ushshaq" written by a horseman, Sultan Husayn tied to Mirza's horse, the writing is slow and the work is full of lies and vulgar, indecent letters. And so, sometimes tawakhumi is blasphemy. Nechukkim, by relating various saints and saints to metaphorical love, created a lover and a beloved for everyone. And this strange thing is Amridurkim, Sultan Husayn Mirza wrote in the preface that it is my own editing and classification. At the beginning of Kamoliddin Husayn's poems and ghazals, which are included in the book, the entire "limuharririhi" is written. Due to the flattery of Kamaluddin Husayn, Zunnun Arghun became "Hizabullah".{80}

It can be seen from this description that when characterizing the writer's work, the author takes into account his honest depiction of reality. He strongly criticizes works based on flattering, false ideas, ideologically impoverished, false plots, and their authors. In this place, Kamoliddin Husayn condemns Gozurgohi's work "Majlis ul-Ushshaq" firstly because it is based on a false plot and for its ideological poverty, and secondly because it is artistically sluggish, unable to give the reader aesthetic pleasure, and full of "rude" thoughts. He accuses the author himself of flattery. In addition, when the author evaluates this or that poet, scientist or artist, when describing his characteristic aspects, he should approach this person objectively in every way, cover his positive and negative aspects, see him as a living person, as a whole person, as a whole in the eyes of the reader. tries to embody in front of him. While the author praised Kamaluddin Husayn's method of making vajd and samo', the slowness, vulgarity, and fakeness of his work were criticized. Such a situation in evaluating people is somewhat fully expressed in the definition given to Khwaja Abdulla Marvari. "Again, Khoja Abdulla Marvari

was a sadr, and then he became an internal and complicated bek. He was a pure man, not many people know the law, it is his invention to do tricks in the law. He was a good student of Hutut, he was a better student of education, he wrote essays well, he was a good conversationalist, he used to recite poetry. "Bayani" was his nickname. He loved poetry more than any other poem, and he knew poetry very well. He was righteous and innocent, he became a victim of the disease of immorality, he remained in limbo, suffered various pains and hardships for several years, and he saved the world with this gift. {81} From this description, it can be seen that the author praises Khwaja Abdulla Marwari for his interest in poetry, his ability to recognize the best of works, his love for science and art, but at the same time he criticizes the poems created by this person for being of a low level and artistically weak, which is a wickedness in the person's character, and angrily condemns vanity. According to the author, a person who is interested in science and engaged in poetic creation should be alien to bad human characteristics. If such immorality and immorality have naughty features, this is a very big stain for this person. And this stain is a big obstacle for the development of science, for the growth and development of that person's ability and talent. That's why Babur, talking about the death of a person with this quality, emphasizes that he was killed because of this evil quality.

REPRESENTATIVES OF SECULAR LITERARY MOVEMENT IN "BOBURNOMA"

In "Boburnoma" the major representatives of the secular literary movement and the characteristic aspects of their work are also described. Babur highly appreciates Abdurrahman Jami, who lived in the 15th century and who made a great contribution to the development of Tajik and Persian literature with his work, played a major role in the development of the literary and cultural life of Khurasan and its capital Herat in the 15th century: "Everyone had something to do. His enthusiasm and ambition were so great that he would bring the work to perfection. Maulana Abdurrahman Jami was one of these people, and there was no one like him in appearance and appearance. The poem is well known. Mr. Mullah, I am higher than you, so there is no need for an explanation. I am late for the thought, in terms of trust and blessing in this muhakkar azaza, their horses are intoxicated by these and other qualities. {82}

"Mavlana Abdurrahman Jami was the leader and leader of this group (of poets)." {83}

The writer does not list the works of Abdurrahman Jami here, nor does he describe his artistic or ideological level. But by saying that this person's talent in poetry is higher than any praise ("Mulo's gentleman is even higher, there is no need for description"), Jami reveals the character of his work and expresses his admiration for his talent. Of course, it is not for nothing that Jami is described as "the best and most important poet" of poets who lived and created in this period. This is also a sincere, high assessment given to his creative talent, the role he played in the literary and cultural development, and the position he held.

Babur especially speaks with pleasure about the great Alisherbek Navoi, the father of Uzbek classical literature, who with his creativity and scientific-literary work added priceless masterpieces to the treasury of world literature: With Boykaro - S.J.) they are. Alisherbek's client is famous for mozuk. The feature is obvious. They used to imagine the beauty of the people as the pride of their country. Maybe it's not Andok, maybe this quality belongs to him. Even in Samarkand, Ushmund was a good customer. Alisherbek was a man without a minister. They even recite poems in Turkish, no one can recite them more and better." {84}

After listing Alisher Navoi's major works, Babur continues. "People of virtue and people of art do not know of Alisherbek-like coach and mentor, I hope you have appeared. Ustroz Qulmuhammad and Shaykh Noyi and Huayn Udiykim, who were good at words, made a lot of progress and fame with the education and piety of the beg. Ustoz Behzod and shah Muzaffar

became famous and well-known in the world due to the efforts and care of the beg. Few people have succeeded in building such a beautiful building." {85} It can be seen that when the author talks about poets and characterizes them, he tries to highlight the contribution of this person to the development of literature and art, his talent in this field, his services to cultural development, and evaluates the poet based on this. When the writer described the poets he was characterizing, he tried to reveal the important aspects of their work. However, not all descriptions given by Babur to the work of Khurasan poets who lived and created at the end of the 15th and the beginning of the 16th century are correct. Feudal characteristics of his character and worldview have left their mark in the description given to the work of some poets. This is especially evident in his comments about the Tajik-Persian poet Hilali's work "Shah va gado". {86} He accuses Hilali of portraying "the dervish as a lover" and "the king as a lover" and that is why he says that the whole work is "very dull and ruinous in its content and craftsmanship." He accuses Hilali of portraying "the dervish as a lover" and "the king as a lover" and that is why he says that the whole work is "very dull and ruinous in its content and craftsmanship." Of course, the thoughts and ideas put forward by Hilali did not fit into the framework of the concepts of the feudal lords of that time, especially the Timurid rulers. {87}

All these show that Babur's assessment of the poets' work has some limitations, but they show that the character of his work and talent is honestly illuminated. When Babur described the works of famous artists who lived in this period, he tried to reveal the important points and main qualities of their art. He excitedly talks about the great artist of his time, the Raphael of the East, Behzod's skill in visual arts, "Behzod was one of the painters, he made the work of painting very delicate. A man without a beard makes his face look bad. He is proud of his pride. A beard makes a good face." {88} Here, the author highly appreciates the fineness of Behzod's art and his skill in depicting bearded men, but also points out the shortcomings of his art. With this, the great artist tries to reveal the skills of Behzod and the character of the canvases created by him. Another great artist talks about Shah Muzaffar and highlights two of the most important qualities of his art: "There was Shah Muzaffar again, he used to decorate the image a lot. He made the impression very delicate." {89} Shah Muzaffar's characteristic feature in visual arts is, firstly, his delicacy, and secondly, the artist's canvases depict people's hair very well. By showing these two important aspects of the artist's talent, the writer was able to describe the characteristic side of Shah Muzaffar's work. When the writer describes the character of people, the desire to describe the aspects that are characteristic of this or that artist is also found in the definition given to musicians. It should be said that when the author

characterizes musicians or singers, he objectively satirizes their shortcomings. He criticizes the famous entertainer Husayn Udi, without denying his ability and skill in art, for his behavior and absurd habits, which are not worthy of such a person: "It was Husayn Udi again. He used to play the oud and say funny things. Pluck the strings of the oud separately. The fault is that he makes a lot of mistakes. At one point, Shaibani Khan ordered. He makes a lot of takallum, he makes bad jokes, and he doesn't mean his own words, but he makes naughty words. Shaibani Khan Fakhmer. Let me tell you, in the conversation, the arrow will hit the neck of victory. Shaibani Khan has only one good thing in the world, and that's that it's fine. Such delicate people need more respect than ever." {90}

So, here the author praises Husain Udi's skill in playing music and singing, at the same time, he condemns the naughty features of his character, such as flirting, sarcasm, and laughs at the inappropriateness of such a feature. Such humor helps to reveal the most important character of the depicted person. Thus, in the work, the author of "Boburnoma" describes the poets, writers, artists who lived and created in Movarounnahr and Khorasan in the late 15th and early 16th centuries. tried to shed light on the aspects that determine the place and role in the cultural life of that period, and achieved success in this field as well, albeit partially. In "Boburnoma", the most important features of the Timurid rulers, Tarkhans and representatives of the military aristocracy, people of science and art are comprehensively described, not only the artistic value of the work is determined, but also the socio-political life of that time, social groups and their position in society. defines its role as the most reliable source. Babur's artistic talent and artistic skill in poetic creation left his mark in the writing of "Boburnoma" in the nature of a memoir. In the work, historical events are presented by the author in simple and meaningful sentences, concise and concise phrases, not in dry and lofty, silent sentences like eastern historians.

As a result, social and political events of the time, scientific achievements, and the author's reminiscences are intermingled in this remarkable memoir, creating an extremely interesting, simple and meaningful story. Babur sometimes tries to master life based on real facts. In some cases, he manages to reflect historical events by creating a person's character and image, by drawing various scenes of life and nature. This, along with raising "Boburnoma" above the level of a simple historical work, also shows that it has strong artistic features. We can clearly see the variety of artistic features of "Boburnoma" in the simple and fluent language used in describing people's portraits and characters, interesting and attractive artistic style, and the use of various types of artistic visual tools. At the time when "Boburnoma" was born, the tradition of writing most historical and artistic

works in Persian was still widespread in Central Asia and Khorasan. although the great representatives of the art of speech, such as Lutfiy, Sakkokiy, Otoiy and the genius Navoiy, wrote most of their works in Uzbek and proved the advantages of the Uzbek literary language both theoretically and practically, there was a strong desire to create a work in Persian. but he writes in the Navoi language in the lyrics. Although Babur spent most of his life in military campaigns, far from his native land, he did not forget his native language. Speaking about his native Andijan, he proudly says: "Eli is a Turk." There is no one who does not know Turkish in the cities and markets. The word of the hand is true with the pen. For Ani, Mir Alisher Navoi's Musannofot, my grandfather has found nashu navo in Khiri, he knows this language. {91} By showing that Alisher Navoi's works were written in the language of the people of Andijan, on the one hand, Babur expressed his great faith in his mother tongue, and on the other hand, he also described his respect for Alisher Navoi. Despite the fact that Babur knew several foreign languages, including Persian, he wrote both his lyrical works and the famous "Boburnoma" in Uzbek. He wrote "Boburnoma" in the Uzbek language and practically proved the simplicity, richness of expressions, and accuracy of this language. He raised the prose language to a level never seen before. The simplicity of the language of this work, the clear and concise expression of thoughts, thoroughness, the naturalness characteristic of simple living language, and the ability to concisely reflect the content still amaze people. Babur always fought for simplicity of artistic expression, fluency of style. "As an artist, he was close to the people with his language and style, which was free from the luxury, glitter, formalistic silence promoted by the reactionary, idealess literature of that time." {92} In particular, he criticized the use of excessive images and complex sentences that interfere with the clarity of the meaning. In one of his letters to his son Humayun, he advises and says: "...you have finished these letters and you do not read them, because if you were thinking deeply, you would not be able to read them." After not being able to read, you would definitely change. It is possible to read your letter with concern, but it is a long time ago. No one has seen a problem with prose. Imlong is not bad. If it's not true, you end the "compliment" with "te". You are done with your slave. Your letter can be read in any way, but the purpose of this absolute alphabet will not be fully understood. This aspect is also a factor in writing a winning letter. If I were to make a proposal, it would be mogul in that respect. From now on, it will be done with clear, clear and pure words: you will have less worries and you will also learn. {93}

The simplicity of the "Boburnoma" language, its lack of all kinds of artificial decorations, and its closeness to a living language are one of the most important issues that have attracted the attention of orientalists. Babur

was demanding of himself. He strove to use each word correctly in its place, to be clear and thorough in its content. He often writes short and concise thoughts with simple sentences. Although there is an influence of Persian sentence construction on the linking of simple sentences in compound sentences, the construction of each simple sentence is very simple and they correspond to the present simple sentence construction. The language of "Boburnoma" is simple and concise, clear and natural, as well as vivid and figurative, and the style is smooth and fluent. Babur achieves this first of all by resorting to the folklore of the people.

In "Boburnoma", the writer tried to be artistic conciseness, accuracy, simple, vivid and figurative language, both when describing the character of people, describing their relationship to life events, their relationship with people, and when highlighting their important features in the course of events.

PROVERBS AND WISDOM WORDS IN "BOBURNOMA"

In order to achieve brevity and artistry in his work, Babur often refers to the rich creativity of the people. While describing the character of people in his work, he expertly uses proverbs and wise words that help to reveal the important features of this or that person and are common among the people. He skillfully uses them interchangeably. Proverbs and wise sayings are one of the most popular genres of folklore. Proverbs are the summation of people's valuable thoughts accumulated as a result of many years, even centuries of life experience. They often have a poetic form and differ from other types of folklore by their maturity, conciseness and thoroughness. Classical writers and poets used proverbs and wise sayings to ensure the artistic value and nationalism of their works and attached special importance to them. The great Russian poet A.S. Pushkin says about their content and artistic beauty: "How meaningful, how beautiful, how meaningful each of our proverbs is!" You say gold - gold. It's not easy to create them, of course." {94}

The great writer A. M. Gorky highly rated proverbs: "The greatest wisdom lies in the simplicity of words." Proverbs and songs are always short. From them there will be thoughts and feelings equal to the contents of entire books. {95} Many representatives of Uzbek literature, such as Sakkokiy, Otoiy, Lutfiy, Navoiy, Mashrab, Turdi, Muqimiy, Furqat, often refer to folk proverbs in their works in order to achieve simplicity and artistry. With this, they ensured the nationalism of the work. Babur, who continued the advanced tradition of his predecessors, in his works, including the work "Boburnoma", used proverbs, which are an artistic expression of folk wisdom, many and very appropriately.

Folk proverbs used in "Boburnoma" are diverse in their character and subject. Babur writes about Alidost and his son Muhammaddost, one of the active initiators of the escalation of mutual wars in Ferghana: "Muhammaddost spoke Uzbek. Filhumma was not bad. Andin also ran away inconspicuously, and went to the pea pods in Andijan, where he was haunted by intrigues and conspiracies. The end fell on the Uzbek marrow. They blinded their eyes. "Salt his eyes" has this meaning. {96}

The proverb "Salt your eyes with salt" reveals the essence of the character of a person who has not been loyal to anyone due to involvement in various conspiracies, and on the other hand, it also means the meaning of the judgment issued by the people about the fate of a person engaged in such misdeeds. By quoting this saying, Babur raised an important issue for his time. At the end of the 15th century and the beginning of the 16th century, mutual wars between the Timurid rulers intensified, treason and crime between the

representatives of the feudal lords and the military aristocracy was on the rise. Babur strongly condemns such conspiracy and military incitement through the above saying. While Babur describes life and nature scenes, he also draws the characters acting in them, some of their characters and characteristics, depending on these scenes. He described the events of returning to Kabul from Herat through the mountain roads during the winter of 1506, and describes his experiences in front of Hawali Qutai: "... the haval looked narrower, I took a shovel at the mouth of the haval, plowed snow, made a grain of land for myself, and dug the snow until it was full. it had not reached the ground yet. Something took refuge, and then I shot him dead. No matter how many times they told me to go to Haval, I didn't go. I'm late to my heart, I'm in the snow and the snow, I'm in a warm house and I'm resting, I'm here with all the worries and hardships, I'm here with sleep and relaxation. There is a Persian proverb: "Marg boyoron surast" is a Persian proverb. {97}

In this picture, the character and characteristics of Babur, a person who saw the difficulties, sufferings and hardships of all journeys and military campaigns together with his servants, traveled through mountains and deserts like an ordinary warrior, was kind and caring to his servants: his feelings as an ordinary person, friendship and feelings of harmony are manifested. "Marg boyoron surast" in this image. It is given as ("Death with friends is a wedding"), which, while exaggerating the previous thoughts, does not allow the image to stretch, and ensures its concise description. The author of "Boburnoma" condemns the hypocrisy of some historical figures in the process of describing many different life, social and political events. While describing the events of 1500 years, Babur describes some of Shaibani Khan's actions as follows: "Khoja Yahyodin was in favor of Shaibani Khan, and he allowed him to go to Khurasan with his two sons, Khoja Muhammad Zikriya and Khoja Baki. Then some Uzbeks went and martyred Hazrat Khoja and his two young sons in the village of Khoja Kordzak. I think this is Shaibani Khan's words, Khoja's work was not mine. Kanbar dance and Kopak dance. There is a worse proverb than this one: "Apologizing is a bad thing." The proverb given at this point allows us to reveal the hypocrisy and deceitfulness of Shaibani Khan's character. In the work, Babur: "If you don't close your hand, you will grieve until you grow old" (p. 130), "Az nido ronda za onho monda" (p. 112), "Safi defeated havla basandast" (p. 171), "The enemy does not say, dream does not kirmas" (p. 204), "Darvozai shahro tavon bast, natvon dahani makholifon bast" (p. 204), "Zikri nameron hakimon umri soni guftaand" (p. 249), "Inonmogil do'stungga, samon tiqar postung'a" (p. 134 page) he used a lot of instructive and educational Uzbek and Persian-Tajik proverbs on topics such as resourcefulness and dexterity, trust and despair, bravery and cowardice, vigilance and cunning. Each of these proverbs is

related to the story being told and the character of the person being described, helps to reveal the true meaning of the thought to be expressed, and to express some aspect of the character of people vividly and figuratively. When Babur described the character of people, their mental states, psychological experiences, internal and public speech in his work, he did not limit himself to the use of folk proverbs. He sometimes also uses sentences that convey the meaning of folk proverbs and help to make it more clear. Describing the events of 1506, describing the procedure at the party organized by Badiuzzamon Mirza, Babur writes: "If anyone has done a good deed, one should act with him, if the father has done a bad deed, one should contribute with good knowledge." {98} By quoting this sentence, the author put forward a didactic issue - to study the best habits of people, to continue the useful ones, to create and introduce new ones instead of the procedures that do not meet the current requirements of life, and secondly, to describe the event in a concise form. managed to explain, reveal the true essence of the thought to be expressed.

While Babur used proverbs and wise words, he used them in many places with sentences such as "I have a Turkish parable", "I have a parable", "I have a Persian parable", "Burungilar notebooks", "nechukkim", "nechukkim notebooks" directly indicates that the sentence is popular and influential. But in some places, without giving such introductory sentences, it is absorbed into the narrative of the event or the speech of a person. For example, Rono describes the event on the eve of the battle against Sango and writes his speech to the warriors as follows: "Whoever enters the meeting of life, will drink from the fate of death, and whoever stays at the destination of life, the end of the world will be the evening of the care-taker. You were born with a bad father, it is better to die with a good horse. Here, the author masterfully describes the naturalness of death through metaphors, and emphasizes the need for everyone to devote their lives to useful work and thereby strive to leave a good name in the world. In order to express this idea in an artistic form, he incorporates a folk proverb into speech. Such situations are: "Whoever is in a state of death, knows the value of life" (p. 377), "After pleasure, the hard work of leisure seems more pleasant and better" (p. 152), "Although some things seem good and wonderful on the surface, but It is also possible to find in the places where sentences with a proverbial meaning are used, such as a hundred thousand considerations are obligatory and necessary in everyone's land" (p. 122). Most of the proverbs used by Babur, which help to reveal the character of people, their feelings, moods and situations, are still used in their present state, sometimes in a modified form. "Boburnoma" is an epic work that describes objective events. But this does not negate the lyrical moments. Babur brings lyrical passages to reflect the inner experiences and

mental states of people, to reveal the character of this or that person, to clarify the content of the described event, to draw appropriate educational conclusions from some events. Some of the lyrical fragments presented in the work are the author's own. Verses taken from Babur's ghazals, as well as Rubaiyats, on the one hand, help to determine the time when the work was created, and on the other hand, they express the mental state, experiences and views of the main character of the work at this or that time. For example:

Charx's injury remains that I have not seen,
I'm sick and tired of pain and suffering.

This verse, written in the winter of 1506, when he was coming from Herat to Kabul through the mountain roads of Kandahar under severe difficulties, served to express the emotions that occurred in the author's mental state. However, many of the lyrical passages presented in "Boburnoma" were taken from "Gulistan", "Bo'ston" works of Sheikh Sa'di, ghazals and rubai's of Khoja Hafiz. Some of these lyrical passages in the Persian-Tajik language represent the meaning of wise sayings and folk proverbs. For example:

Корҳоро бавақт бояд ҳуст,
Кори бевақт суст бошад, суст {99}

(Work must be done on time: work that is not done on time is slow, slow). These verses are equivalent to the meaning of the proverb "Snow falls on the rest of the work".

Ситеза баҳои расонад сухан,
Ки вайрон кунад хонадони қуҳан.

(A word uttered with oppression reaches such a level that it destroys ancient houses). These verses are equivalent to the meaning of the proverb "Bad tongue makes head".

Харчи дар ойина жавон бинанд,
Пир дар хишт пухта он бинад.

(What a young man sees in a mirror, an old man sees even better in a brick). These poems, which are told about Kasimbek's quick and correct assessment of the situation, are equivalent to the meaning of the proverb "A fairy does not know what an old man knows".

Имруз биқушчи метавон қушт,
Оташ чу баланд шуд жаҳон сӯхт.
Мағзорки зих кунад камонро,
Душман чу ботийр метавон дӯхт.

(If you have enough strength, put out the fire right now. If it catches fire, it will burn the world. If you can shoot the enemy with arrows, do not let him draw his bow).

Through these excerpts taken from the famous Persian-Tajik poet Muslihiddin Sa'di's work "Gulistan", the author warned the Mongol khans in Tashkent to fight against Shaibani Khan, to attack him, and to warn them of the bad future if the case is not prevented. These verses represent the meaning of proverbs such as "If you can, do not delay your work", "Spare the wolf, he will rob you". Some lyrical passages from "Boburnoma" are also cited in connection with the description of the shameful situation of one or another feudal and military aristocrats. Babur describes the deaths of people who organized various conspiracies, took an active part in turning the country into a war zone, and dried up the young life of many people. He quotes lyrical passages of moral, didactic and philosophical nature to express his conclusions and views. For example, Hasan Ya'qub, who occupied the highest position in Babur's court after the death of Umarshaikh and plotted against Babur, became a victim of his own deed, he was killed by an arrow shot by his men. Babur concludes from these events:

Чу бад карди эмин зи офот,

Ки вожиб шуд табиатро мукофот {100}

(Do not be sure of calamities after doing evil, for the punishment of nature is certain). Or when he describes how Baqi Chaganiyoni, who was greedy, miserly, and greedy, and could not get along with others, despite having occupied the most influential positions of power after receiving Kabul, was killed by wayward decision-makers:

Ту бад кунандаи худро баризгор сипар,

Ки рӯзгор туро чокараст хийни гузгор. {101}

(You send the one who harms you to the sentence of marriage. Marriage is a servant who takes revenge on you) quotes verses. These verses are also quoted after describing the incident of Muhammad Husain, who was killed by Shaibani Khan for engaging in various conspiracies and misdeeds. On the one hand, drawing such conclusions about negative types and their destruction in the work and presenting them in lyrical passages helps to understand an important aspect of the author's worldview, on the other hand, it enhances the artistry of the work, ensures that the style is colorful and interesting. In works of folklore in popular genres such as fairy tales and epics, events are mainly narrated in prose form, some conclusions, images, portraits and characters are also expressed in poetry. Babur, using this popular style of folk art, brings a number of lyrical passages that help reveal the character of people. While talking about Ghazi Khan, who organizes various conspiracies and military conspiracies, in order to show his weakness, disloyalty and incompetence, he hatefully states that he left his parents, owner-sister, and children in the hands of the enemy in order to save his life

at the most difficult moment and gives such a lyrical passage that reveals his mischievous qualities:

Махбин он беҳамиятроки ҳаргиз,
 Нахоҳад дил рӯи некбаҳти.
 Тан озони гузинад хештанро,
 Зену фарзанд бигузорад бесаҳти. {102}

These verses are given in chapter 1, story 16 of Saadi's work "Gulistan". {103}

(Don't see such a shame, he will never see the face of happiness. He will save his body and leave his wife and children in bad condition). Babur sometimes quotes lyrical passages not only to reveal the character, but also to show the attitude of the people towards this or that person. He talks about Ulughbek, the great astronomer of the 15th century, who played a major role in the cultural life of that time, and hates Abdullatif, who killed his father, and quotes the following verses about him:

Падаркуш подшоҳиро намояд,
 Агар шояд ба жаш моҳан напояд. {104}

These verses are also mentioned in Abdurazzaq Samarkandi's work "Matla us Sa'di va majmual Beruni". {105} (He who kills his father (padarkush) cannot be king, even if he is not for six months). Here, not only the naughty character of the person is embodied, but also the attitude of the people towards him. Or Sultan Mahmud comes to tell the story of Mirza's corruption and tyranny, explains the hatred of the people towards him, and quotes the following Persian verse:

Хазар кун эй дарди дарунхон реш,
 Ки реши дарун оқибат сар кунад.
 Баҳам бар мазан то тавони дило,
 Ки охе жаъоно баҳам барзанд. {106}

These verses are found in Saadi's work "Gulistan".

(Beware of pain from an internal wound! {107})

Because an internal wound will eventually surface. Do not hurt any heart as much as you can. One sigh from the heart will destroy the world).

In these verses brought to the level of an aphorism, the author does not limit himself to revealing the negative aspects of the character of the depicted person, but raises an important moral and educational issue, puts forward the need to take care of the people, not to harm them. It can be seen from the above examples that the author expertly chose the lyrical passages that are at the level of wise words to ensure smooth and vivid narration of events, descriptive description of people's character, conciseness of style, and enhancement of colorfulness. When choosing lyrical fragments, he initially considered their social essence. Babur successfully uses these verses to reveal

the essence of the subject, the character of the person, and connects them with social and moral issues. Of course, in the selection of folk proverbs, wise sayings and lyrical passages, the limitations of Babur's personality and activities are also visible. Because, on the one hand, the genius of the people shines in his views, and on the other hand, features of feudalism are reflected. Sometimes he only used proverbs such as "Ishanmagil dostungga, samon tigar postungga" (p. 134), which is characteristic of the period when chieftainships were rampant and people did not trust each other.

A beguchi who hunts a lot,

This is the strength of a person who is not on the gallows {108} also used lyrical passages expressing religious moods. But they are very few in the work and do not play the main role. Babur often successfully used proverbs and lyrical passages that expressed the progressive views of the era and the times.

HUMOR AND COMIC IN "BOBURNOMA"

Babur skillfully used elements of humor and satire to achieve brevity and fluency in describing the character of people, and to increase the artistic value of the work. Through satirical and humorous elements, the author reveals the important characteristics of some people's character through heartwarming light laughter and innocent humor. For example, Mir Murtaz, one of Husayn Boygaro's guards, was very fond of chess. Babur humorously describes his hatred for the game of chess: "I think he has a lot of passion for chess, and if two opponents meet, I would not go away while playing chess with one of them and killing the other by holding the skirt of the other." {109} Or Zunnun, describing Arghun's unique way of playing chess, writes: "He was very fond of chess. If El played with one bone, he played with two bones." {110} In both of the above examples, Babur used elements of humor to show his interest in something (instead of chess in this case) and his skill in that field. The author sometimes evokes a light and hearty laugh in the reader's heart by showing the behavior, attitude towards other people, and speech of the depicted person. For example, Jonibek, who was one of Sultan Ahmad Mirza's beys, portrays the duldoy, and shows the courage and bravery of his character with such humor: "As the governor of Samarkand, there are occasions when an ambassador from Uzbek comes, and this ambassador is famous among the Uzbek nation. Uzbeks say that a great person is a bull. Jonibek, you are amazing, if you are a bull, come and fight. Every time this ambassador negotiates, they fight. Jonibek yikar. {111} Or, Zunnun, one of Hossein Boykara's beys, describes Arghun's madness and stupidity with humor like this:

"...several sheikhs and mullahs came to him and said, Qutb is rebelling with us, you are nicknamed "Khazabrullah", you are an Uzbek. Bek believed the word, put a scarf around his neck and gave thanks...Zunnun Arghun was proud and stood in the company of forty-fifty thousand Uzbeks and (about one hundred and fifty men) in Kararabotga. {112}

In the previous example, the author managed to describe the character of Jonibek Dojdoy in a way that evokes cheerful laughter through the words and actions of the dojdoy to the Uzbek ambassador, and in the next example, Zunnun tried to illuminate the stupidity of Arghun's character in a funny way by describing that he believed in flattery and "thanked" by hanging a scarf around his neck. achieved In the same way, when Muhammad Burunduq describes the attitude of the sparrow to the bird, when he shows Umarshaikh's clothes, dressing and tying his belt, when he describes how Husayn Udi was hit on the neck by Shaybani Khan in one sitting for flirting and proposing while playing music, the individual characteristics of his

character are soft, lively, and light laughter that brings pleasure to the human heart. and opens with humor. Babur achieves humor sometimes by depicting the moods and situations of a person in a funny way. This is especially evident in places where the author's appearance at certain times is described. Due to the lack of food and fodder in one province, the horses and baggage of Babur's army began to get stuck on the road. On top of that, it was raining like in this country, water was seeping thinly inside the tent, I moved the carpets in one place and put them on it. This night dawned like a thunderbolt." {113} In this place, the author described his situation when it was raining to the reader in an interesting way, in a humorous way. In the same way, the author describes his mood when he was returning from Herat on the way to Kandahar during the winter, when it snowed in front of Hawali Kuti, dug a hole and sat down in it - "until the night of prayer, it snowed a lot, I was sitting down, there was snow on my back, on my head, and above my ears. edi" with humorous elements. {114} There are many such places in the work. In them, the author skillfully reveals the characteristics of this or that person, his mood and situations at certain times, using humor. These humorous elements helped to describe the character of the person in an artistic form, to convey it to the reader in a concise and interesting form. Through images rich in humorous elements, Babur reveals some important aspects of the character of the characters through light laughter and innocent humor that pleases the human heart, sometimes imbued with his comic spirit, it helps to understand serious social issues. It serves to expose the events that created the social evil. Babur, describing Khisrawshah, one of the tyrannical, swindling, philandering and promiscuous rulers of the East, and his actions, reinforces the image with comical elements along with humorous elements: "The people of Hisar, especially those related to Khisrawshah, were always engaged in debauchery and adultery. In this rank, one of Khisravshah's servants snatches a man's wife, and the husband of this wife comes to Khisravshah and makes a fight. {115} In this image, imbued with a comic satirical spirit, the human behavior of this person, who strives to create social evil, is drawn in a comical and humorous form that causes poisonous laughter in the reader, and the hatred of the person is directed at him. Babur skillfully uses words that express folk curses to enhance the comic-satirical elements in the humor. Describing Khisravshah's mischievous behavior, he said: "...anyone who hears this speech of Khisravshah should be cursed. He who curses after hearing this is cursed." {116}

The author of "Boburnoma" skillfully used various artistic methods and artistic image tools when describing the character of people, highlighting their most important features in the process of life events. Babur strove for accuracy and brevity in revealing an important side of a person's character,

his essence, and he achieved many good results in this. Babur, while thinking about a person, reveals his characteristic features in a few words. For example: Ali Dost describes the character of the uncle in this way: "He was a man of naughty morals and character." He was miserly, scheming, hypocrite, slanderous, hard-spoken, and cold-faced." These few words served to reveal the negative aspects of the character of the described person as a whole. {117} Babur used the principle of giving a meaningful description in such a concise and compact form to all the characters depicted in the work. Conciseness in describing people's character is seen not only in giving the content in concise forms, but also in being able to summarize and summarize the most important aspects of the person being described in these smooth and concise expressions. In fact, Babur reveals the essence of what the thought is about in just one small sentence. After Temur's death, the escalation of feudal wars for the throne among his descendants caused the country to be divided into small states and disintegrated. Timurid mirzas, who were at the top of such small feudal states, were often weak both economically and politically, and they were dependent on the large feudal lords and military aristocracy, who at that time gathered all the wealth of the country's economy in their hands, and became toys in his hands. One such Timurid ruler was Sultan Ahmed Mirza, king of Samarkand. While drawing the character of Sultan Ahmed Mirza, Babur wrote to show that his power was not in his hands, but in the hands of his officials and officials, and that he could not act independently in any matter: without power, there would be no decision." (p. 73). "Sultan Ahmad Mirzakim was a humble and humble person, a poor man, every word and action was not resolved without support." (p. 73) "...he was a humble and modest person, his will was in the hands of the beggars." (p. 75), uses a short but meaningful sentence. With this sentence, Babur was able to show a characteristic point for the Timurid mirzas who ruled at the end of the 15th century. Or, in order to reveal the negative character of Sultan Mahmud Mirza, who brought many troubles to the people and increased corruption in the country, he uses the sentence: "I myself was a tyrant and wicked, the bek and the servant and the merchant were all tyrants and wicked." not only himself, but also the character of the groups surrounding him is summarized and summarized. It can be seen in many places that the work has sensitively found the most important generalizing point in the character of people and skillfully described it in a concise and compact form. This principle, in addition to ensuring that the thought is clear and concise, also ensures the smoothness and fluency of the narrative style, and enhances the artistry. It can also be said that when the author describes the negative characteristics, he repeats it several times to strengthen the element that shows the naughty side of that person, so that it is firmly fixed in the reader's memory. For example, Sultan

Mahmud Mirza's tyranny and preoccupation with debauchery have been repeatedly emphasized in several places: "...however, he was prone to oppression and debauchery, and I myself was a pure tyrant and wicked... Lojaram was five or six (religions) in Samarkand from the darkness of oppression and debauchery. the central government did not." (p. 79). "He was much engaged in oppression and debauchery." "All the sons of oppression and debauchery have died" (p. 82) and others. In the same way, Sultan Husan Boykara and his sons repeatedly emphasize the hypocrisy of Khisravshah, who has lost his human form. Repeating the same idea over and over again affects the style of the work and its consistency, but it gives a great opportunity to firmly understand and keep in mind the most important features of the depicted person, to create a clear image of this person. Sometimes the author uses words that are close to each other in terms of meaning in order to express his thoughts smoothly, vividly and expressively. Umarshaikh describes the fact that Mirza made several visits to Samarkand and was unable to achieve any results: "Several times he attacked Samarkand, sometimes he was damaged, sometimes he burned down". The words "injured" and "burnt in vain" are close in meaning and served to indicate that the work that was started did not end with a positive result.

BOBUR'S COMPARATIVE ART

In this work, Babur uses excellent artistic means of description: metonymy, symbol, comparison, simile, exaggeration, qualification, etc., to capture the character of people, to draw natural landscapes, the appearance of certain places, and the material conditions of the people's life. Conciseness, clarity of thought, purpose, getting deeper into reality, finding out the characteristic places and aspects of the character of this or that person and making artistic generalizations based on them, trying to leave a full picture of that person and the characteristics of many similar persons. Babur, in particular, uses many words figuratively. Talking about Khysravshah, the tyrannical and tyrannical ruler who organized various military adventures and engaged in the most vile and dirty deeds that tarnished personal honor, brought endless material and moral hardships to the people, he reveals one of his characteristic aspects as follows: did not catch" (p. 84). In this place, he was able to masterfully describe that Khisrabshah, who gathered a huge army to show off his passion and power in front of the people, lacks the ability of a leader, lacks courage, bravery, and fighting qualities. Also, in the work, to show the subordination of Badiuzzamon Mirza, who became a toy in the hands of military aristocrats like Khisravshah, like Zunnun Arghun, who strives to destroy the country and rob the people, he tried to gather all the power in his hands with the sentence: "Badiuzzamon Mirza was involved in all these things" (p. 213) To reveal the character of the greedy, money-loving Boqi Chaganiyoni, he cites the sentence "...I was raised by the king, he was playing at his door" (p. 217), which helps to illuminate a characteristic aspect of the depicted persons in a concise form. In the work, the writer sometimes described the psychological state of a person, the changes that occur in a person's mental state when he is upset by something, through his facial movements. In this case, the author tries to reveal the character of the person who caused such a situation. The mental state of the people who were angry at the singing of Jahangir Mirza's rough and rude, unpleasant singing by Mirzo Samarkandi, but forced to listen to it under obligation, is described in this way: "One of these readings of Mu is ear-catching, and the other is a beautiful chitamu. "No one can stop Mirza." Babur also created good examples of juxtaposition in the work. This is a good illustration, especially when Badiuzzaman Mirza, after defeating his father and parting with his weapons and property, which he had accumulated for several years, compares the gifts given by Khisrawshah with the previous riches, and compares Abdul-Ali Tarkhan with the dervish Muhammad Tarkhan. has been done. The author skillfully uses metaphors, epithets, similes and other descriptive elements. Sultan Mahmud uses the metaphor "he was a heartless man" to

describe his cowardice. In the play, epithets such as "black-eyed", "small lover", "good-natured", "good-natured", "good-natured", "good-natured", "kamsukhun", "harrof and brave" are used: similes and other descriptive tools are often used to describe people's portraits and character. The author sometimes also uses the antithesis method to make the portrait of a person more lively and figurative. He was the son of Sultan Husayn Boykara named Shahgarib Mirza, and he was a bukri. but he had good manners and a talent for poetry. The writer describes the positive character of Shahgarib Mirza with his body structure by way of antithesis: "Shahgarib was Mirza again, he was a bukri. although the jury was bad, the taste was good. If his body was weak, his perfection would be dead." Here, the writer compares the natural defect in the body structure of the hero with the positive features of his character, contrasting them, and emphasizes that the congenital defect in his body is second in front of the positive features that are useful for society. Thus, while describing the portraits and characters of people in his works, Babur strove for accuracy, conciseness, and smoothness of the thought to be expressed. For this, in many cases, he turned to the materials of folk art, used its method, its most important principles, selected characteristic examples from poetry samples, and used them in accordance with the purpose.

MEDIA OF ARTISTIC IMAGERY IN "BOBURNOMA"

In the work, the means of artistic representation were also used by the author with high skill. All this helped to increase the artistic value of the work, to ensure that the language was alive, figurative and vital, and to strengthen the smoothness and fluency of the style. In this work, Babur describes socio-political events and domestic-political scenes of a very different character in Ferghana, Movarunnahr, Khorasan, Afghanistan and India at the end of the 15th century and the beginning of the 16th century.

The main protagonist of the work - the author himself - takes part in these events and incidents. Along with describing some socio-political events in chronological order, it also describes the places where these events took place, natural scenes, some domestic life conditions and customs of the people, scenes of hunting and fighting. The work describes the unique scenes of spring, summer, autumn and winter, the characteristics of these seasons. These are not scenes invented by the author, but real historical places, historical battles, and real nature scenes. That is why naturalistic elements are strong in the description of many places in the work, and geographical details prevail in the description of countries and regions. Therefore, the landscape in this work cannot be compared with the landscapes in the current full-fledged works. "Boburnoma" is primarily a memoir. All the events, socio-political conclusions and related nature views and landscapes are narrated by the author himself. As a poet, writer, historian and scientist, who is an excellent scholar of his time, has a high artistic talent, has a sharp mind and ability to observe, he objectively describes events, and the governor of this time expresses advanced ideas that deviate from the scope of ideas. {118} As a spoken word artist, he has created captivating lyrical works that give one pleasure. His artistic skills and high taste in this field had a good effect on writing "Boburnoma" and drawing some scenes and images in it. We can clearly see this in a series of scenes of life, colorful landscapes of nature, and in connection with them, the truthful depiction of people's faces. The details of the objects depicted in "Boburnoma" also reflect the author's love for the people, man, and his work. This situation is especially evident in the places where the hunting economy and hunting methods of the people living on the banks of the Boron River, as well as those living in Lamghonot, are depicted. Some peoples living in mountainous areas, foothills and water banks were engaged in bird catching and fishing. In his work, Babur very skillfully describes the unique methods of catching birds in simple terms: "Pichghon people from Nijrov tavbind catch thick birds in this kotal. At the exit of Kotal, they make stone shelters everywhere, the bird catchers kill in these shelters, close one end of the net five or six feet away, and press one side of the net to

the ground. On the other side, half way up to the net, three or four old wooden fences. One end of the wood is in the marrow of the person who died in the shelter. Yasagon is waiting for the fall of the refuge. The birds carry the arrow net. Birds go into the net by themselves. With this event, the victory will be held by slaves. Those who exaggerate and sometimes catch birds, there will be no chance for their throats. {119} This plate clearly describes the unique methods of the Pichgon people to catch birds (catch birds with a net) and all the small details of this method. The details in this image reflect the love of the Pichgon people for their profession, their mastery of their profession, their skill, which instills love and goodwill in the heart of the reader for the skills of this people. At the same time, through this image, the author was able to show all the difficulties and hardships of this method used in catching birds ("Yasagon is waiting for the falls of the shelter", "They make stone shelters everywhere at the exit of the Kotol" and by showing the difficulties of various forms).

The writer exaggerates the results of the hunt to show the advantages of the people's method of catching birds ("sometimes those who catch a thick bird will not have a chance for their throats") and respects the work of this people, whose livelihood and occupation is bird catching, and that they are masters of their profession. Other different ways of catching birds are also reflected in "Boburnoma". Each of these methods has its own characteristics and reflects how much people love and master their profession, people's intelligence, perseverance in coping with difficulties, and their hard work. In this respect, the bird-catching method of the people living near Boron is characteristic: "At the end of winter, ducks come thick and fat in Boron. At the edge of the storm, they grow up and hold the crane tightly. He is blind and ravenous, and his master is also held in high esteem. It is inevitable to catch this kind of bird." {120} It can be seen from the above lines that the people living on the banks of the Boron River were mainly engaged in bird catching. But the people here differ from the people living in Pichgan by their way of catching birds. If the people of Pichgan catch birds with nets, they catch birds with nets on the banks of the Boron river. This method has its own characteristics, of course. The writer described this "inevitable" method in concise phrases down to the smallest details: "The mood of the handle is like this, a gas horse is saddled with a thin tube, the gas is closed at one end of this tube, a horn is made at the other end, this tube is closed, and another wrist a piece of wood, a piece of wood, closes the stove on the gas side. Inserting the hook into the marrow, the hook falls on the wing or neck of the incoming bird and the bird falls. All the people of Boron catch thick birds with this tarik, but there is a lot of difficulty in catching this bird. Rainy and dark nights are necessary, on these nights, these birds do not stop until dawn in terms of sibo

(predatory game) and game, and constantly fly and fly low. They come and go until morning when the water is high and the water is low.

Tanob is shot in this place. {121}

This image shows the entire view of the method of bird catching by the people living on the banks of the Boron River: this image clearly embodies the intricacies of the method used in bird catching before the eyes of the reader. The most difficult thing about trapping birds with a trap compared to trapping with a net is that in order to catch a bird with this method, the hunter uses a separate trap for each bird. The most important part of the matter is that the people living on the shores of Boron catch birds in completely different conditions, in conditions that are completely unfavorable for hunters. Birding here requires "late winter" and "needs rain and dark nights." In such conditions, catching birds fully embodies the glorious image of people engaged in this profession in the eyes of the reader. They stalk their prey on a dark, cold night when it's raining and shoot at a bird in flight. The very method of hunting and catching a bird in the dark night shows that these people are sharp, that they stay awake at night, how strong their will is, and how resilient they are. A person who does not love his profession, who does not master the complex and difficult aspects of his profession, and who is not a skilled master of his work, will certainly not be able to cope with such a complex task. The skill of the writer is that he described the work methods of the people living on the banks of the Boron river in catching birds, he was able to accurately and truthfully show the life of the hard working people who are masters of their work, their life, the severity of the working conditions, and he was able to instill in the reader a love for this work of the people. In addition, the writer was able to clearly embody how difficult the work of the people is to make a living. The people who lived on the banks of the Boron River loved their profession so much and mastered it so well that one of Temur's descendants moved part of this population from the Molton region, they did not abandon their profession, they continued it - they caught birds in various ways: "Descendants of Temurbek Someone may have moved these slaves (the people on the banks of the Boron River) from the Molton area. His work and strength are impressive. They make lakes, sew thick milvokhs (a bird tied at a distance so that other birds will not be afraid. S.J.) and put nets in the middle of the lake to catch all kinds of birds. He is not alone. The rain-killing peoples set traps and catch thick birds and other birds at every event. {122} In these sats, it is shown that the population engaged in bird catching, i.e., the population whose job and power is to catch birds, using various methods, catches birds. Although the new methods of catching birds are not described here, as in the case of catching birds with nets and shooting, the phrase "they make their

own hands, sew thick milvox, put a net in the middle of the lake, and catch all kinds of birds" itself shows the complex aspects of this new method, its features, can clearly show that this method is not inferior to other methods of bird catching in terms of effort and difficulties. In "Boburnoma", not only bird-catching, its methods, people's love for their profession, specific disadvantages and difficulties of bird-catching, but also other types of people's activities are skillfully described with their characteristics and unique work methods. One of them is fishing. People living on the shores of lakes and rivers were engaged in fishing. Although the writer does not write anything about the fishing of the people of Fergana and Mawaroonnahr (although in fact the peoples who lived in these lands were also engaged in fishing), he does not describe the fishing of the people living in Afghanistan, but he describes this activity in all the details. One of the rivers where fishing is carried out in Afghanistan is the Boron river: "This season, the Boron river is full of fish. They tie a net and catch thick fish. Also, in the autumn areas, the grass called kulon tail grows to maturity, flowers, and seeds, ten to twelve bunches of this kulon tail, and twenty to thirty bunches of this kulon tail are brought to the water, burned and put into the water. introductions. They build a pit in a suitable place, and they pour it from the willow piles as they go. And so, the water splashes down on the shore, and as soon as it falls, it goes down, the water goes down, and the fish stays on the shore. Drunken fish are caught from above. They keep this aspect thick, they keep it in this way in Gulbahor, Parvan, and Istalif." {123} This picture of fishing can give a full idea about the methods used in fishing and the nature of the occupation of the fishing people. The writer has shown here the method common to several places of fishing (Gulbahor river, Istalif river and Boron river) and the unique features of this method. It can also be said that these two related methods of fishing were not always used in conjunction with each other, sometimes only one of them was used: "A thick fish was caught by putting fish medicine in the fishing net with this program." {124} Here, of course, we are talking about the "fish medicine" made by grinding the seeds of "kulon kurugi" and "blue shibok" grass. In addition, the "fish medicine" was used only in autumn, after the plants of the pendant tail and blue wormwood, which are the source of this medicine, matured, flowered and set seeds. At other times, they mainly caught "thick fish with a net." This method is still widely used in local conditions. The great success of the writer is that he skillfully described the methods of catching fish used by the owners of this profession at that time, and was able to embody them in front of the eyes of the reader, and he was able to show the unique working conditions of the owners of this profession.

Not everywhere fish was caught only by the above methods. In some places, even more sophisticated methods of catching fish were used.

People engaged in fishing found different, more complicated, lighter ways of catching fish according to the conditions of their place and the coming of the seasons, they looked for more and easier ways to catch fish, they tried to ease and improve the working conditions. In "Boburnoma" the unique methods of catching fish of the people living in Lamghonot, "not seen elsewhere" at the time, are described in the smallest details. The method of fishing used by the people living in Lamghonot has a special characteristic because it is intended for the winter season. "Once again in winter, they catch fish in a strange way in Lamghonot. In watery areas, the ground is deepened to the size of a house, and stones such as hearth stones are poured into these pits, and stones are left on top of them. No fish can enter and leave this place except for the water well, water flows over this shield stone, and they act as a fish tank. Whenever people need fish, they open one of these pits and bring forty to fifty fish at a time. Those who open this millet make a pit in a specific place, pour brass all around except for one door of the pit, and put a stone on it. As soon as he enters the door, they tie his two heads to the ground. And they hide something else in it. If the mouth of the fish is equal to the size of the fish, the length of the nose of the fish is the inner mouth of the fish, it will enter, and the bottom of the fish will not be able to get out. They make the lower inner mouth of the first one, and the fish enter through the upper mouth and pass one by one through the inner mouth. The ends of the teeth of the inner mouth are joined together, the grass enters the big mouth, and the mouth is closed, so that the fish cannot come out, and the fish cannot pass through the teeth of the inner mouth of the small mouth. They close this hole like a door, open the pole of the fish tank, and keep everything in this hole, which is made of brass. If every fish escapes, the door is closed. This one will come down and they will catch it. This type of fishing is not seen anywhere else." {125} This picture perfectly captures the whole view of the wonderful technique used in catching fish. This shows the wisdom, intelligence, and mastery of the people of Lamghonot, who were engaged in fishing.

This method of fishing does not allow a single fish to escape, frees the angler from waiting for his prey, and from the difficulties that arise in bad weather. At the same time, in this image, the people engaged in fishing have come up with a wonderful work method to lighten their work and to get the fish they need all the time, their innovative ability, rich life experience is embodied in all its beauty. In fact, weaving a fence and skillfully installing it at the place where water comes from, digging pits, setting stones in a certain order, etc. require a person to have a lot of experience, to use intelligence and understanding. He has experienced the hardships of life and living, fought to live, looked at his profession with love, fought for a living using any ways and methods, worked tirelessly to increase labor productivity, overcome any

difficulties encountered on this path with persistence and perseverance. only a determined and hardworking people can do this. The great merit of the writer is that, as a skilled artist and a sharp observer, he was able to show in truthful images and concise expressions the intelligence of the people engaged in fishing, their unique individual characteristics in work, the difficulties and achievements of the people's work, their perseverance in overcoming difficulties, and the joy of the victories of work.. By describing the activities of the fish and bird hunters down to the smallest details, the author highly appreciates the work of the people and their knowledge. It awakens feelings of love for the working people and their work in the student, introduces the working methods of fishing and bird catching in the 16th century and the specifications of these methods. Even when he describes the unique work methods of the people of Margilan in drying apricots, the people of Bukhara in drying plums, the farmers of Ghazni in planting crops, the people of India in watering crops and trees, even when he lists the buildings built in Samarkand and India and their details one by one, the writer's focus is on the people, working people and their miracle-creating intelligence and work are embodied. Although the work does not depict any directly acting representatives of the working people, there are many directly acting representatives of the people - farmers, herdsmen, hunters, builders, etc. Depicting these working people defines the writer's attitude towards the people and their living conditions, shows that he respects the work of the people and their intelligence. True, Babur could not show that this nation was being oppressed, he could not show it. In addition, Babur's feudal views did not allow him to describe the living conditions of the masses in many places, and sometimes led him to look down on the inhabitants of this or that land. Nevertheless, in some places, the description of the people's life and their work, sometimes down to the smallest details, can shed light on the important aspect of the writer towards the working people. Professor V.Y. As Zahidov said: "Babur paid special attention to the depiction and reflection of the people's life, economy, main occupations, ways of living and means of living, with the help of what weapons and in what ways they regained these means in his work." {126} So, when Babur described nature scenes, when he drew pictures of places, he drew the main attention to the details of the objects necessary for the life of the people, which expressed their living conditions, and highlighted the issues of work and the characteristics of this work, economic issues were in the center of his attention. In every detail of the writer's pictures, human beings and the necessary blessings, conditions, and equipment for their living are embodied. His images are combined with a person, his living conditions and profession. All this in the description of the nature and place described in "Boburnoma" shows the writer's attitude

towards the beauty of nature, its delicate blessings, his love for it, his interest in the life of the people, and his respect for his work. The landscape in the works of art is often aimed at expressing the author's idea, revealing the character of the characters, introducing the reader to the place and conditions of the events, giving the atmosphere of the time and the color of the nation. The landscape determines the author's attitude to the natural phenomena and takes a certain place in the general plan of the work, greatly influencing his artistry. Professor V.Y. As Zohidov said: "The image of nature in Boburnoma is sometimes used to increase the tension of the events and processes being described, and sometimes to reveal the character and mood of people." {127} In "Boburnoma" the landscape merges with people and their mental state in some places. While narrating the events of 1506-1507, while coming from Herat to Kabul via the Kandahar road, Babur describes the thick snow and bitter cold in the mountains in such a masterly way that we can see the mental experiences and moods of the people acting in those conditions along with the true description of the natural scenery. "He was a welder when he passed through the anchorage and reached Garjistan district. the more it snowed, the bigger the snow. In Chakhchiron, the hudkor was higher than the horse's knee. After two or three furlongs from Chakhchiron, the snow fell: it was higher than the stirrup, maybe the horse's feet did not touch the ground in most places, and it was snowing all the time. Even after dawn, the snow was heavy, and the road was not clear... One Sultan was the leader of the cavalry, because of his old age, his old age, or the greatness of the snow, he lost his way and could not start. Because Kasimbek tried to get to this road, Kasimbek dismounted, he and his sons kicked the snow, found a way, and walked ahead. one day the snow was great and the road was rough. No matter how many times we tried, we could not go. Unable to find a solution, we got down on the ground and appointed seventy or eighty young men, who would follow us and find the villagers below. We didn't leave this country for three or four days before the arrival of those burghers. Those who went there didn't bring anyone who started the journey. Taking a risk, we pushed Sultan Peshay forward and went to this road, unable to find a way. He suffered many worries and hardships for a few days, but he had less hardships for the rest of his life. This matlan was said on that occasion:

Is Charkh's javru jafa left that I haven't seen?

Is there any pain or suffering that the patient has not experienced?

For a week, he would not move more than a half-sphere a day after he found a lot of snow. I was the one who drove the snow, ten to fifteen people from inside were Bila and Kasimbek, two sons, Tangriberdi and Qambar Ali, and two or three other servants. These people were walking and shoveling snow, each of them had been shoveling snow for seven to eight to ten years

ago. After taking a few steps, the same person was standing there, and another person was passing by. These ten-fifteen-twenty people would have kicked my stomach, I would have been a little bit, if only they could have pulled this horse. The empty horse was being pulled, and these five fathers were tiringly walking ten to fifteen paces, up to the stirrup and the koptoli. This horse was pulled to the collar and another loose horse was pulled. With this program, we kicked ten-fifteen-twenty-shot snow. The horses of these ten-fifteen-twenty people were drawn in front of the arrow, and all the other handsome young men and old horsemen did not get off their horses, but entered the well-trodden and trodden road with their heads lowered. I was not a man, it is like inviting and oppressing a person, if anyone has the courage and power, he wishes for such things himself. After kicking the snow with this millet, we came to the bottom of Qutali Zarrin in three or four days from Injukon land, to Havoli Kuti. It was snowing heavily that day. And so, there was a fear of death... There was snow and slush in the morning. We moved early, shoveled snow with that program, made a road, and climbed the pass... It was very cold that evening, and we spent the evening with a lot of effort and patience. Many people have cold feet." {128} This winter landscape is described so perfectly, vividly and vividly that when reading it, one feels as if he is involuntarily walking with the people depicted in this landscape, as if he is seeing this winter scene with his own eyes. Most importantly, when Babur described this wonderful winter scene, he described it without separating it from life, people, their moods, mental states, and inner experiences. After the death of Husayn Boykara in 1506, Babur went to the Murgab valley to fight against Shaibani Khan at the suggestion of his sons. But the sons of Husayn Boygaro and their begs do not dare to go against Shaibani Khan. Because of this, Babur also returns to Herat to spend the winter with his men. Babur and his men suffered greatly from food and fodder during the winter. Despite the fact that it is winter, they are forced to return to Kabul. A few of Babur's servants, under the leadership of Syedim Ali Darban, stayed in Herat and entered the service of Badiuzzaman. All this has a bad effect on the spirit of Babur, the main character of the play, and his beggars. Thick snows and bitter cold on the road to Kandahar make this difficult mood even stronger. Depression, despair, sadness and hardships will increase. This is evident in the mood of "people kicking snow up to their waists and up to their chests every time they take a step", and the bek and navkars who come "with their heads down". On top of that, putting "a fear of death on everyone" and "snowfall with a stranger's sledgehammer" will further intensify these difficulties and the conflict in people's moods. In particular, Babur's mood at this time helps to know to what extent the landscape influenced the character of the hero. Babur, who despaired of the success of a united struggle against Shaibani Khan, had to

return to Kabul dejectedly after losing several of his servants, faced great difficulties on the way, he was met by thick snow and freezing cold. Some natural scenes in "Boburnoma" sometimes serve to increase the tension of the story. When Babur was returning to Ghazna from the Sind (Indus) river, after a place called Pir Konu, not being able to find fodder for the horses, the soldiers tired the horses, and most of the people remained on foot. They also start dropping their luggage. Even Babur's private tent is left untouched. At the same time it rains: "It rained in this country that night, the water was barely running inside the tent, I gathered the carpets in one place and put them on it. This night dawned like this." This image of rain reinforces the story that is being told, namely the suffering of the soldiers due to lack of food. "I used to have two hundred horses and three hundred horses. Lots of people came. Shah Murad, my grazer, was one of my drunkards, and all his horses were left on foot. This was the case with the horses of Cherik people until Ghazna. The author describes some nature scenes so skillfully that we can see that a certain aspect of the character of the hero is revealed through these images. While narrating the events of the winter of 1501, Babur paints a picture of the winter like this: "We met with Hashtiyak in the lower towns of Khojand. The tight fit was cold. In this case, you don't sleep well, it's a good night for everyone. I was cold during that time, two or three people died because of the cold in those two or three days, I needed a bath. There was thick ice on the sides of a stream, and the middle of it was not good because of the speed of the water. I drowned in sixteen layers of water." Along with the hero's physical fitness and endurance, the winter landscape typical of Ferghana is depicted. Landscapes of this nature are presented in the image of thick snow in front of Havwali Kuti, rain on the banks of the Sindh River, and in the episode of battles. Such images help to reveal the mood of the hero of the work at that time, such features as bravery and heroism in his character. In "Boburnoma" we also see that some landscapes are contrasted with the spirit of the hero. The author describes the spring scenery in the Boron steppe and Gulbahor valley as follows: "Springs are very pleasant in Boron summer and Choshtuba steppe and Gulbahor valley. The vegetables are grown in other lands of Kabul region, and they are still good, and different tulips are blooming: I ordered a bunch of tulips, they counted, and thirty-four varieties of tulips came out.

Kabul spring will be a paradise with vegetables and flowers,
Especially in this season, Boron summer is a hundred Gulbahor.

After drawing such a beautiful picture of spring, the main character of the work describes his mood like this:

My heart is as tender as a flower bud,
What is possible if a hundred thousand springs die?

It is, of course, a picture of the mental state and inner experiences of a person forced to leave his country. In this place, the image of spring is opposite to the spirit of the hero. This contrast principle helps to understand the character of the hero, his mental state. While describing the events of the spring of 1504, Babur describes the scene of water gathered in Obi Istidoga as follows: "A strange great water appeared. The steppes are not visible at all. The water is visible from the sky, the mountains and valleys on the other side are not visible, the mountains and valleys on the other side of the water are suspended. These mountains and valleys are also seen suspended between the earth and the blue. Here, the collected waters are the floods of the Katta Voz Valley, the Zarmat River, the Ghazna River, the Karabakh region, the floods of the spring rains, and the agricultural runoff when the water rises in the summer. When we got to Obi Istod, we were surprised. Always, what appears as crimson as the dawn between this water and the sky, will be different. This was the case until it got cold, and when it got cold, I found out that when a thick mountain goose flies and flaps its wings, its red feathers are sometimes visible and sometimes not. What a memorable bird, every bird is beautiful, this is a thick bird's egg at the water's edge. Two Afghans, who brought the eggs of these birds from the water's edge, saw us and jumped into the water." The above illustration of a flood caused by spring rains is full of realistic details. In this place, the author did not describe the rain, but directly described the phenomenon as a result of this large amount of precipitation - the invisible puddle of water covering the field-salt in an extremely convincing and clear way. The image of the mountain goose flying between the water and the sky, sometimes blushing and sometimes invisible, added liveliness to the water landscape. The image of the nests of many and various birds around the water and the two Afghans who came to get it, throwing themselves into the water, added beauty to the beauty of spring, enriched it with elements of vitality, and made the whole image come out truthfully and vividly. There are many places where such realistic and realistic depiction of the landscape is possible. "Boburnoma" describes the general view of Ferghana, Movarunnahr, Afghanistan and India, the cities, fortresses and buildings, fruits and animals, villages and the life of the people living there. Babur not only describes cities and villages, but even draws a small picture of his life, he first introduces the reader to the place where the event will take place. For example, before describing a party organized by Muzaffar Mirza, he paints a picture of the building where the party will take place: "...Muzaffar Mirza took us to the horse building of Babur (Abulqasim Babur. S.J.) Mirza Solgon Tarabkhana. There was a gathering in the dining room. The restaurant is located in the middle of the kindergarten, it is a simple building, two floors, but it is a sweet building, the upper floor is more decorated. There are four

rooms in the four corners. In addition, the middle and the middle of these four rooms are the interior of a whole house. Every part of this house is an image, if this building was made by Babur Mirza, but these images were ordered by Sultan Abusaid Mirza, they depict the distance and wars, they put two beds in the northern yellow hall, facing each other, the sides of the beds were towards the north, Muzaffar Mirza and I were in one bed We killed Sultan Mahmud Mirza and Jahangir Mirza in another bed." Only after describing the building in such a clear and clear way, he begins to describe the party inside this building. This helps to imagine the conditions and circumstances of the described event, and gives readers a certain impression of the national and historical color of this period. Such views can be found in several places of "Boburnoma". The vitality of the landscape, the artistic paints used in it, and the variety of pictorial means are among the factors that show the skill of the author. Natural landscapes, descriptions of places, hunting, battles, parties and other scenes in "Boburnoma" are also described by the hero himself in connection with his personal observations and impressions. This situation ensured the artistry of the landscape and images in the work, smooth and concise output of the means of representation. First of all, conciseness in landscape creation, simple and fluent language, appropriate use of various pictorial means are clearly noticeable. When describing some places, the writer paid particular attention to describing the most important fruits grown in that place. Andijan's Nashbot, Akhsi's "Mir Timuri" melon, Margylan and Khojand's pomegranate, Konibodom's almond, Samarkand's "Sahibi-Samarkandi" grape and apple, Bukhara's melons and melons, Kabul and Ghazna's pomegranates, grapes, apples and cucumbers, Pomegranates and oranges of the Bafo garden... Depicting such fruits, which increased the fame of the place, helped to avoid repeating the names of the same fruits, and increased the variety of the image. In one of his letters to his son, Muhammad Humayun, Babur says: "... from now on, finish with pure and unassuming words: it will be less of a worry for you and for the reader." He emphasizes that everything should be written simply, fluently and concisely. He always adheres to this principle. He chooses words in such a way that when reading some images, one is affected as if reading a lyrical work and can fully embody the whole story in front of his eyes. Babur describes the party organized by Muzaffar Mirza in this way: "Having fulfilled the promises of Ishrat, the Saqis entered the assembly. The people of the meeting were surprised to listen to Muravvah's calls. The meeting was interesting, the people came out differently." This image has a concise and effective representation of the May drinking at the center of the image of the party. Such compact artistic images are found in many places. Babur describes the Khoja Sayoron spring in the Kabul region as follows: "There is a spring from the lower steppe, one and a

half beautiful, in the upper valley, at the bottom of the garden, Khoja Sayoron says. There are three kinds of trees in and around the spring. In the middle of the spring there are thick maple trees, there is a pleasant shade. On both sides of the spring, in the foothills, there is a thick oak tree. Apart from these two pieces of balutistan, there is no oak tree in the western mountain of Kabul. In front of the spring, on the side of the steppe, there is a thick purple grove. There is no other purple orchard in this region. They say that three types of field trees are the blessings of three saints. Sayoronga wajhi muni is called. I made the surroundings of this fountain beautiful. I even hurt my eyes with plaster and silk. This fountain became the center of the Siyak, Goni, and the throne, and I don't know many places in the world where the purple flower blooms. The yellow-purple domana blooms. On the western-southern side of this spring, there is always a semi-fertilized water in this valley. In this image, the general view of the Khoja Sayoron spring, the "gentle shade" located around it, the beauty of the oak trees and the purple grove, the scenery when the purple flowers open are summarized in such a way that the person who reads this image has a perfect, clear view.

The author of "Boburnoma" skillfully uses exaggeration to highlight an important aspect of these objects while drawing the images of nature and some places. Babur describes the fatness of the pheasant hunted around Andijan: "If they do it, four people cannot finish the equipment of one pheasant" or how the Pichgan people make houses out of stone and catch a lot of birds with nets, "Sometimes they catch such a thick bird that the deer do not have a chance", as well as the coolness of the air in Khojand and Every year, many people think that they are suffering from malaria, saying, "The sparrow is suffering from malaria." Such exaggerations helped to exaggerate some aspect of the scenery of the place and the source of life depicted in the work and to embody some characteristic of that place in a figurative form. In landscape painting, the author also used the principle of contrast and comparison a lot. In order to fully imagine the sweetness of Akhsi's "Mir Temuri" melon, he compares it with the famous melons of Bukhara and writes: "I have a kind of melon, they say "Mir Temuri", but I don't know the melon, let it be in the world." Bukhara melon is famous, I brought Akhsidin and Bukharodin melons in Samarkand in the old town and served them in one meeting. The proportions of the Akhsi melon were gone." If the writer praises the Akhsi melon, it is impossible to fully imagine its sweet taste, and the reader would not fully believe it. Such a comparative method was skillfully used to describe city fortifications, buildings, and reveal the character of some historical events. We see this in places where we compare the Andijan fortress with other fortresses, the "White Palace" built by Timur in Kesh with other buildings. By using this method, the author was able to fully reveal the

described object and event, some features of the place. While describing some places in the work, Babur skillfully used folk etymology to show the origin of their names. For example, he writes about a steppe between Khojand and Khojand: "There is a steppe between Khojand and Konibodom. It's the season for "Khodarvesh". People always go to this steppe: there are people at night. It is said that several dervishes used to wander around this place at night, unable to find each other, and perished in Khodarvesh-Khodarvesh. We can find similar places in Samarkand in the name of the buildings called "Masjid Muqatta", "Masjid Laqlaqa" built by Ulug'bek, and in the description of the "Khoja Sayoron" spring. The use of folk etymology in the description of places not only helps to reveal the character of that place, but also makes the narrative interesting. Such folk expressions took a certain place in the composition of the work, helped to make the narrative more interesting, strengthened its artistry by bringing the story within the story. In order to ensure the smoothness of the style, to achieve the artistic nature of the landscape or image, Babur uses the method of studying the method of folklore, especially the folk epics and fairy tales, and turning to the lyric. He cites such lyrical passages to exaggerate the fact that the fortress of Kabul is located on a high place, and that everything around can be seen from this fortress like a palm:

Бихур дар эрки Қобул май бигардон коса пайдарпай,
Ки ҳам қўхасту ҳам дарёу ҳам шаҳрасту ҳам саҳро.

(Drink May in the Kabul Arch, let me turn the cup one by one, from here you can see the mountain, the river, the city, and the desert). Such lyrical verses can be found in many places where the description of the thick snows in Kotali Zarrin, the enemy camp before the battle of Panipat, and other events are depicted. Babur also uses a lot of proverbs to enhance the attractiveness of the scene, to describe it in a figurative form, and to deepen the understanding of the point he is trying to convey. In the landscape and images in the work, we:

«Лаззати май маст донад,
Хушёронро чи хаз».

(The drunk knows the taste of May, what is the benefit to the sober).

"There is no cross until it is equal."

«Дех кужову дарахтон куко».

(The village is in order, the trees are in order).

«Он гузарро об бурд».

(Sometimes eleven is good, sometimes nine).

«Гах ёздах бех, гах нух».

We see that a number of Uzbek and Persian-Tajik proverbs are used, such as (The water took away the nights). In order to show that the gardens

and cultivated fields of the people living around it are far apart from each other, he says: "Let them tell the story of ``Dex kujovu drakon kujo" for the winner Akshi." Other proverbs also connect with the scenery of the place and provide a concise description of it. When Babur painted natural landscapes and places, we can see that he skillfully used other artistic tools, especially similes, adjectives, and metaphors, to increase his coloring and enhance his artistry. Thus, Babur used various artistic techniques to ensure fluency of style, concise expression of thought, short and meaningful output of the image when he painted scenes of nature and places. In it, the selection of image details, the skillful use of words in their place, the use of descriptive elements such as exaggeration, juxtaposition, simile, epithet, the use of folk etymology and proverbs, and the use of lyric fragments ensured the compact, simple and artistic output of landscapes and images. enhanced its emotional impact. The many examples given above show that "Boburnoma" is a work that provides valuable information for a number of disciplines with a memoir character, while the natural scenes and images in it have a real artistic quality. Landscapes served to increase the tension of events and situations described in the work, to reveal the character and characteristics of people. The image of the country and regions, as well as some places, played an important role in the composition of the work, revealing the historical and national color of the places. These images, with their clear, vivid and vivid expression, sometimes rise to the level of artistic images.

CONCLUSION

Zahiruddin Muhammad Babur was a talented general and great statesman, scientist and poet who played an important role in social and political events in Mowarounnahr, Afghanistan and India in the late 15th and early 16th centuries. He differs from the rulers of that time in that he is interested in science, literature and art, and patronizes people in this profession.

But Babur is a very controversial person. He was first of all a child of his time, a representative of the feudal class. It illuminates a number of issues from the point of view of the ideology of this class. But he was not a slave of that era at the same time.

Babur was also a person who was able to look critically at the environment in which he lived and put forward a number of progressive ideas that did not correspond to the ideology of the feudal class.

Babur is valuable for his progressive ideas and contribution to the development of literature and art. Indeed, "when a judgment is made about the services rendered by the figures of the past, the judgment is not made based on whether they gave things that correspond to the requirements of the present time, but it is made based on what innovations they gave to those who passed before them.

"Babur is one of the great word artists who made a great contribution to the development of Uzbek literature. He created both poetry and prose: works on the theory of dreams, music, military tactics, and economic issues, artistically mature, and ideologically in harmony with Navoi's works, he created playful poems.

In particular, he created the work "Boburnoma", which embodied the socio-political events, scientific achievements, and domestic life conditions of that time, enriching Uzbek literature with a new genre - the most beautiful and perfect example of the memoir. Our people have been appreciating and honoring the poet and scholar Babur, not the king Babur, since long centuries. His work has become and remains one part of the chain of friendship that has a long history between the peoples of Central Asia and the neighboring peoples of Afghanistan and India.

The fact that the great hardworking and talented Afghan people have been preserving Babur's mausoleum for centuries is a vivid example of the high respect for the poet Babur and the feeling of brotherhood towards the Uzbek people.

Today, Afghan and Indian scientists are diligently studying his creative heritage. All this shows that Babur's work remains a symbol of international friendship in a certain sense. Therefore, comprehensive study of Babur's work, assimilation and promotion of the best things in it is one of the tasks facing our literary studies.

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Doctor of philology, Professor Nematillo Otajanov is a well-known Babur scholar, literary critic, linguist and specialist for theory and practise translations. By him published more than 10 books and 150 research works concerning with translations of Memoirs of Babur in Uzbekistan and foreign countries also. "The role of "Babur-nama" and its place in a world literature" by Nematillo Otajanov, is a doctoral dissertation that historically and literary analyses the translations of Memoirs of Babur. For this research work, he was awarded with the International Prize of Bobur, and later on he became laureate of international prize of Amir Temur also. Now, he was Academician of the Turan Academy of Sciences of Uzbekistan. At the same time, he is the member of the Editorial Board of the "World Bulletin of Social Sciences, Scholar Express Journals of Berlin, Germany, and International Journal of History and Political Sciences for the Research fields of "Political Sciences."



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