

Artistic interpretation of Babur's image in the world literature

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Abstract. The current article is devoted to full demonstration and interpretation of Babur's artistic image in both Uzbek, Indian and European literary works. The study shows that not only Uzbek or Indian writers but also whole world have a great interest to accomplish scientific investigation on this historical figure as hero and image of some novels. The works covers several opinions of scholar about the historical figure and his successful sociopolitical and literal works.

Keywords: Babur, Baburnoma, literature, autobiography, historiography, artistic image.

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.

Literature review. 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,

According to Jawaharlal Nehru's "The Discovery of India", one of the most important reasons for Babur's easy and quick access to the Indian land was that he used new and improved artillery that had not yet existed in India. The use of new weapons brought success against enemies. From this information, it is clear that, first of all, Zahiriddin started every march on the basis of careful preparation and a well-thought-out military plan. And that was a victory factor in his main battles. With the arrival of Babur to the Indian land, the most prosperous period in Indian history

began. At the time, the common people were devastated by the mismanagement of Ibrahim Lodi. Under the rule of Mongols, India reached its peak of development. [4]

Methodology and Analysis. P. Kadyrov emphasizes that young Babur prepared for future battles since childhood, and had unparalleled strength in such disciplines as riding, archery, fencing. The following passage from the play clearly indicates these features: “Twelve-year-old Babur Mirza is riding in Charbag. He pulled a gray horse out of the meadow at the edge of the park and suddenly let go of the reins. He fired a left-handed shot and fired at the running horse. There was a loud banging of the bow and arrow on the target tree. Babur rode the gray horse, and when he reached the soldier, he untied his legs and took the whip. As soon as the gray horse came with a bridle, Babur stretched out, grabbed the other horse's saddle with both hands, and jumped from saddle.” [6]

Flora Annie Steele, in her novel “King Errant”, beautifully describes the wise and just measures taken by Babur as a young king against his subordinates who tried to plunder the city during his conquest of Samarkand: “In the vicinity of his residence, a number of merchants and traders from the city came and traded, and for some reason, as the time for prayer approached, quarrels broke out in some shops and many foreigners were robbed. - property was looted. However, no part of the confiscated items or property was returned, but by the end of the first hour of the next day, Babur’s damaged areas would be completely rebuilt and everything confiscated would be returned, and even a single needle and thread was pulled. ordered not to be taken!” [5]

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”[5]. 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.

Likewise, Nehru in book “The Discovery of India” says that Zahiriddin ordered Agra to be the capital of the Mogul Empire and then he used the service of unimaginable Constantinople architects of that time in order to reconstruct it. In his comment J. Nehru gave a description to “the Great Commander” in this way: “Babur

saw very few parts of India. Many changes took place after the Mongol invasion. At that time, the Indian population was at a higher level of culture and way of life than Afghans. The Moguls introduced the noble way of living. Babur was a true Renaissance prince, traveler, historian, art specialist and literary writer.” Zahiriddin's greatest contribution to India was his introduction of gardening, construction of fountains, small waterfall structures, flowers and plants. [4]

The 880-page *Boburnoma* is published in English in two volumes in 1922 by Luzak End Co., London, under the title *Memoirs of Babur* (in New Delhi in 1970 by publishers Nirmal D.Jane and S.K.Mehra; in Pakistan since 2002 by publisher Niyaz Ahmad; since 2006; published in India by Dilip Kheiro). *Boburnoma* was translated for the third time in 1993. The 18th issue of the *Turkish Journal of Turkish Studies*, published annually at Harvard University, features a joint copy of Zahiriddin Muhammad Babur Mirza's *Boburnoma*, a Persian translation, and an English translation by William Takeston. Three years later, in 1996, the translation was enriched for the second time with various miniatures and maps, entitled "The *Baburnama: Memoirs of Babur, Rrince and Emperor*" (Washington). D.C. published by the Smithsonian Institution at the Arthur M. Sackler Gallery in. In 2002, The Modern Library in New York published *Boburnoma* for the third time. In an article attached to the second edition of the work, William Takeston discusses the history of the text and translations of "*Boburnoma*", the process of its study. William Takeston makes appropriate comments on Babur's personality and dynasty: "History Not only did he deprive Babur of his identity as a Central Asian (that is, of Turkestan), but also by naming Babur and his descendants "Mongols", that is, Mongols, Mongols, who were clearly offended by Babur. According to William Takeston, the Europeans knew that there was a connection between the Babur dynasty and the Mongols, but this connection before using the word "greatness" as an alternative to the word "greatness", they gave variants of the dynasty that did not correspond to the Mongols (Mogul, Mogul, Magal, etc.) [3].

Concluding, while describing Zahiriddin as a writer, we must mention about the "*Baburnama*" written by him throughout his life, which is the autobiographical work of the great leader containing life story. However, the book was not given this name by Babur himself. The name "*Baburnama*" was given by later historians and writers. In some sources, the work is also called "Memories". The well-known writer Lane-Poole also describes Zahiriddin's creative work in the following way: "Babur's role in history is significant with his travel to India, but his role in literary studies is determined by his first actions in his book "Memoirs". After all, Babur was a true master of poetry and prose in Turkish."

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