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SCIENTIFIC AND ARTISTIC FINDINGS ON THE LANGUAGE OF THE "BOBURNOMA" AGE

Summary

This article provides information about the life and work of Zahiriddin Muhammad Babur, a great figure of Uzbek classical literature. This information was obtained mainly through the study of Babur's works. He was also a scholar of his time. He became a leading figure not only in the field of poetry, but also in politics and diplomacy.

Key words: "Boburnoma", "Mubayyin", "Khatti Boburiy", history, literature, geography, ethnography, phrases, articles, Persian sound

Zahiriddin Muhammad Babur, one of the most famous representatives of Uzbek classical literature of the late 15th and early 16th centuries, created many works in his contrasting, complex and short life (1483-1530), but not all of them have survived till this time

An incomplete collection of Babur's works has been added to the treasury of knowledge, a book of poems on the fundamentals of Islam called Mubayyin, a poetic translation of a booklet on mysticism called Walidiya, invented by Babur and Alphabetical table known as "Baburi's Behavior" and Boburnoma.

The most important and largest of Zahiriddin Muhammad Babur's creative legacy is the Uzbek classic of that period, which contains rare and valuable information about the history, geography and ethnography of the peoples of Central Asia, Afghanistan, India and Iran. Boburnoma, a shining example of literature and literary language.

This work attracted the attention of oriental scholars of the eighteenth and nineteenth centuries with its variety of content, its world-wide material, its beauty of language and style, and its various manuscripts had begun to sought and translated into Western languages.

Although the original name of the work was "Boburiya", it was called "Vokeanoma", "Tuzuki Boburiy", "Voqeoti Boburiy", and later became known as "Boburnoma".

The full text of this work was published in 1857 by the tucologist H.U.Ilimensky in Kazan by typography. Printed with a Russian preface showing the principles of a four-page edition. It should be noted that H.U.Ilimensky did a great job in preparing and publishing the work for publication.

Following this publication, in 1905, Mrs.A.Beverij, an English Orientalist, published a facsimile of a manuscript of the Boburnoma found in Hyderabad by syncography of the manuscript itself. It is unknown when and by whom this copy was copied. Although this is a full text, there are some shortcomings and some shortcomings in relation to the Kazan edition. But in general, both copies are not without some shortcomings.

The advantage of the London copy is that A.Beverij did a very good job of giving the copy itself, and at the end of the work there is an index of perfect human names, geography and tribe, family names, and a ten-page preface in English. However, the fact that the figures are given in Arabic script without transliteration makes it difficult to read the publication correctly.

Based on these two available copies, the full text of the two parts of the Boburnoma was printed and distributed in 1848-1949. The publication was published in the new Uzbek alphabet, with an index of names and geographical names, a complete dictionary, and some short annotations and translations.

After that the full text of the Boburnoma was reprinted in 1960.

Of course, Bobur has a special place in the great series of Uzbek classical literature. As Abdulla Aripov rightly points out, Babur- the great creative person after Havoiiy. Zahiriddin Muhammad Babur was educated as one of the Timurid princes until he was twelve years old, that is, before his father Umarshaikh Mirza fell into a ravine and became a "shunkar" or with the help of a specially appointed teacher there is no doubt that he has acquired a great deal of knowledge. However, after that terrible event, he became a king when he was just a muchal age, and his name was added to the sermon. Thirty-six years from now, his life would be full of battles, victories and defeats. As his daughter Gulbadanbegim rightly points out, "None of the sultans from the time of Sahibkiran (Amir Temur - Z.I) to the time of Hazrat Firdavsmakon (Babur) was as restless as this man (Bobur)." By the way, these are written in detail in Babur's "Voqoe" ("Boburnoma") and even in Muhammad Salih's "Shaybaniynoma". Babur Mirza was not educated in a madrasa, and he did not have any mentor with him, except for the savage beys and emirs. What Babur wrote was based on the school education he received before the age of twelve. The rest is based on the lessons he learned from his life's trials and tribulations. At the same time, Babur established a vast empire in Afghanistan and India. The Baburi dynasty ruled for almost 333 years, a dynasty that has been on the throne for so long in history.

In the midst of these innumerable wars, negotiations, and concerns over the throne, Bobur created a devon, which is incomparably valuable in terms of art and spirituality, engaged in the most difficult poetry of philological sciences, Mufassal" out of devotion to Khoja Ahror. He translated the prose work "Walidiya" in verse, devoted himself to the five pillars of Islam, wrote enlightening treatises on poetry, invented the "Hatti Baburi" at the age of twenty, and with this letter wrote the Qur'an. It is astonishing that he built an autobiographical memoir in a realistic style for the first time in the entire Muslim world.

Nowadays, when cultural ties between the peoples of the world are wide, "Voqoe" has been translated into many languages of the world and has become a spiritual treasure of many peoples. It is obvious that the thoughts, dreams and aspirations of the owner of a great kingdom as an ordinary person, from the observations of morality, the etiquette of statesmen, the conduct of the affairs of the country, to the various trees, extensive and interesting information on grasses, their name, etymology, show that the author has encyclopedic knowledge and potential.

In this work ("Vaqoe") Babur tells about the nature of different lands, mountains and rivers, people, their history, ethnography, language, literature, means of subsistence, worldview, innumerable areas such as flora and fauna. Collects so much information about it that most of it still retains its scientific value.

If we take only one branch of philology, it is the hypotheses about the origin of some words and terms that end "on the way" in the pages of this adventure memoir, as well as about one page about Navoi. From the most valuable information not found in a whole pamphlet, Makorimul Ahlaq, to the poet's assessment of the poet's poetry, he said, Five centuries later, it did not lose and still has its significance as a prophecy.

Certainly, the great poet and statesman wrote this work as a biography of his life, as a fertilizer for generations. At the same time, the role of Vaqoe is invaluable in assessing history and understanding its various causes and consequences. The poet concludes:

Bu olam aro ajab
alamlar ko'rdum,
Olam elidin turfa
sitamlar ko'rdum.
Har kim bu "Vaqoe"ni o'qur,
Bilgaykim,
Ne ranju ne mehnatu
Ne g'animlar ko'rdum.

Classical literature has the power to influence not only its contemporaries, but also future generations. However, such works do not always find their readers all at once.

In particular, the inability to fully comprehend the pain in the text of the poet's works when translated into other languages has often reduced the writer to the level of an average writer. For example, Babur, who often betrayed those who considered him close to him instead of loyalty, and who found a confidant worthy of his sensitive heart, wrote this in a poem with deep sorrow.

*Kim ko'ribtur, ey ko'gul,
Aqli jahondin yaxshilig',
Kimki ondinyaxshi yo'q,
Ko'z tutma andin yaxshilig'.*

When it translated to many other languages, actual meaning of the work has reduced "no one in the world does good, and it is useless to expect good from this person if there is no one better than him." In fact, the second verse means, "If there is no other good person, you should not expect good from even that person." Now the poet's anguish is fully manifested.

Babur is a creator who took the development of the rubai genre to a new level in Uzbek literature. Two hundred rubai. Some of them are traditionally dedicated to the character of yor's beauty and glamour, while others are influenced by everyday events. Nevertheless, Babur's rubai are remarkable for their perfection of both content and form, their charm with their word games, and their art.

*Bobur, necha bu dahr
Meni zor aylar,
Sabrimni kamu g'amimni
Bisyor aylar,
To dahrdurur, budur
Aning rasmikim-
Ayrib kishini azizidin,
Hor aylar...*

Choosing a word and using it in the right place has a special place in Babur's style. In some places, the writer uses words and phrases whose meaning can be traced back to the mood of the creator at the time or his or her relationship to certain people and events. The author does not repeat a word or phrase in sentences. For example, if we look at the alternatives to the word "many" in his work, it means five, behad, bisyar, bebadal, bepayo, wafir, ziyad, kulli, mabzul, mafur, mufrid, money, pur, arfaravon, bemumar, nomad, chokh, chop, victory, thick, and so on. Words with such meanings are found on almost every page, and the fact that each of them is used in its place is a testament to the author's skill.

Such words and phrases passed down from our ancestors, of course, belong to the vocabulary of our people. Many historical words and various terms, which are now being re-used in lexical use, have been used with great taste in the unique works of Lutfi, Navoi, Babur, Mashrab, Ogahi and other scholars, and have increased the popularity of our classical poetry. Even though it is "obsolete", many old words and phrases are still alive and well. On the contrary, they have acquired new meanings, evolved and rejuvenated. It is necessary to raise public awareness to the level of understanding them, not to eliminate the shortcomings that are not understood by the "modern" public. In this case, the interpretation, commentary, interpretation is appropriate.

In order to build a perfect translation of Babur's Purmano ghazals, such as Vaqoe, into foreign languages, it is necessary to have a deep understanding of them. Foreign translators are still translating poems that someone is translating line by line into their own language.

Boburnoma shows that Babur was fluent not only in Turkish but also in Persian. And it shows in its own language how many languages were in contact at that time.

The Boburnoma uses Persian proverbs as well as Uzbek proverbs. This is evidenced by Babur's close knowledge of not only Persian-Tajik classical literature, but also folklore and the vernacular.

For example: Uzram battar oz gunoh (appologizing is worse than sin), Deh kunjovu daraxton kujo (Where are the villages and where are trees), G'ofil az injo randa va az onjo manda (Ghafil was expelled from here, separated from there), Marbo yoron sur ast (Dying with friends is a wedding),

Dah dervish is a narrow carpet and two kings are narrow (Ten dervishes sleep on one carpet, two kings do not fit in one climate) and so on

Babur uses these proverbs in place, using them to give the reader a clearer picture of events and to increase the impact of the narrative. For example, the last proverb is taken from Sheikh Saadi's *Gulistan*, which Babur uses in connection with the coronation of his two sons after the death of Hussein Bayqara:

"Keltirib Sultan Hussein Mirza was brought to Crimea, endured by the royal image and the moon, and buried in his madrasa. Zununbek was also present at the event. Muhammad Burunduqbek and Zununbek and the sultan Hussein Mirzodin and the princes who were with these mirzas fell and allied themselves. It was a western order, never heard of a company in the kingdom. There is a contradiction in the meaning of Sheikh Sa'di's words:

Neukkim quotes in *Gulistan*:

"Ten dervishes are on one carpet and two kings are on the other."

The use of Farsi poetry and proverbs in *Boburnoma* without translation indicates two things: firstly, as mentioned above, Babur's knowledge of Persian-Tajik literature, folklore, language, and secondly, the prevalence of Persian and Turkish at that time. The population understood it easily.

Alisher Navoi, for example, said: "Alisherbek was a minister without a minister. Poems were recited in Turkish, but no one said much." *Boburnoma* is a shining example of 15th-century Uzbek prose, rich in pure art, vivid imagery, and traditional lyrical retreats. The folk tales, phrases, exemplary teachings, and poetic passages contained in the prose text enhance its art and give it a special charm.

The scientific research of Uzbek scientists who have contributed to the study of *Boburnoma* also explains the rarity of this work. Excerpts from "*Boburnoma*" in the chromatology "*Samples of Uzbek literature*" compiled by Professor Fitrat, 31 ghazals of Bobur. 2 masnavi and 28 rubai are given. M.Sale translated *Boburnoma* into Russian and published it 3 times (1958, 1982, 1993) (under the introduction and editing by S. Azimjanova). P.Shamsiyev and S.Mirzaev published two-volume (1948) and one-volume (1960) editions of "*Boburnoma*". In 1956-66, Bobur's well-known three-volume works were published, including Bobur's *Poetry Collection* (Vol. 1) and *Boburnoma* (Volumes 2-3).

S.Azimjanova made a great contribution to the study of Bobur and his scientific heritage. M. Sale's translations of "*Boburnoma*" were published under his detailed wording and editing.

Bobur's contribution to the development of the Turkish language can be seen in another case. That is, he created the pamphlet *Hatti Baburi*. In the pamphlet, the author edits the Arabic alphabet and adapts it to the criteria of the Turkish language and pronunciation in order to simplify and simplify the writing.

Zahiriddin Muhammad Babur played a significant role in the development of the Uzbek literary language after Alisher Navoi. Babur was often among the common people and his soldiers. This led him to study the simple, yet rich language of the people, and in turn to make the language of his works attractive.

Babur has mastered the art of language so deeply that it is as if his poems have a unique musical sound. For five centuries, his poems have still shaken the heart and tickled hearts.

In the history of the Uzbek literary language, this complex and serious issue first attracted the attention of Zahiriddin Muhammad Babur. Sensing the inconsistency between the sounds of speech and writing in the Uzbek language, he began to reform the existing alphabet and, referring to the years 1503-1504, wrote: "It was at this time that I invented the Baburi letter." This inscription, invented by Babur, was a great courage in the search for an alphabet suitable for the languages of the Turkic peoples. In Babur's writing, no letter was written with a dot, and with its simplicity and convenience, it had many advantages over the consumer alphabet. This shows, first of all, that Babur, as a leading linguist, paid close attention not only to the word, but to every sound, and approached it from a scientific point of view. Secondly, if we look at the current state of the Uzbek language spelling, the essence of the problem becomes clearer. Because the Uzbek spelling is the

strangest among the Turkic languages. It does not fully express the sounds of speech in the language.

In his *Boburnoma*, Babur demonstrates that he is a researcher of sounds by using certain sounds and even explaining some of the processes that occur in them. At the same time, it serves as a valuable source for us to trace the history of that word, and even some of its emphasis.

For example, he beautifully describes the alternating use of "min" and "sin" in the interpretation of the name "Kashmir": Because Kashmir is a sacred city on this mountain. That's the decent thing to do, and it should end there." (B.342-b)

Apparently, Kas is actually rare, and Kashmir is associated with the name of a tribe on this mountain. The idea of this phonetic process, explained by Zahiriddin Muhammad Babur, is also significant in that it has found its full scientific conclusion in the Turkic languages.

It is known that Babur was fluent in several languages. Therefore, the meaning of a word passed from one language to another in that language tries to explain even the phonetic processes that took place in it during that transition period. For example, the scholar's explanation of the word "olacha" in the Mongolian language can be a full proof of this opinion: Olachi de-de hasrati was consumed several times to oppress the poor and kill the fat" (pp. 68-69).

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