

Special Features in The Interpretation of Babur's Personality

Khayrullayeva Kamola Ravshanovna

School Counselor of Bukhara District Specialized School

Independent Resercher of Bukhara State University

Abstract: This article researches on interpretation of Zahiriddin Muhammad Babur's personality in English, Indian and Uzbek literature. During the researches literary works by authors of these nations are widely analyzed. Description of Babur's personality as a son and brother, husband and father are displayed in a comparative way. Parts of the literary works are included where we can identify personal features of Zahiriddin Muhammad Babur.

Key words: Zahiriddin Muhammad Babur, turks, mongols, son, brother, head of the army, father, East and West, Samarkand, Andijan, Khojand.

Introduction

It is known that works about Babur form a unique artistic system in world and Uzbek literature. In particular, the short stories and novels of Flora Anna Still, Stephan Meridith Edwards, Muni Lal in English prose, P. Kadirov, Kh. Sultanov in Uzbek prose confirm our opinions. In these works, the human form and spiritual world of the king and poet Babur are given in a wide scope. In this regard, we will try to compare the proportional and different aspects of the works mentioned above from the point of view of the depiction of mental states.

Discussion

While studying the pages of Babur's life, the English writer F.A. Still found that the scene related to the death of Babur's father Umarshaikh Mirza, expressed in historical sources and "Baburnama", was reflected in almost all works about the historical figure. In F.A. Still's novel, we read: "A messenger who arrived quickly from a long distance was standing in front of Babur. He had a blue handkerchief in his hand, which meant that he had brought the message of death. Death? An unexpected situation in such a beautiful and happy world. Such an unexpected, heart-wrenching event seemed to stop the young man's heart from beating. It was just a tragedy. An expression of surprise appeared on the faces of those who were listening to the messenger. Although Babur heard the story full of terrible grief, he seemed to see the fluttering of white wings of frightened doves, and a frightened soul flying among them. He felt remorse for giving in to vain thoughts and remembered his father's kindness. In fact, when Babur was 12 years old, he heard about his father's death. It should be noted that the English writer was well aware of aspects specific to the Eastern mentality. The above passage has the effect of being written by an Uzbek writer. The blue handkerchief in the hand of the messenger who stopped by Babur confirms this. Because a blue handkerchief represents death in the East. Of course, this was unexpected for Babur, who was busy with childhood feelings and entertainment. The writer impressively reveals his state of mind in these sad moments. Images and metaphors such as "the young man's heart stopped beating", "frightened doves flapping their white wings", "the frightened soul also flew away" represent the changes in Babur's mentality. Most importantly, Babur's remembrance of his father's kindness in such moments also has an oriental meaning.

In the novel "Starry Nights" by P. Kadirov, these mental states are reflected as follows: "Babur, who was just now surrounded by elegant feelings like a flower, felt that the news of death was a snake that came out of this flower. The terrible news silenced Babur. He got dressed and got on his horse. At that moment, the trees shining in the eyes of the night, the marble pool full of water seemed to be glowing. Babur remembered his father again when they left the village and walked along the stone path. There are also stones laid by his father on this road. Babur felt with his whole body that he would not be able to see his father for the rest of his life, and the feeling of bitter separation suddenly filled his being, and tears fell from his eyes to his cheeks". Consequently, the depiction of Babur's troubled moments by the English and Uzbek writers is very

harmonious. If F.A. Steele enriched it with oriental content, P. Kadirov also relies on historical facts. After hearing the terrible news, Babur, a teenager, falls into grief, and Babur, who is full of innocent feelings in elegant feelings, falls into a bad state when he hears the news of his father's death. In this, the writer uses unique allusions. That is, Babur is likened to a flower walking in the midst of elegant feelings, and the news of death is likened to a snake emerging from among these flowers. Moreover, Babur becomes silent after receiving this unpleasant news. Adib connects this situation with natural scenes and expresses it in the form of "trees glistening in the eyes of the night, a marble pool full of water seemed to be dying". In this place, the image of F. Steele and P. Kadirov is proportional. That is, if Babur remembers his father's kindness in F. Steele, the future ruler remembers his father in P. Kadirov. This image is getting thicker. Because at that moment Babur, while walking along the stone path laid by his father, was deeply saddened by the fact that he would not be able to see his dear person again: "the feeling of bitter separation suddenly filled his being, and tears fell from his eyes." P. Kadirov realistically expressed the emotions and sufferings of Babur as a child. In fact, it should be noted that Babur's tears drop from his eyes to his brim when he felt the feelings of separation, and the psyche of the hero of the work is realistically expressed.

The pages of history bear witness to Babur's periods of defeat. The description of Babur's loss of Andijan and Samarkand is given in P. Kadirov's novel as follows: "Babur heard that Andijan had been lost, and in his eyes, the whole existence was in an earthquake, the earth shook with blue waves. It seemed that the Syr Darya, which was visible on the left, began to overflow its banks. Beyond the river are Khojand mountains. How far Andijan is from here! How far is Samarkand! Step-fate tricked Babur here and deprived him of both Samarkand and Andijan! Ahmad Tanbal in Andijan, Sultan Ali Mirza in Samarkand, and Shaibani Khan in Turkestan could see him hanging on the road. "He was deceived like a child!" they were laughing. Their laughter seemed to echo off the surrounding mountains. At such times, Babur would get up, go down to the river that was shining in the milky moon, and wander along the shore until dawn, sometimes nervous, sometimes confused. It is known that defeat affects the psyche of any ruler. As a result, Babur, whose heart was beating like a poet, took it very painfully. P. Kadirov reflected exactly this situation in the harmony of historical truth and artistic texture. While Babur was in Samarkand, he heard that Andijan had been lost: in his eyes, the whole existence shook, he was in an earthquake, the earth shook. Flooding of the banks of the Syr Darya. These situations are expressed in harmony with nature. On this side, they are losing Samarkand.

H. Sultanov also describes this reality as follows: "Today, if he cries over his situation, we laugh, and if he laughs, we cry. He had given up Samarkand because of Andijon. Well, that's the will of the creator, maybe? But Mirza couldn't bear the fact that Andijan, who had spilled navel blood, took the throne at the age of twelve, and Andijan, whom he intended to close his eyes to forever on the day of receiving the alms of God, was dying day and night between these two fires. Khairiddin Sultanov is the discoverer of spirituality. At the same time, Babur lost both Andijan, where the blood of the navel was spilled, and Samarkand. This defeat affects him strongly. The writer realistically expresses Babur's emotional experiences in these difficult moments. That is, in the case of Babur, a true patriot figure can be seen. The reason is that in the above picture, "the umbilical cord blood was spilled, Andijan, who took the throne at the age of twelve, and Andijan, who lay down peacefully on the day of receiving the alms of God and intended to close his eyes forever" confirm this by the contradictory circumstances that happened in Babur's soul. The moments of defeat of the king-poet were reflected in his roasting between the two grasses day and night.

In P. Kadirov: "Babur heard that Andijan was lost, and in his eyes, the whole existence was in an earthquake, the earth shook with blue waves. It seemed that the Syr Darya, which was visible on the left, began to overflow its banks. Beyond the river are Khojand mountains. How far Andijan is from here! How far is Samarkand! Step-fate tricked Babur here and deprived him of both Samarkand and Andijan! Ahmad Tanbal in Andijan, Sultan Ali Mirza in Samarkand, and Shaibani Khan in Turkestan could see him hanging in the middle of the road. they were laughing. Their laughter seemed to echo off the surrounding mountains. At such times, Babur would get up, go down to the river that was shining in the milky moon, and wander along the shore until dawn, sometimes nervous, sometimes confused". Babur's mental anguish is more impressively expressed in these images. In the moments of Babur's loss of Andijan, "the whole existence was in an earthquake, the earth was shaking with blue waves." Although an exaggerated image leads in this, such changes occurred in Babur's state of mind at that moment. Or the writer attributes it to "step-fate", as if "step-fate tricked Babur here and deprived him of both Samarkand and Andijan." That is, the events that happened

indicate that the fate of the king-poet was sealed. Babur heard the laughter of Ahmad Tanbal in Andijan, Sultan Ali Mirza in Samarkand, and Shaibani Khan in Turkistan. The echoes of these laughs in the mountains also represent the turmoil in Babur's heart. That's why he "goes down to the river that is shining in the milky moon and wanders along the shore until dawn, sometimes nervous, sometimes confused." It seems that every word, every detail used by the writer helped to express the image of Babur's moments of defeat.

Conclusion

In conclusion, from the abovementioned research we can easily comprehend that besides being a great commander Babur possessed personal features as a son, brother, husband and father. His such peculiarities are highly valued by not only Uzbek writer but also some English and Indian writers. This can be witnessed by their masterpieces based on life and deeds of Babur Mirza.

References:

1. Khayrullayeva, K. R. (2020). Description of Zahiriddin Babur's achievements in various fields in the works of Uzbek and world authors. *ISJ Theoretical & Applied Science*, 09 (89), 8-11. Soi: <http://s-o-i.org/1.1/TAS-09-89-2> Doi: <https://dx.doi.org/10.15863/TAS.2020.09.89.2>
2. Ravshanovna, Khayrullayeva Kamola, and Hakimova Muhabbat Alimovna. "THE EXEMPLARY LIFE OF BABUR MIRZA IN THE INTERPRETATION OF STEPHEN MEREDITH."
3. Kamolov Ikhtiyor Nigmatullayevich, Khayrullayeva Kamola Ravshanovna and Quvvatova Dilrabo Khabibovna THE IMAGE OF BABUR IN THE INTERPRETATION OF HAROLD LAMB. *Journal of Contemporary Issues in Business and Government* Vol. 27, No. 4, 2021. P-ISSN: 2204-1990; E-ISSN: 1323-6903. DOI: 10.47750/cibg.2021.27.04.015. <https://cibg.org.au/>.
4. Khayrullayeva Kamola Ravshanovna. INTERPRETATION OF ZAHIRIDDIN MUHAMMAD BABUR'S IMAGE IN UZBEK AND WORLD LITERATURE. *EPR International Journal of Research and Development (IJRD)*, Volume: 5 | Issue: 5 | May 2020. SJIF Impact Factor: 7.001| ISI I.F.Value:1.241| Journal DOI: 10.36713/epra2016. ISSN: 2455-7838(Online).
5. Ravshanovna, Khayrullayeva Kamola. "The image of babur mirza in the interpretation of stephen meredith." *ACADEMICIA: An International Multidisciplinary Research Journal* 11.11 (2021): 239-244.
6. Khayrullayeva Kamola Ravshanovna. (2022). THE IMAGE OF BABUR AS KING AND LEGATE IN WESTERN ENGLISH AND UZBEK PROSE. *JournalNX - A Multidisciplinary Peer Reviewed Journal*, 8(2), 134–138. <https://doi.org/10.17605/OSF.IO/PNJZD>
7. Khayrullayeva, K. (2022). Similarities and differences in the plot of the works by Flora Anna Steele and Pirimkul Kadyrov. *Science and Education*, 3(3), 515-519. Retrieved from <https://www.openscience.uz/index.php/sciedu/article/view/2794>
8. Khayrullayeva Kamola Ravshanovna. (2022). TYPOLOGICAL SIMILARITIES IN FLORA ANNA STEELE'S "KING-ERRANT" AND PIRIMKUL KADYROV'S "STARRY NIGHTS" IN THE INTERPRETATION OF THE KING AND COMMANDER BABUR. *Eurasian Journal of Academic Research*, 2(3), 105–108. <https://doi.org/10.5281/zenodo.6368804>
9. Khayrullayeva Kamola. (2022). TYPOLOGY IN DESCRIPTION OF BABUR'S IMAGE AND PLOT OF THE WORKS IN ENGLISH AND UZBEK LITERATURE. *Involta Scientific Journal*, 1(6), 264–272. Retrieved from <https://involta.uz/index.php/iv/article/view/194>
10. Obidovna, D. Z., & Denis, S. (2021). Formulas of speech etiquette in a gender-engineered communication strategy. *Central asian journal of theoretical & applied sciences*, 2(6), 5-11.
11. Djalilova, Z. O. (2021). STUDIES ON GENDER LINGUISTICS IN THE FIELD OF UZBEK LANGUAGE. *Academic research in educational sciences*, 2(3).
12. Нематова, З. Т., & Хакимова, М. А. (2020). Songs in teaching English to young second language learners. *Молодой ученый*, (50), 497-499.
13. Dzhililova, Z. O., & Mirfajziev, K. (2021). Latin as the language of medicine. *Молодой ученый*, (41), 35-37.
14. Ziyodillaeva Mahbuba Ermatovna. (2022). ITERLINGUISTIC FEATURES OF AMERICAN ENGLISH AND MEXICAN SPANISH. *SOCIOLINGUISTIC RESEARCH ON CHICANO*

ENGLISH. Galaxy International Interdisciplinary Research Journal, 10(2), 328–332. Retrieved from <https://internationaljournals.co.in/index.php/giirj/article/view/1266>