

AN ARTISTIC INTERPRETATION OF BABUR'S PERSONALITY IN WORLD LITERATURE

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ABSTRACT: This article analyzes Rumer Goden's "Gulbadan", William Rashbruck's "Sixteenth Century Builder" and Fritz Wurtle's "Bobur the Tiger" ("Prince of Andijan"), which provide information about Babur's personality and life. These works explore issues such as Babur's personal life, his artistic interpretation of the historical truth about his life in Movarounnahr, Khorasan and India in the late 15th and early 16th centuries, as well as the skill and originality of the authors.

KEYWORDS: Zahiriddin Muhammad Babur, "Boburnoma", literary influence, Rumer Goden's "Gulbadan", William Rashbruck, "Sixteenth Century Builder", Fritz Wurtle, "Bobur is a Tiger".

I. INTRODUCTION

In the following years, Eastern and Western scholars and writers created a number of works on Babur's personality, creativity and socio-political, cultural and literary life of the period in which he lived. In particular, the historical facts mentioned in the "Boburnoma", many works of art and journalism on the artistic interpretation of events, in which the image of our great compatriot Zahiriddin Muhammad Babur is depicted from different angles, through the worldview and style of each writer. In them, the attitude to the personality of Babur, of course, his place in history, his poetic talent, the universal significance of "Boburnoma", created in a new style of Turkish prose, is reflected in the creative potential of each artist.

Rumer Goden's Gulbadan [13], William Rashbruck's Sixteenth-Century Builder, [10] and Fritz Württ's Babur the Tiger (Prince of Andijan) are some of the works that provide information about Babur's personality and life. works are analyzed.

These works explore issues such as Babur's personal life, his artistic interpretation of the historical truth about his life in Movarounnahr, Khorasan and India in the late 15th and early 16th centuries, as well as the skill and originality of the authors.

The reason why these three translations were chosen as the object of research is that they are based directly on the realities of Boburoma, in which the historical truth is presented in a much better, more vivid way in the artistic interpretation. In the artistic description of the authors, the harmony with the "Boburnoma", the closeness of Babur's worldview and narrative style are more pronounced. Also, the translations of these works into Uzbek have been done skillfully and at a high level. One of such works, which gives a brief account of Babur's personality and life, is referred to in Rumer Goden's Gulbadan.

In the play, the author interprets the personality of Gulbadanbegim, one of the brightest representatives of the Baburid dynasty that ruled India for more than three centuries, with unique talent and intelligence, inextricably linked with the complex, dramatic historical events of that time, the struggle for the throne. reflects with. An important aspect of this work for our study is that the first part of the book is called 'Baburshah period' and the second part is called 'Baburshah' and the chapters are dedicated to Babur. It tells the story of Bobur's daughter, Gulbadan Beg, the only historian in the East, and her biography and historiography.

Rumer Goden described the period of Gulba's life as politically complex, especially as he "... lived in a very difficult period involving three great rulers - his father Baburshah, his brother Humayunshah and his nephew Akbarshah, and left this mortal world two years before Akbarshah's death" [13; 7], - Gulbadan's work testifies to the fact that he witnessed this complex historical process in the creation of "Humoyunnoma".

Gulbadan Beg's "In order to please my father's soul, I decided to write in this play the events of the time of my grandfather Babur" [13; 9], - says Gulbadan Beg's style of work, the first two parts of which belong to Bobur. which means that, like the whole style of the work, it was written under the influence of the Boburnoma, which was also emphasized by Rumer Goden in his work. Therefore, in Rumer Goden's work, this protagonist, Gulbadan, speaks on the basis of this confession of my lord and begins to state scientific conclusions.

Speaking about "Gulbadan", R. Goden said that "in the style of expression of the author, in the memoirs of his father Baburshah, simple, clear and concise phrases used to describe the world of landscapes, flowers, fruits and birds are clearly visible" [13; 10]. emphasizes the truth. R. Goden prefers to evaluate journalistic, historical events about Bobur, often in general terms, without literally analyzing the images in the "Boburnoma". This style can also be observed in the works of art of many Western writers.

In one of such generalizations, the author skillfully mentions that Babur, unlike his ancestors in India, developed the kingdom steadily after his conquest and brought up the empire in order to build a strong empire, not in a fragmented state, in order to inherit it from his descendants: "In the first years of his life. Babur did not despair even when he experienced it (even in times of defeat - mual.). On the contrary, he was proud of his great ancestors, of the glorious victories they had left in the pages of history, and always looked to the future with hope and confidence. Although the main part of his life was spent in war, he was a man who aspired to art, beauty, worthy of his great ancestors ... The state founded by Babur, although not as vast as his ancestors, rose to the level of the sultan of his salad, the great emperor. He held the management system firmly in his possession and managed it skillfully. He founded a great dynasty that skillfully ruled the country for 332 years "[13; 14-15].

Rumer Goden evaluates Babur's rule in Kabul through his relatively quiet, peaceful moments, poetry, and creative process from Shaybanikhan's relentless oppression, and writes: "Kabul Babur: Not only was it a safe haven and a safe haven for him, but the city allowed him to re-understand himself. Before coming here, Babur's life, which had been full of wars and wanderings, had irritated his sensitive heart, and he could feel it himself "[13; 23].

Summarizing Babur's attitude towards women, including his own family members, R. Goden concludes that this was necessary, firstly, because his work was about Baba, the daughter of Babur, and secondly, two chapters of his work were devoted to Baburshah. and because of his devotion, he certainly knew that this quality of the king of the period should be emphasized. But because of the importance of the Western scholar's approach to this quality of Babur, we find it appropriate to quote the author's opinion: "It should also be noted that Babur may not have known how many women were responsible for his fate, but he never touched the female race. not. He may not have fully met the requirements of treating each woman in a dignified manner, providing them with the same accommodation, the same amount of material resources. That is why the wise Prophet Muhammad (saas) foresaw that the ummah would not be able to cope with these practices, and emphasized this: "No matter how hard you try, you will not be able to do justice between your wives. So do not deviate completely and leave your wife alone. If you balance yourselves and fear Allah, then indeed, Allah is All-Enlightened, All-Compassionate. "[13; 25-26]. Such a quotation can be taken as the conclusion of a twentieth-century writer about the ignorance of the responsibility to women, unknowingly by Rumen Goden himself, who quotes on behalf of Babur.

Rumer Goden makes a generalization about Bobur's love of literature and books, citing not only the propensity of this unique talent for the art of speech, but also the fact that his children cared about making the book their friend: "Babur wanted his sons to be acquainted with literature. If his short life had not been spent mainly in the heat of battle, perhaps he would have grown up to be a greater writer. If we pay attention to his "Boburnoma", when inspired, we can be sure that he was very demanding of himself and, at the same time, a master of eloquence, he chose every phrase with great sensitivity "[13; 34-35].

Rumer Goden Babur finds a subtle aspect of the victorious quality in nature - generosity, generosity, illustrating it with a characteristic example in the play. In fact, many Eastern and Western scholars and writers have expressed valuable opinions about the triumph of generosity and generosity in the nature of Babur. But it is with this quality that Rumer Goden marvels at Babur's ability to name and send gifts to many famous historical figures, nobles, or lesser-known figures in both India and Kabul, and his ability to remember is a "memory of power." »

After the victory in the battle of Panipat in India, Babur received innumerable booty and distributed a large part of this wealth to others, including princes and soldiers who fought in it, and the author of "Gulbadan" states that he was the absolute winner in the field of generosity. He also sent wonderful gifts to those in Kabul. He said to the official in charge of delivering the gifts, "I am sending with you gifts from the original goods and wonders of the Indian people that we have received. I will give you a list, and you will deliver them to their owners. ' Surprisingly, the king, who was always preoccupied with the concerns of the state, found time to remember each of the people of Kabul and prepare a gift for each of them "[13; 42].

In drawing the character and character of Babur, R. Goden seeks to find and describe the features that are clearly different from the character of sultans and kings of that time, to emphasize these feelings, to bring them to the center of the work and draw the reader's attention to it. At first glance, these qualities in Bobur may not seem new to the twentieth-century reader, but in this work of art, Babur's personality, his will, his love of books, his passion for enlightenment, and his desire to see these qualities in his children and his offspring grow up familiar with the book. . He was also able to read and assimilate historical information about Babur and convey to the reader the information contained in them in a holistic, logically complete way, which testifies to the skill of the author of this work. At this point we found it necessary to mention another artistic skill of the writer. Here are some aspects of Babur's character in the following passage: his way of life, his military leadership, his love of books and the army's travels, what his weapons were, which further enriched our understanding of Babur, our views on historical facts unknown to his biography. "Babur was a strong-willed, determined man, and if he set a goal for himself, he would not fail to achieve it. Although he was a king, he spent his life in constant travels and marches. During these walks he could easily move from one place to another. The main load of his voyage were

tents, which were skillfully set up in a short time and easily removed when needed. The equipment the army carried with it consisted mainly of carpets, tulips, special devices for burning mosquitoes and mosquitoes, plates and utensils for reading books ... Babur was distinguished from other nobles by his humility. No matter how hard and long the walks were, a few unique books were always his companion. He was especially careful with war horses, strong and enduring camels, weapons and armor [13; 50-51].

In general, although Rumer Goden's *Gulbadan* is dedicated to Bobur, the daughter of Babur, in two chapters the author gives the reader an artistic and journalistic approach to the subtleties of Babur's personality and work, some of which are analyzed above.

The purpose of the study is to explore the issue of history and art in William Rashbruck's *Sixteenth-Century Creator*. For Bobur, the period of relative defeat - two khans, Ahmad Tanbal, the enemy of Fergana, and his uncles, who had little experience in statehood, took advantage of this situation and appointed his brother Jahangir Mirza as king of the Aksi state. Ali Dost and Qanbar Ali, may Allah bless him and grant him peace, began to utter the word of reconciliation. I and my statesmen had no knowledge of this reconciliation, and we would never agree with this picture. ... if there was no truce without listening to them, there were other possibilities. It was necessary that this algae should be a truce, that the Aksi side of the Khojand River should belong to Jahangir Mirzo, and the Andijan side should belong to Manga "[11; 74].

Historian William Rashbrooke, as the author of the work of art, interprets this complex political situation, which meant defeat for Babur, as a result of Babur's fate: "... But the evil forces that looked after the young ruler's property had not yet been completely eliminated. His uncle Mahmudkhan, the great khan of the Mongols, had already reached the northern part of the Syrdarya and, in accordance with an earlier agreement with Sultan Ahmad Mirza, completely besieged Aksin ... The presence of the young Jahangir Mirza encouraged his loyal servants to serve him faithfully "[10; 36].

William Rashbruck seriously studied many historical works and sources on the history of India, where Babur lived and established his statehood, and used them effectively in his work to create artistic images, especially to perfect the artistic image of Babur. In the introductory part of the work "The Builder of the Sixteenth Century" he describes the following: "V. Rashbrook in this work" Habib us-siyar ", " Humoyunnoma ", " History of Rashidi ", " Tabaqati Akbari "related to the life and work of Babur. and using other historical sources, provides a great deal of scientific evidence about Baburshah "[10; 5].

The *Boburnoma* contains many descriptions of Bobur's conquest of Kandahar, then a strategic city. For example, Bobur's victory over his enemies, his unique style and facts: a brief and clear description of the battlefield, who took part in the battle, the attack, who was responsible for the defense, the names of famous beys from the common army, the courage on the battlefield. For example, at the wrestling arena in Kandahar, let us look at the following picture: "When Naqara heard the flour, he knew that we were mutawajjih, forgot the method of decision, and fled. Tengri brought the truth, escaped the oil, walked in Kandahar, Farrukhzodbek's chahorbogik, there is no oath left in this history, we came ... considering the headlessness of the people, no other gates were opened ... "I ordered two people to be killed." [11; 158].

Rashbrooke reads similar images of Kandahar from the *Boburnoma* and other historical sources. It expresses its artistic generalizations on the basis of historical data, which indicates that it was much more capable than artistic creation. For example, these images, typical of Babur's military prowess, testify to Rashbrook's careful study of the historical sources of the time and his effective use of them in his works of art: "He used to rest his people from time to time as he walked along the Kandahar hills.

At a time when half of the 2,000-strong army had been scattered across the country in search of food, the Arguns, with an army of six to seven thousand, suddenly attacked the camp where they were stationed. In this unequal battle, Babur Mirza was saved by two things: one was the iron discipline established among the navkars in the army, and the other was the left wing of Babur Mirza's army. It was surrounded by a deep ditch thrown on the side, and although the enemy forces were much larger, they could not pass through this protective barrier. Each of Babur Mirza's men went to his chief and joined him without any hesitation. Each commander knew exactly where he was supposed to occupy the offensive part, the central part, the right wing and the left wing. The right wing and center would repel the force that resisted them. They then went to the aid of the soldiers who were in a difficult situation on the left wing. When a general attack on the enemy was announced, the enemy army fled in panic "[10; 106-107].

In this image, William Rashbruck's artistic skill is that he vividly depicts the battlefield as if he were a member of Babur's army. In this, both the mental and psychological state of the victorious Babur's troops, their calm and vigilant acceptance of the situation, even if they were participants in a fierce conflict, and their control of military discipline as in a complete pamphlet are naturally and artistically expressed. In this case, although the image of the protagonist Babur is not mentioned, the reader imagines him silently, feels the feeling of victory in him, which is a testament to the artistic skill of the author of the work.

V. Rashbruck also gives a description of two years of events that are not described in the *Boburnoma*. In particular, Abdurazzaq Mirza gives an artistic image to the image of the supporters of the uprising against Babur

and the fact that Babur took drastic measures against this traitor. In the historical events of that time, Babur does not give information about Abdurazzaq Mirzo about his involvement in the uprising, more precisely, this information in "Boburnoma" happened two years ago and could not be described in advance. It seems that Rashbrook took the information about this uprising, which took place two years later, from another historical work and included it in his book, giving it an artistic character. We read in "Boburnoma": "After the conquest of Kandahar, Qalat and Tarnuk provinces were given to Abdurazzaq mirza and Abdurazzaq mirza was placed in Qalat. The Uzbek (Shaibanikhan's troops - S.I.) came to Kandahar and, unable to stand up to Abdurazzaq mirzo Qalat, took out Qalat "[11; 159].

At this point, it does not matter from which source W. Rashbrook used the description of this event, the main thing is that it is relevant to our research. The reason is that the writer is important in the artistic depiction of the events of that period through the image of Babur, who artistically reveals the complex psychological situation that took place in him. The author of the work tried to find similar images from the historical sources of that time, taking into account the fact that many betrayals were made against the personality of Babur, and these cases are widely described in the "Boburnoma".

Rashbrook's work also gives the following descriptions: "However, historical sources written at that time, especially in the works of Haydar Mirzo Doglat's "Tarihi Rashidi" and Khandamir's "Habib us-siyar" give clear ideas and comments on what happened at that time. They noted that the actions of the conspirators were discussed among the beys, and finally it was decided to give in to the influence of the rebels at the request of the king himself. Mirza Babur killed five of the rebels one by one. Opponents who did not see such courage fled on their own. The king was the absolute victor over the rivals in the battle (in which V. Rashbruk emphasizes Bobur's absolute victory over his rivals, albeit for a moment - S.I.). He captured the ungrateful Abdurazzaq and ended the battle ceremony with this. The joy of victory increased Babur's usual generosity ... Abdurazzaq later rebelled, but this time his sins were not forgiven and he was executed "[10; 112].

Rashbruk's skill in creating a scientific and artistic work on the basis of historical facts, first of all, can be seen in the fact that as a historian he perfectly studied all the information about Babur and his time. Babur's place in historical, social and political life, his great goals in the history of Khorasan, Movarounnahr and India, such as the establishment of statehood, their development, the establishment of a strong empire in the lands occupied by Amir Temur. He makes scientific and artistic comments on them in his work and seriously analyzes them. Much of this information is also found in the Boburnoma and in the historical works mentioned above. Rashbrook, who used them appropriately, describes the situation in the life and biography of Babur, his artistic image through his worldview. This issue reflects the extent to which the culture of Movarounnahr influenced the history, culture, statehood and architecture of the East by a Western scholar.

To prove our point, we give the following example from the work of W. Rashbruck: "In 1520, Babur marched on India for the third time. He left Kabul and roamed the territory of Bajur province, ruled by his trusted men, crossed the Indus River through the mountains and reached Bhira directly. Here he gave the influence of the rebels, who had formerly obeyed him and were again arbitrary after the king's departure, and also expelled several Afghans from the frontier who were plundering the villages. Babur then visited the provinces, unaware of the king's policy, and finally reached Sialkot. The city surrendered immediately and Baburshah did no harm to them "[10; 133]. In this passage, too, one can see Bobur's distinctive character - his harshness with his place, his kindness with his place.

In general, the work of the British orientalist and historian William Rashbrooke, "The Sixteenth-Century Builder," skillfully describes issues such as Babur's personality and creativity, his administrative activities, and his military campaigns.

Another work based on the "Boburnoma" is the German-language work "Bobur - the tiger" by the Austrian German scientist and writer Fritz Württ. This work is in the form of an adventure story, in which there are artistic and textile moments. These woven images served to elevate the artistic image of Babur, to reveal his worldview more clearly, to embody the character of the young prince. Also, Babur's relationship with these artistic images, his mental anguish, aimed at a brighter depiction of the pain of grief, is depicted as an artistic texture in the form of historical reality.

After the death of Umarshaikh Mirza, F. Vurtle artistically describes the ceremony of Babur's sitting on the "white felt" in accordance with ancient customs and traditions: "The spread of the white felt was a sign for Zahiriddin Muhammad. His white horse stood out from the semicircle of people surrounding him on all sides. As he led the horse, he never once used his whip, which he tied around his wrist like other men. All eyes were on Zahiruddin Muhammad, who, as he shot forward, said, "O Allah! Help me yourself! " he whispered ... Zahiriddin Muhammad jumped on a felt on a horse, on all the white felt that Zahiriddin Muhammad gave to his father and his ancestors in all periods of the Fergana kingdom "[15; 35-36]. It can be seen that the writer carefully studied the historical works of that period in creating the artistic image of Babur, in which he skillfully used information about historical traditions and customs in the creation of the image of Babur.

In order to increase the artistic value of the work, F. Vurtle uses the story of conveying the will of Umarshaikh Mirza to Bobur through his loyal friend, Beki Qosimbek. In fact, this will is a product of the writer's thinking

and is not mentioned in the Boburnoma. F. Vurtle introduces to him the qualities of Babur, summarizing the conflicting events that took place in his life. This discovery of the writer is so vivid that it makes the reader think that it was written by Umarshaikh Mirza: "To the future king of Fergana, Zahiriddin Muhammad! My son, may God be with you! Listen to your father. You know, I love peace. Because a peaceful country is a happy country. However, I was informed that Shaybanikhan was gathering an army to invade our country in order to enslave our people, turn their pastures into deserts, and drive away our cattle ... May God always punish him: If he wants to build a house, let him turn the bricks right, and let the oppressed people not prepare the mixture from tears! Remember what is written in our Bible - God did not create the heavens and the earth for our enjoyment. Listen to the advice of experienced people, do not ignore them lightly. However, not everyone who gives advice is considered experienced. And you are my son and heir. You are young, you are brave, always be smart and thoughtful"[15; 46-47].

In our opinion, F. Vurtle seems to have relied on the testament he wrote to Mirza Comron, the son of Babur, when he wrote this will. The appendix to the "Boburnoma" contains the text of this will: "... You will be examined by the people, you will be allowed to come to the door, you will be the absolute representative and you will not be unaware. When you are young, you ask for advice, you ask for advice, you follow the word of the alar, you do not engage in anything important at all. , the friend cries, the enemy laughs. Recognize the friend and the enemy and act accordingly"[11; 332]. If, in fact, F. Vurtle was based on that testament of Bobur, it can be seen that this historical fact has acquired a very fitting art in the same situation. The reason is that the ideas in this will are expressed in a way that is consistent with the content of Babur's will to Komron. This situation increased the artistic value of the work.

F. Vurtle used Bobur's views on the flatterers in his above-mentioned will to Mirza Komron in his will to Babur, which also served to make the writer's story more artistic. "Whoever is kinder to a king than he is to a prince, cut off the foolish head of such a man. Whoever serves you faithfully and does not flatter you, keep such a person by your side and listen to his advice. This is good both for you and for the benefit of the people"[15; 47].

In F. Württ's work, it seems that he used art more extensively than the two writers analyzed above in his artistic depiction of historical events. He made extensive use of artistic imagery, artistic texture. We understand this more deeply in the image of Qosibek, in the issue of wills and, most importantly, in the case of the death of Umarshaikh Mirza. The writer describes the death of Umarshaikh Mirza not as an accident, but as an assassination attempt on him. The author also emphasizes the socio-political, military events and conflicts related to Babur, as well as issues such as loyalty and betrayal.

So, in the above-mentioned works, although the main source of historical reality is the materials of "Boburnoma", each artist used them at the level of their scientific and artistic skills, worldview and capabilities. In their works, the main focus was on revealing Bobur's personality, his statehood activities and creating his own character. These works are based on historical facts and follow the principles of art. For this reason, they sometimes deviate from history, pay attention to the artistic texture, and include facts that are not present in the "Boburnoma". This is, of course, a requirement of art, and any work of art is no exception. The main thing is that each artist has created the image of Babur in a unique and appropriate way, based on his level, and these works have their own scientific and artistic value.

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