

Similarities and Differences Between the Works "Baburnama" And "Baburiynama"

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Abstract: This article examines the works of Shah and poet Zahiriddin Muhammad Babur's "Baburnama" and the renowned writer Khayriddin Sultan's "Baburiynama" in a textual-comparative aspect. Their common points are analyzed.

Keywords: "Baburnama," "Baburiynama," Vaqoye, text, Babur studies.

Introduction: Regarding the youth of the renowned writer Khayriddin Sultan, the renowned literary scholar U. Normatov says, "During his student years, I often observed this young man sitting in the back row of the university auditorium, reading the *Baburnama* on his lap." From this it follows that the writer's fascination with the image of Zahiriddin Muhammad Babur began in childhood. In this regard, the following verse is also cited in the "Baburnama":

"Bilmam, o'n uchmidi, o'n to'rtmidi yoshim,
Shu sirli savdoga duch keldi boshim".

In his childhood, the writer was hanged on the wall of the literature room of a remote village school. Looking at Hazrat Babur's portrait, the one under the picture "Tole yo'qi jonimg'a balolig' bo'ldi" While repeatedly reading the rubai that begins with the verse, even though he had memorized it, he had unprecedented thoughts about this great person. He keeps repeating these lines as he walks. The broken melody of these lines is imprinted on his consciousness and heart. During his student years, under the influence of this very affection, several stories are born. On the other hand, "Panoh", "Oy botgan pallada" stories, later "Saodat sohili" The pure affection and respect from childhood alone wasn't enough to write such beautiful stories. However, the writer's development as a true Babur scholar-writer over the years undoubtedly stems from those pure childhood dreams. Student years are for the writer "Boburni o'rganish davri" It wouldn't be wrong to say that it's done. Because instead of

preparing for certain lessons that were taught according to the system of that time He read "Vaqoye": "Since yesterday, I had been sitting in a small room on the sunny side of our house and reading the Baburnama. Actually, I came to the village to prepare for a test of "Fundamentals of Marxist-Leninist Philosophy," fleeing the city's hustle and bustle, but for two days now, the book, like a pillow in a red cover, has been lying unattended on the low table. I don't know if tomorrow I will tell the philosophy teacher about Babur Mirza's battle at Panipat... The "Baburnama" consists of four concise volumes. Bertha Steen painted wonderful pictures for it. The meaning of some words is difficult to understand, I have to look at the dictionary from time to time. The history of Babur Mirza's birth intrigued me. Some mixed thoughts are spinning in my head. That is, Babur is a desired child, an incomparable gift from Allah to Umarshaykh Mirza and Kutlug Nigorkhanim. Couldn't we write something about this?" Thus, the writer's first story about the king and the poet - "The Birth of the Tiger" - was created within the "Baburnama" that we are analyzing. Therefore, it can be said with complete confidence that the image of Babur, in particular "Baburnama" has an influence in all the writer's works.

The similarity of "Baburnama" to "Vaqoye" was intended by the writer himself from the very beginning: "Envyng the ocean-deep content, pure, simple, and courageous freshness of the immortal "Baburnama," the book was named "Baburnama." Of course, in terms of meaning and content, the classical work written by

our great ancestor is unique, and in this regard, it is impossible to match His Eminence. Our hope is that perhaps, even in form, our forgotten inscriptions will remind us of "Baburnama.". Indeed, a reader of this educational novel will be convinced that the author has achieved his artistic goal. However, despite the fact that the work is written in imitation of Babur, the originality and character traits of Khayriddin Sultan are visible.

It is advisable to study the similarities and differences between the two works by dividing them into two types. Firstly, formally. Secondly, textually.

If we pay attention to the form, in "Vaquoye," the events of certain years are described as a whole section, and the events of days and weeks are given within the text of this section, while in "Boburiynoma," the events of each year, day, and place are shown as a separate section in the form of "Notes in the Notebook." For example: "October 21, 1993. Agra. Taj Mahal Mausoleum. In some places, events occurring over a considerable period of time are not described. For example, "January 4, 1979. Tashkent. Workers' Town. Rental house" "August 29, 1981. Tashkent. Rental house in Yunusabad." The seven-month chain of succession between them is broken. Perhaps this is due to the absence of events related to the topic. In the "Baburnama," the events of certain years are systematically described (the years in the Lost Pages are still abstract). At this point, the strong chain and artistic structure of the masterpiece - "Baburnama" - comes to mind once again. It is noticeable that Kh. Sultan also tried to firmly hold onto the chain of these events. At the same time, the mention of place names along with time in the sections served the gradual nature of the work. In other words, geographical place names serve as an important tool for the author to maintain the plot and compositional consistency in the work, to ensure historical reality.

When describing events from certain years, Hazrat Babur also cites examples of creative works written during that time. For example, at the end of the chapter "Events of the Year Nine Hundred and Six (1500-1501)," he says that he has finished writing the ghazal with the radif "Topmadim," which is very popular today, and quotes the first couplet of the ghazal: "Tonglasiga Som-siyarak navohisini charga solib ovladilar. Arriving, he descended into Turok's garden. That ghazal, which I have finished, I have finished this day in this land. This is the finished ghazal:

Jonimdin o'zga yori vafodor topmadim,

Ko'nglumdin o'zga mahrami asror topmadim.

Bu g'azal yetti bayt turur" .

Considering that "Somsarak is a small village located eight or ten kilometers from Parkent, nestled among the hilly slopes," it means Mirzo

This famous ghazal by Babur was written in the territory of present-day Tashkent region. Our contemporary writer also begins the events of the work from his student years, presenting to readers his first story related to the topic written then. Along with the development of events, he cites such works as "Panoh," "Tavba," "Saodat sohili," "Bobur's dreams." In this respect, the work is in harmony with "Baburnama."

Although literary scholars have put forward various views on the style of "Baburnama" in the field of literature (see Chapter 3, Section 2), no one denies its most fundamental and obvious discovery for its time. In this sense, we can say that the character of honesty became the style of Z.M.Babur not only in "Baburnama," but throughout his work. Consequently, as the author himself notes, "Har vaqtiki, ko'rgaysen mening so'zumni, So'zumni o'qub, anglag'aysen o'zumni".

Indeed, Hazrat Babur openly expresses his state in any situation. As the Afghan literary scholar Burhaniddin Namiq said, describing his wandering times, "Another characteristic of Babur is that he doesn't hide his condition, doesn't embellish it, and isn't even ashamed of his bare feet." Indeed, detailed information about this is provided in the chapter "Events of the Nine Hundred and Ninth (1503-1504) Year" of "Baburnama": "In this land, at the beginning of my twenty-three years, I put a razor to my face. There were more than two hundred and fewer than three hundred people, both young and old, who looked forward to me with hope. Most of his foot soldiers carried sticks in their arms, shoes on his feet, and robes on his shoulders. Usrat was in such a position that there were two tents between us. My tent was erected for my mother. They would make a striped fire for me in every country, I would sit in the striped fire".

Similarly, the style of honesty is of great importance in the work of Kh. Sultan. This is evidenced not only by his "Baburnama," but also by other works, such as "A Story Heard from People" and "Navoi-30." His skill in writing literary works in this honest style was clearly demonstrated in his book "Listening to Stories from People." The reason is that the author is so truthful that he gives the name of the narrator of the narrated stories at the end of the text. Therefore, it should be noted that Kh. Sultan remained faithful to the style of truthfulness not only in the example of "Baburnama," but in all his works.

In the process of reading "Baburnama," we see that the members of the expedition experienced several

difficulties during the journey: "At night, we slept in sleeping bags on marble floors in the customs corridor. The dampness affected the waist heavily. But there was no other way. Zokirjon aka - "As 'Bay ota' would say, we're not at a resort, we're on an expedition". The writer's characteristic of truthful narration of events can be observed not only in the educational novel "Baburnama," but in all his works.

In "Baburnama" and "Vaqoye," there is a commonality not only in the style of the text, form, description and way of narration, but also in the sense of feelings. The reason for this situation was explained by Khayriddin Sultan in the introduction to his book: "I was thus captivated by Babur Mirza's unparalleled personality in courage and kindness, intelligence and resilience. I loved him like a father, like a mother, like a child. For almost twenty years, I have lived intoxicated by this enchanting love."

Indeed, there is no doubt that even the feelings of very dear people, members of the same family, can be similar. Due to his boundless love for Hazrat Babur, Kh. Sultan also felt that he was his blood relative, his closest person, repeatedly reading his works, he felt that he shared his feelings and emotional experiences. Even recalling his reading of "Vaqoye" in "Makkai Mukarrama," one can sense the writer's deep respect and affection for Mirzo Babur. This situation is reflected in the pages of "Baburnama" as if in a mirror. In some places, the writer's love and affection for the great king and poet is felt to such an extent that even in places where "I cried" is clearly stated in "Baburnama," he doesn't want to make her cry. She only artistically depicts a state of caring and crying. This can be seen in the example of the story "When the Moon Sets," which is part of an educational novel. "It affected me poorly, I had been so affected by the death of few people. I always cried for a week or ten days." In the story, this situation is described as follows: "Babur raised his head. Something - rain or tears - washed over her tired face. He whispered in a mournful, barely audible voice. -Kam kishining vafotidan muncha mutassir bo'lib edim..."

Indeed, no person wants their loved one to cry or grieve. Here is a reflection of the writer's emotional attitude towards the great writer. What we want to say is that in "Baburnama" one can observe not only the harmony of form, style, and artistic elements, but also the influence of feelings in the text of "Baburnama."

X. Sultan's attempt to imitate "Baburnama" in the style of narration in the text is especially noticeable when describing people: "Another was Emil Ruziboyev, an artist from Samarkand. He was a true master of his craft. Many artists later served in his place, but none of

them could raise the magazine to the level he elevated in terms of artistic decoration. He was educated, good-natured, sociable, and had a refined nature. He loved everything beautiful. He always looked young. He had many rare books." However, it should be noted that although the influence of "Baburnama" is felt, the style of our great ancestor was not fully used in describing people. Perhaps to avoid distraction from the novel's purpose, only brief descriptions of people are given. Moreover, perhaps out of consideration, people's flaws were rarely mentioned, and sometimes the sub-cup method was used in such cases. That is, the guilt of the person being described was not directly revealed, but a hint, a hint for the perceptive reader was given. However, it is known that when describing any person, Hazrat Babur also describes their lineage, morals and behavior, appearance, and other aspects. Along with their qualities, he also lists their flaws. Even when painting the portrait of his Eminence, he did not deviate from his style: "He was a short man with a long beard, a large face, and a lazy man." While writing about his morals and behavior, he also mentions his qualities one by one: "Hanafi was of Mahzab, a person of pure faith, never missed the five daily prayers, had completed his life's missed prayers, and recited most of the Quran."

Regardless of who is discussed in the "Baburnama," their qualities, as well as shortcomings, are readily apparent. It is also remarkable that, listing several of his bad deeds even regarding his greatest enemy, Shaybani Khan, he provides information stating, "he was early in the morning, never missed the five daily prayers, and knew the science of recitation." Therefore, Mirzo Babur's deep analytical thoughts and information do not raise the slightest doubt. Indeed, humans, regardless of who they are, are prone to making mistakes. He cannot be flawless. However, to be able to speak truthfully about this, one must be a lion-hearted writer like Mirzo Bobur. Moreover, besides his lion-heartedness, King Babur also held the status of king, fearing no one but God and holding accountability. Kh.Sultan, although not explicitly, also applies the second color to some literary portraits in the form of nimkosa under the bowl, that is, "if he knows it's a joke, if he doesn't know it's true":

"He was educated, good-natured, sociable, and had a refined nature. He loved everything beautiful. He always looked young." In the sentence "He loved everything beautiful" in this definition, there is "much to say." The eloquent reader will certainly understand this. From this perspective, we can rightfully say that the writer strived to follow Babur's path in creating literary portraits.

Here's another consideration. In "Baburnama," we never encounter a female portrait. Although

information has been provided about about a thousand women, there is no mention of their appearance, clothing, or stature. For example, he lists the names of eleven daughters of Mahmud Mirza, the third son of his uncle Abusaid Mirza, including their marriages and children.

One of the differences between "Baburnama," written under the influence of the masterpiece, and "Vaqoye," is related to this very theme. Although the influence of "Baburnama" is felt throughout this work, there are some differences in the creation of women's portraits. Khayriddin Sultan, a major representative of our modern prose, is familiar not only with the traditions of Eastern prose but also with the pearls of world literature. He knows well the ways of today's literature. Therefore, in the "Baburnama," one can see not only the expression of classical traditions, but also modern trends. In some places, the method of creating portraits in modern literature is used: "The host - a fair-skinned, strong young man and a thin, blue-eyed woman - were greeted with a welcoming face. There was another guest inside. In the next room, on a wooden platform, sat a fat, elderly woman. In this case, only external images of people whose spiritual world is unfamiliar to the author are drawn through words.

Moreover, the text attempts to harmonize with the encyclopedic work in terms of reflecting the spirit of the time. "Life is a cruel thing, it has its own laws that are beyond reason and logic. When innocent blood is shed, even a person's heart hardens. Afghanistan is currently experiencing such an unstable situation. It sometimes seems that war has become the main occupation of the country's people". This is a description of the situation in the Afghan region in the nineties. The author not only expresses the spirit of the time, but also expresses his attitude towards it, scientific, artistic, and human views. Indeed, our classical literature "Baburnama" is loved because it fully expresses the spirit of its time.

CONCLUSION

In conclusion, the educational novel "Baburnama" occupies a unique and special place in modern Uzbek prose, and it seems to be a call to "Baburnama." Both in form and text composition, in the style of narration, there is an imitation of the encyclopedic work of the king and poet Z.M. Babur. Young people who read this novel, if they haven't had time yet, develop a desire to find and read "The Story." Those who read it begin to understand its essence even more deeply. In this sense, this educational novel is valuable both in terms of its artistic sophistication and because, like "Baburnama," it is based on truth.

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