

# Babur - Prose Writer, Master Of Portrait And Landscape

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**Annotation:** This article discusses the problem of studying "Babur-name", the ideological and artistic features of the work, and also provides examples of the skill of Babur as a portrait and landscape painter.

**Keywords:** portrait, landscape, memoirs, studies, translation, language, style.

**Introduction.** The most important work of Babur, which earned him worldwide fame, is "Babur-name". This work is truly one of the most outstanding and rare in the East (and not only in the East!) works of science and literature. One of the famous personalities of the distant past, who played a significant role in literature and science, is Zahiraddin Babur. He spent most of his life in India and Afghanistan. Having experienced the strong influence of the cultures of the peoples of these countries, he created such spiritual values that are still needed and dear to people. Babur was a remarkable poet and connoisseur of art, literature, science, a great scientist. In addition, he was a reformer in some important social issues. Not all of his works have survived. Treatises on music and military affairs are lost. However, the legacy that has come down to us - a number of diverse works - is of great scientific value. For a long time they have served as the most important primary sources for scientists of the West and East, including researchers of the history, culture, and economy of Central Asia, India, Afghanistan, and Iran. One of the Western historians wrote that "Babur's memoirs contain a detailed description of Babur's life along with the expression of his personal opinions and feelings, free from disguise and exaggeration, as well as from ostentatious frankness and directness. His style is simple and masculine, as well as lively and imaginative. Accurately in the mirror reflects the autobiography

**Literature review.** Babur of his compatriots and contemporaries, their appearance, customs, aspirations, deeds. In this regard, it is almost the only example of a genuine historical narrative of Asia: Babur depicts the appearance, clothes, tastes and habits of each person and describes the countries, their climate, landscape, economy, works of art and crafts. What gives the greatest charm to the work, however, is the character of the author himself ... "[1.214] "Babur-name", having great value for a number of branches of science, is essentially the first major work of original prose in the history of Uzbek literature, and, being such, it had a significant impact on the development of the prose genre in our literature for a long time. We can safely say that almost all elements of artistic prose take place in this work to one degree or another. In many main parts of his work, the author describes, as an artist, what he heard, saw and experienced, his relationships and connections with people; what did the people who surrounded him, or those with whom he came into contact, somehow knew them. In this memoir prose, the skill, artistic talent and skill of the author were manifested. The storyline and the characters (historical figures), their actions, events are closely and organically intertwined. The main, leading beginning of "Babur-name" is a description of the life and work of Babur, his deeds. They are presented in such a way that in some places they acquire the character of a truly artistic generalization. Along with studies of the ideological and artistic features of "Babur-name", [2.48] a number of scientific papers and articles appeared devoted to the linguistic features [3.47] of the work, which made it possible to draw serious scientific conclusions about the originality of the dictionary and syntax not only of Babur himself, but of the whole Old Uzbek language of the XV-XVI centuries. In addition, the materials of this encyclopedic in terms of coverage of the described events, phenomena, facts of the work are used to interpret individual realities, words and terms. [4.23] Babur-name studies are also appearing in other areas of the humanities and natural sciences, such as history, ethnography, geography, and the history of book art. [4.5.6.7.8] Prominent historian-orientalist S. Azimjonova in a number of her works based on "Babur-name" emphasizes: "In Babur's notes one can find a lot of information about the political and social system of Fergana, Maveranahr, Afghanistan, India." "... The richness of the described historical events, the abundance of valuable facts and materials, the depth of thought and content ... "Babur-name" is an invaluable work as a historical source and a classic example of

Uzbek prose of the 16th century" [9.256] For the purpose of active scientific propaganda, as well as familiarization of the general public with a wonderful monument of old Uzbek literature, work is underway on a translation into Russian, which was carried out and published twice by M.A. Salye. In 1948-49, the two-volume "Babur-name" was published in modern Uzbek graphics [14.57]. This edition, as well as the editions of M.A. Salye, was based on the Kazan edition of the old Uzbek text "Babur-name" by the Russian scientist N.I. Ilminsky, as well as the London facsimile edition of the Hyderabad manuscript "Babur-name" by the English orientalist Annette Beveridge. As the textual scholar P. Shamsiev states, this edition was not without errors and omissions, as a result of which a second, revised edition was undertaken.[10.11.12.] The publication (consisting of 2 books) of his works in Russian was timed to coincide with the 520th anniversary of Babur's birth, the second book of which is an abridged edition of the translation of "Babur-name" by M.A. Salye. Babur, a prose writer, also manifests himself as a master of portrait and landscape. It should be noted that here Babur does not change his principles of laconism, he strives to cover the main thing, connecting all the details and aspects of the subject, the phenomenon with each other, takes them in artistic unity. This is what his father looks like in his image: "Omar Sheikh was small, corpulent, with a rounded beard, pale and puffy face. He wore very narrow clothes and, pulling the ties, tucked his stomach inside; if, having pulled them off, he bent down, it often happened that the strings were torn. In clothes and food, he was unpretentious and wound a turban on the "destar-pech" fret (at that time, everyone had a turban four turns; it was wound without folds, lowering the end down).

**Discussion.** In the summer, everywhere, except for the sofa, he mostly wore a Mongolian hat. This accurate portrait captures everything that is characteristic, first of all, in the appearance of the hero, both in a physiological sense and in terms of clothing, its shape and wearing. These details are presented in such a way, given in such a combination that they help to understand the character and inner content of this person. Here is a portrait of another character "Babur-name", another proof of the skill of the portrait painter: "He was a man with slanting eyes, tall, built like a lion, thin at the waist. Although he lived for many years and became gray-bearded, he dressed in beautiful silks, red and green, wore a black lambskin cap or cap. Sometimes, on holidays, he went to prayer in a small flat turban, badly wound in three turns, with a heron feather stuck in it. Perhaps the same accuracy of descriptions, simplicity, vigilance of the artist can be seen in the landscape of Babur. Here is the author and his people in front of a mighty river, which they had to farce: "A very large river presented itself to the eyes. The other side was not visible at all. The water seemed to merge with the sky. Mountains and hills on the other side, as if in a haze, as if hanging between heaven and earth .... " Sleek and impressive! It is important that the description of nature is almost always given in close connection with the current situation and unfolding events - either to increase tension, or to reveal the character, mood of people, etc. The aesthetic justification of the landscape is beyond doubt! Let us give some examples to the above theses about people of both positive and negative deeds. Babur considers a certain Khoja-gha-Sadr to be a very good person, primarily because he (Khoja-gha-Sadr) had aspirations for science. Such "utilitarianism" occurs many times. Here is how Babur assesses the great Tajik and Persian writer Abdurakhman Jami: "One of the towering people was Maulana Abdar-Rahman Jami. In his time there was no other person so well versed in the sciences of the obvious and the hidden. His poems are well known, the virtues of Maulana Jami are beyond the need to praise them. It occurred to me to inscribe on these insignificant pages his name and to mention some of his qualities only for the sake of my blessing and happiness and for the sake of it. Particularly noteworthy is how and why Babur speaks enthusiastically and flatteringly about Alisher Navoi. "Alisher-bek was an incomparable person," said Babur. "Since verses have been composed in the Turkic language, no one else has composed them so much and so well." After listing the main works of Navoi, Babur continues: "It is not known whether there has ever been such an accomplice and patron of people of science and art as Alisher-bek." (198) Babur gives examples to illustrate his thesis, then writes: "Few people managed to build as many useful buildings as he built." With a condemning image, moral argumentation is quite convincing and widespread. Babur usually illuminates the result of evil, the sad outcome. At the same time, it is impossible not to see Babur's originality, both in the general approach to the subject and in the forms of its artistic recreation. This is, first of all, the simplicity of language and style, characteristic of the creativity and colloquial language of the people; in his narrative, turns are much less often burdened with Arabic and Persian vocabulary and phraseology. So, V.V. Bartold points out that with

the deepest counting in "Babur-name" there are only 12-13 Arabic words and no more than 15-17 Persian ones.

**Conclusion.** In this work, Babur for the first time in his time showed a bold, innovative approach to the problems of language and style [15.88]. Analyzing Russian translations of "Babur-name" of various purposes and completeness (N.F. Petrovsky, N.N. Pantusov, V. Ostrovsky, V.A. Vyatkin, S.I. Polyakov, P.I. Petrov, M.A. Salier) and researchers strive to show the evolution of translators' skills, to systematize the factors influencing the quality of translation. For us, especially valuable here was the attention to the reconstruction in the Russian translation (M.A. Salie) of such artistic elements as portraits and characters of historical persons, the author himself, as well as the method of comparing not only the original with the translation, but also the translations themselves.

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