



About the Way of Life of Zahiriddin Muhammad Babur in His Creative Activity

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Abstract: This article is devoted to the ability of academic Aziz Kayumov to apply of using in comprehending historical novels. Content and linguistic peculiarities of the research are analyzed too.

Key words: literary image, specialist in literature, biographical method, character, sophist encyclopedist, king and poet, academic scientist, legend.

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I. Introduction

Aziz Kayumov was also interested in the works of Zahiriddin Muhammad Babur, another great representative of Uzbek literature. The scholar first became acquainted with the work done to study Babur's work. Particular attention was paid to the work done in this direction in the second half of the twentieth century¹.

Aziz Kayumov's first step in this direction In the spring of 1958, the scientific community of Uzbekistan and Kyrgyzstan organized scientific and public events in Andijan and Osh to celebrate the 475th anniversary of Babur. The scholar then published a popular scientific work on Babur.

This book is based on the materials in the Boburnoma and is an artistic narration of Babur's activities and creativity. In particular, the story "Oltin beshik (Golden Cradle)" included in it, served to increase the artistic impact of the work in terms of its connection with folk traditions. In it, through the story of Babur's son Humoyunkhan famously known as the Golden Cradle², Aziz Kayumov states that the Kokand khans of the first half of the 19th century considered themselves the descendants of Babur. In particular, he cites examples from the poems of Amir Umorkhan and Nodirabegim.

¹ Qayumov A. Works. Volume 5 The work of Zahiriddin Muhammad Babur. - Tashkent: "Classic word", 2009. - P.4-5.

² Qayumov A. Works. Volume 5 The work of Zahiriddin Muhammad Babur. - Tashkent: "Classic word", 2009. - P.17.

II. Literature review

The story of the Golden Cradle is mentioned in all sources as an event related to the history and literary life of the Kokand state, including in the book "Tarixi Shohruhiy" on the history of the Kokand Khanate written by Mulla Niyaz Muhammad bin Mulla Ashur Muhammad.

Aziz Kayumov looked at the Boburnoma with interest, believing that the original title of the work should be "Vaqoi'" ("Events").

Bu olam aro ajab alamlar ko'rdum,
Olam elidin turfa sitamlar ko'rdum.
Har kim bu "Vaqoi'"ni o'qur, bilgaykim,
Ne ranju ne mehnatu g'amlar ko'rdum.
[I saw strange pains in this world,
I have seen all kinds of oppression in the world.
Everyone reads this story, I know,
I saw neither pain nor hard work³].

Aziz Kayumov also informs that this work is called "Tuzuki Boburiy", "Voqioti Boburiy", "Boburiya", "Voqianoma" based on the researches of P.Shamsiev, S.Shukrullaeva, M.Kholbekov and other scientists⁴.

III. Analysis

The scholar paid special attention to the information about Bobur's biography in "Boburnoma". Because Babur's biography is mainly covered in "Boburnoma". Even Aziz Kayumov thinks: "This book, written by the poet himself, in his native language - Turkic (old Uzbek), can be a perfect example of the literary form of biography in the history of Uzbek literature." It also contains a biography of the poet's father, Umarshaikh.

The letters of Babur included in the "Boburnoma" are important as an example of the literary form of the letter in Uzbek literature. The ideas expressed in these letters are of a general educational nature⁵ it is also important that they express their fatherly longing and love for Babur's son Humayun. In particular, Humayun's adoption of a son and the naming of the child Al'amon are the reasons why the following verses came out of Babur's heart. Because the poet writes:

Shukr bermish sanga Haq farzand de,
Sanga farzandu manga dilbande.

Aziz Kayumov describes Babur as a caring, loving but demanding father, educator, smart, prudent and experienced statesman, attracts attention⁶.

³ Babur Zahiriddin Muhammad. Selected works. - T.: UzFA Publishing House, 1958. - P.153.

⁴ Shamsiev P. About the publication / Boburnoma. - T.: UzFA Publishing House, 1960. - P.55; S. Shukurullaeva. Reconstruction of the artistic originality of "Boburnoma" in its English translations: Abstract of Cand. diss. - T., 1989. - pp.5-6; Xolbekov M. On the French translations of "Boburnoma" // Problems of studying the works of Bobur and his contemporaries. - Samarkand, 1983. - P.66-73.

⁵ Qayumov A. Works. Volume 5 The work of Zahiriddin Muhammad Babur. - Tashkent: "Classic word", 2009. - P.52.

⁶ Qayumov A. Works. Volume 5 The work of Zahiriddin Muhammad Babur. - Tashkent: "Classic word", 2009. - P.58.

In another letter, Babur states that when he cut the melon and ate it, he felt strange and cried. He also said that he would not drink alcohol, saying, "I would go to the point of crying for those who have a passion for alcohol." It shows how quick-witted he is, how sensitive he is. He even issued a special decree urging others not to drink wine.

Aziz Kayumov: The main protagonist of "Boburnoma" Babur describes his deepest feelings, thoughts, self-criticism and pride, all that is in his heart in this book. The more openly he portrayed the character and activities of his contemporaries, the more he treated himself. Truthfulness was Babur's most basic criterion and original rule from which the writer would never retreat. "This is especially true in the inner speeches of the protagonist in Boburnoma,"⁷ he said. The scholar goes on to say that the inner speeches are the calls from Babur's heart, that they are Babur's thoughts, and that Babur, not just a king, but an ordinary man, expresses his feelings, dreams, and conclusions.

It is known that in the chapter on the events of 932-1526, Babur was poisoned by his enemies, but he did not die. The poet summarizes this situation with the proverb "Rasida bud baloe, vale bahair guzasht" (meaning: A calamity had befallen, but it passed with goodness)⁸, and the torment of poisoning by the proverb "Whoever dies, he knows the value of life."

In his book, Aziz Kayumov pays special attention to the poetic and prose works that express the inner state and mood of Babur, the proverbs and verses quoted in them, and the creation of some of his works by a certain circumstance of the poet. For example:

Noumed bo'ldu, ey Mo'g'ul, sendin,
To eshittimki, Andijon bording.
Aytg'an so'zga keldim, ammo sen,
Yaxshi kelding demay, yomon bording.

According to Aziz Kayumov, Babur, who was waiting for help from the Mongol uncles in Tashkent to restore his power in Fergana, and Kichikkhan's father from Mongolia and his uncle, who was the governor of Tashkent, came and took Fergana and gave it to the Little Mongol khan. If he captures Samarkand, they promise to give it to Babur. Babur agrees that there is no other way. In practice, however, the province remains without power. A similar mood led to the creation of the continent above⁹.

Especially in Babur's rubai on social issues, the poet's attitude to life, society and people is vividly reflected. R.Orzibekov and J.Ahmadjanov also noted that the poet expressed in his rubai the feelings of everyday life.

Indeed, in Babur's rubais, such as "Beqaydmenu xarobi sim ermasmen", "Yod etmas emish kishini g'urbatda kishi", "Toli'o yo'qi jonimg'a baloliq bo'ldi", it is said that anxiety is the fate of the poet.

Babur, who wrote his life in a book, openly states that he suffered a lot in life, suffered a lot, and the times passed for him. However, as Aziz Kayumov wrote, the greatest tragedy was the loss of Babur from his homeland, living far from his homeland. Because when the poet says, "I have been strong for a long time, I have no homeland," the secret of the most delicate and secret language in the depths of his heart is revealed to the reader.

⁷ Kayumov A. Works. Volume 5 The work of Zahiriddin Muhammad Babur. - Tashkent: "Classic word", 2009. - P.68.

⁸In this regard, the scientist noted that this translation belongs to S. Mirzaev and P. Shamsiev. Qayumov A. Works. Volume 5 The work of Zahiriddin Muhammad Babur. - Tashkent: "Classic word", 2009. - P.80.

⁹ Qayumov A. Works. Volume 5 The work of Zahiriddin Muhammad Babur. - Tashkent: "Classic word", 2009. - P.113.

Aziz Kayumov draws attention to the life and biographical aspects of the poet's poetry based on the analysis of Babur's jokes about Khoja Kalon, who, after the conquest of India, wrote a joke to Khoja Kalon, who went to the Treasury in search of cool air. Even one of the rabbis indicates that Babur built a bathhouse, while a number of the rabbis warn that his attitude towards the choir has changed and that he has gradually abandoned it altogether. There is also a small poem by Babur about chagir, which draws attention with a more realistic description of the poet's state of mind when he repented of drinking chagir. In it Babur writes:

Xush qilib o'zni bu kechmaklikdin,
Tavba qildim chog'ir ichmaklikdin.

[Please don't pretend,

I repented of drinking alcohol].

These verses testify to the importance of perseverance in Babur's personal qualities. Therefore, Aziz Kayumov considers Babur's rubai and masnavi as a reflection of the poet's life scenes. However, Babur speculated that the reason for appealing to the smaller rubai was that he was less able to sit quietly and engage in poetry in peacetime, and was constantly hampered by constant military campaigns, battles, and governing the state¹⁰.

IV. Discussion

In "Boburnoma" it is noted that some of Babur's rubai and ghazals were written under the influence of a certain historical fact, an adventure, a certain event. N.Shukurov also confirmed this conclusion by analyzing his radifi ghazals "Qoldimu" and "Bor"¹¹.

It is well known that among Babur's poems he wrote mostly out of frustration with worldly affairs and regretting his failures. In one of them the poet writes:

Keldi ul vaqtiki boshimni olib ketgaymen,
Olam ichra ayog'im yetganicha yetgaymen.

[Then I will take my head,

I will reach as far as I can in the world].

Aziz Kayumov pays special attention to Babur's phrase "take his head off" in these verses and warns that the poet, who was forced to leave his homeland due to political and military failures, had no choice but to submit to the bitter fate. The scholar finds such verses that reflect his feelings, and on this basis seeks to acquaint students with the nature and personality of the poet and king Babur. He emphasizes that Babur was not a person who preferred the kingdom to anything else; he was a poet, a scientist, a lover, a mad dervish, an experienced ruler who made sound conclusions from life experiences, a brave fighter in battle, a man of perfect, true human qualities. Evidence of this can be found directly in the poems of Babur, which reflect this mood. As the poet he wrote:

Jahonda ko'p gado, garchi lavand atvorliq bordur,
Valekin, Bobur, hariz seningdek shah lavand ermas.

[There are many dog-poor in the world, although lavender is a delicacy,

¹⁰ Qayumov A. Works. Volume 5 The work of Zahiriddin Muhammad Babur. - Tashkent: "Classic word", 2009. - P.144.

¹¹ Shukurov N. On the life bases and romantic colors of Babur's poems / Issues of studying the works of Babur and his contemporaries. - Samarkand: SamSU, 1983. - p.11.

Valekin, Bobur, Hariz is not a lavender like you].

Aziz Kayumov mentions Babur's personal courage, fearless warrior and skillful commander in the 18-byte Masnavi verses from the Boburnoma, "Yo'qki, navkar turub begi yurugay."

Babur attributes the creation of this masnavi to the fact that after the month of Ramadan in 912, a snowstorm blocked the army's way to Jinglak and Babur was the first to break through¹².

Aziz Kayumov called Babur's forty-one-byte masnavi, which begins with "Remember my memory, come to my heart", "Boburning ko'ngilnomasi (Babur's diary)" and expressed the reason for this in the poet's masnavi with thoughts and dreams, feelings and emotions that filled his inner world. He encouraged the author to analyze "Mubayyin" as a work that demonstrated his faith.

Aziz Kayumov studied the views of such scholars as H. Yakubov, N. Mallaev, V. Zohidov, I. Hakkulov, H. Boltaboev, who commented on Babur's 73-byte Masnavi, which begins with "One night my memory was a mess." First of all, he concludes that this is the inner monologue of Babur's lyrical hero, and that the lyrical hero is the poet himself. The poet says that it reflects the emotions of his heart, the tragic events that befell him and the suffering he suffered from them. He notes that the poet's attitude to the world and life is expressed in contradictory images.

In general, Aziz Kayumov in his pamphlet "Zahiriddin Muhammad Babur" focused on describing the life of the poet. He spoke about the works of art created by Babur. They are collected from Babur's masterpiece "Boburnoma". The scholar's main purpose in creating this pamphlet, he said, was to enrich the imagination of esteemed readers about the life and work of Babur¹³.

Risola Babur, taking advantage of the political turmoil in Samarkand in 903 (1497-1498), marched on Samarkand, occupied Samarkand and ruled there for a hundred days. a brief account of real historical events connected with his biography, such as a short stay in Khojand with a small army, and from there to Pashagar, where many people left Babur, Babur wandered around Zaamin and Pashagar, Khojand and Uratepa, unaware that he was going with his two hundred loyal navkars. At this point, the author himself tells about Babur's wanderings at that time:

Bormoqqa ne maskan muyassar,

Turmoqqa ne davlat muqarrar. –

[What a place to go,

What state is inevitable].

He mentions that¹⁴. In this regard, the sections of the booklet, such as "Zafar va mag'lubiyat (Victory and Defeat)", "Sargardonlik (Wandering)", "Turmush tashvishlari yoki taqdir zarbalari (Anxiety of life or the blows of fate)", "Yo'l azobi (The pain of the road)" are very influential.

In the part of the pamphlet entitled "G'urbat satrlari (Lines of the West)" the poet's rubai begins with "Yod etmas emish kishini mehnatda kishi (A man who does not remember is a man of labor)", in the Somsirak district near Tashkent, in Turok Charbag, "Jonimdin o'zga yori vafodor topmadim"; it is shown that the poems (both written in 907 (1501-1502)) were created under the direct influence of life events, and as a result of these events, the feelings and moods in the poet's heart found their artistic expression.

¹² Bobur Z.M. Boburnoma. - T.: FA Publishing House of the Republic of Uzbekistan, 1958.

¹³ Kayumov A. Works. Volume 5 The work of Zahiriddin Muhammad Babur. - Tashkent: "Classic word", 2009. - P.207.

¹⁴ Qayumov A. Works. Volume 5 The work of Zahiriddin Muhammad Babur. - Tashkent: "Classic word", 2009. - P.222.

The "Navruz Hayiti" part of the pamphlet is noteworthy in that it tells the story of the creation of Babur's poem dedicated to the celebration of Navruz. In it, the poet describes how he has become deprived of such real life and human joys while singing the song of the Day of Atonement:

Yangi oy yor yuzi birla ko'rub el shodu xurramlar,
Menga yuzu qoshingdin ayru bayram oyida g'amlar.

[When they see the new moon with their faces, they rejoice,

My face is full of sorrows during the holiday].

According to the Boburnoma, this poem was written by Babur in 909 (1503-1504) on the way from Kabul to India, on the banks of the Gumal River, at the foot of Mount Sulayman.

In this part of the treatise, it is also mentioned that Babur's famous ghazal, which begins as "Charxning men ko'rmagan javru jafosi qoldimu", was written in the winter of 912 (1506-1507), on the eve of Ramadan, on the mountain road between Herat and Kabul, on his way from Injukon to Zarrin. It is noted that the poet reflected not only the pain of the road, but also the heavy mood of suffering in life in general¹⁵.

Zahiriddin Muhammad Babur collected his poems at the age of forty-two (in 1525) and compiled a devon (collection of poems). He sent a copy of his devon, at the end of which he added a continent dedicated to Polatkhan, beginning with "Ul sarvning harimig'a gar yetsang, ey sabo," in which the poet said that he missed Samarkand and his people, and that he hoped that people who did not miss Babur and were hard-hearted would remember Babur anyway. Here it is revealed that the poet used the word "steel" because it was the name of the ruler of Samarkand, and expressed his desire to have mercy on him.

V. Conclusion

In short, it is clear that Aziz Kayumov went more biographical research, conducted scientific research on the basis of the formula "author + work" and on this basis tried to prove that the subject of literature is a person, in which the events of life are artistically reflected.

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¹⁵ Kayumov A. Asarlar. 5-cell Zahiriddin Muxammad Bobur izhodiyoti. - Toshkent: "Mumtoz so'z", 2009. - pp.228-229.

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