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TYOLOGY IN DESCRIPTION OF BABUR'S IMAGE AND PLOT OF THE WORKS IN ENGLISH AND UZBEK LITERATURE

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Abstract. This article is based on the analysis of description given to the image of Zahiriddin Muhammad Babur in Pirimkul Kadyrov's "Starry Nights" and Flora Annie Steele's "King-Errant". Similarities and differences between descriptions given to Babur's appearance during his childhood, teenage years, manhood and the end of his life are widely discussed. Furthermore, author's personal opinions are added in the process of analyzing literary works of western and eastern writers.

Keywords: Zahiriddin Muhammad Babur, Amir Temur, Shah Ismail Safavid, Shaybaniyxan, "Baburnama", Flora Anna Steele, "King-Errant". Pirimkul Kadyrov, "Starry Nights", Baburid's dynasty, ghazal.

Introduction

It is noteworthy to remind that there are many literary and scientific works devoted to the life and deeds of historical figures. As the goal of our scientific work

is the analysis of Uzbek and English literary books based on valuable heritage of Zahiriddin Muhammad Babur, one of the most famous heroes of Uzbek nation. In this article we are mostly paying attention to Flora Anna Steel's "King-Errant" and Pirimkul Kadyrov's "Starry nights". The plot of the works and descriptions given to the image of Babur's personality are our center of interests.

Main part

Describing the events of Babur's illness as a teenager, Flora Anna Steele writes: "The tall, thin, young body was fighting for her destiny with her sharp qualities and curious eyes. He struggled with the disease for an hour or two, but suddenly his voice stopped and he fainted". According to "Baburnama", Babur fell ill in Samarkand during his adolescence. Meanwhile, news of Babur's death spread in Andijan. Ahmad Tanbal enthroned his brother Jahangir Mirza on the throne of Andijan. After some time, Babur recovers. Anna Steele highlights Babur's qualities: "sharpness, curious eyes, fighting spirit". It is evident that the writer was referring to this in the above passage. Therefore, P. Kadyrov also wrote about these events in his novel: "Babur, who was suffering from fever, stood up and opened the letter with trembling hands. Suddenly a bucket of cold water seemed to pour over him, and his limbs froze and relaxed, and his head slumped on the pillow. That's all!" The two art plates above are compatible. Because both A.Steele and P.Kadyrov relied on "Baburnama". In addition, the moments when the teenager Babur struggled to overcome the disease are impressively expressed. As Babur himself said in his rubai:

Жисмимда иситма кунда маҳкам бўладур,

Кўздин қочадур уйқу, чу оқшам бўладур.

Ҳар иккаласи ғамим била сабримдек,

Борғон сари бу ортадур, ул кам бўладур.

(The fever stays in my body all day,

Sleep is a nightmare, it's a nightmare.

Both of them are as patient as my grief,

The more it is, the less it is.)

From both plates it can be seen that Babur was burning with fever, trying to overcome it. The English writer describes Babur's illness as a “sudden loss of voice and fainting”. Both texts vividly depict Babur's moments of suffering from illness.

If we follow the plot of the work, it becomes clear that the life of Babur is described on the basis of a specific chronology by Anna Steele. These images are given in harmony with the portrait lines: “Babur, tall and strong, stood up and waved his broad arms to get out of motion.” The following images from Pirimqul Kadyrov's novel are in line with the works of the English writer: He thanked me. "The aspect that connects these episodes is more related to the image of Babur's appearance. In other words, when Anna Steele describes Babur such as “tall and strong”, P. Kadyrov calls him “a hybrid, a brave young man”. The difference is that the Uzbek writer clearly indicates Babur's age and says that he is sixteen years old.

Another aspect of the style in Flora Anna Steele's work is the harmony of the landscape and the portrait should be noted: “In the morning, the horses bowed their heads, chewed the grass between their breaths, and sweat flowed from their shoulders, at which point the tall, erect, strong Babur rose from his stirrup and gave the order.

- Gentlemen! He said. - We are moving for three nights and two days without sleep and rest. Neither the horses nor the soldiers had any strength left. There is no way to retreat. Because there is no safe area where we can retreat. Until we get here, we have to keep going. So let's keep in mind that nothing happens without God's will. Turn right, gentlemen! Forward!” This historical fact is connected with Babur's first defeat in Samarkand and his departure to Andijan.

There are commonalities in the plot of both works. This is especially true in the course of events.

The events in Flora Anna Steele's and P. Kadyrov's novels also coincide in the description of historical events: "It was a Saturday in March when he started his actions. It had been only a hundred days since he had entered Samarkand, and he knew he could not hope to return here as king. "Just hundred days," he thought as he walked through the peach orchards where the buds were growing. He had lost Samarkand for Andijan, and now he realized that he had lost one without saving the other. " This reflects Babur's sad state of defeat. He reigned in Samarkand for 100 days. While walking in the peach orchards, Babur realizes that he has lost Samarkand. This was a great loss for the Timurid ruler, of course. This reality is written in P'Kadyrov's work as follows: It was as if fate had deceived Bobur and deprived him of Samarkand and Andijan! Now Ahmad Tanbal in Andijan, Sultan Ali Mirza in Samarkand, and Shaibanikhan in Turkestan seemed to be watching him from afar, saying, "He was deceived like a child!" they would laugh out loud. "

Flora Anna Steele: "She read the memoirs of her great ancestor Amir Temur, studied martial arts and tried to show courage in battle." In this episode, Babur's patriotic qualities are expressed. The English writer realized the strengths of Babur's character. This is in line with P. Kadyrov's work: "Babur took the sword from his mother's hand and read it with his eyes close to his eyes: "We, Maliki Turan, the king of Turkestan, Amir Temur, gave one of our swords to our son Miranshah Mirza for his courage in the war with Tukhtamish Khan." Babur slowly pulled at the golden handle of the sword and pulled it out of its scabbard. Then a short note shining like a diamond flashed in his eyes. The words "Truth" in Amir Temur's seal, "Power is in justice," were firmly embedded in the steel of the sword. As he read these short words, for some reason, Babur's flesh trembled, he sighed with a strong excitement in his heart, and he kissed the diamond inscription on his eyes. Babur had great respect for Timur as a Timurid ruler. What connects these two pieces of art is the

depiction of Babur's moments in memory of Amir Temur. Both writers were deeply aware of Babur's great devotion to Amir Temur. This was vividly reflected in the memoirs of Babur, who remembered Timur's martial arts, the skill of a commander.

Flora Anna Steele: "Because, in the depths of his heart, Babur was not satisfied with his world. After the devastation in Samarkand, he could no longer see himself as an open-minded man who could accept everything as it was and turn it into his own goal. It's better to be out of people's eyes than to be in so much grief and humiliation. As a child, he remembered that he always had a strong desire to see China, but he could never make his dream come true because he was a king and had a duty to the royal relationship. So now is the time." In doing so, the writer followed the principle of historicity. In other words, Babur's depiction of the depressing moments when he lost Samarkand is the basis for this. He prefers to stay out of people's eyes rather than grief and humiliation. But the writer speaks of his desire to see China, which is far from historical truth. As a national writer, P. Kadyrov took a realistic approach to this historical process: In the distance was a soft dirt trail. But when the villagers saw him walking barefoot, they could speak loudly. Both the religious men of the village, which gave him his house, and the officials always called him "Hazrat Mirza" and bowed to Babur. If Babur had walked like a poor farmer, they could have gone to glory as if they were bowing barefoot." Babur's depression was evident in his work, "He endured the pain, even though he felt a tingling sensation in one or two parts of his leg, and went to the spring on the outskirts of the village." His walking barefoot and walking on the rocks means that he would give up his life to rule poetry. This is very close to historical fact. Because in the moments when he is defeated by Shaybani and leaves his homeland, he climbs the mountains and rocks, for a while he goes to the gate and forgets his kingdom. But that doesn't last long. As a Timurid ruler, he was called "Hind sori yuzlan".

Flora Anna Steele also revealed Babur's character in realistic scenes: "But Babur shook his head and continued. When Babur's men were under snow and water, when his soldiers were in trouble and sorrow, he himself could rest and relax in a warm room - which, of course, did not conform to Babur's principles. "Death in the circle of friends is a holiday. In any case, we will adhere to this belief," he said lightly. Babur is also a selfless and just man, a loyal friend. He will not abandon his soldiers even in moments of hardship and sorrow, but will be with them. This is confirmed by the motto "Death in the circle of friends is a holiday." P. Kadyrov also appreciates these human qualities of Babur: Humayun's father won the hearts of the high mountains between Kabul and Herat during the harsh winter days, when most of the soldiers and officials left and the horses could not walk. He had recently heard from Kasimbek that his face was as black as coal and that he was in an unrecognizable condition. In time, Humayun hears about his father's courage and humanity - his ears are cold and his face is as black as coal. Indeed, it was a true role model and role model for the child.

Flora Anna Steele is a skilled writer. For him, the realities of life about Babur are very interesting. In particular, this can be seen in the description of Babur's relationship with Shah Ismail: "Babur felt that he did not have enough strength to march to Samarkand. King Ismail could not ask for help from anyone else, and King Ismail had already sent a letter to Babur inviting friendship. It was not in Babur's belief to expect a compliment from a that king." This fact is also expressed in P. Kadyrov's literary work: "Babur wanted to send a trusted person to Andijan, and he wanted to march to Samarkand through Hissar. But Babur felt that this intention could not be achieved without the consent of a new force that had emerged on the stage of history - King Ismail. Because King Ismail wanted to form an alliance with Babur to continue the struggle against the nomadic sultans and drive them out of Movarounnahr. Babur knew about the intentions of the ambassador who came with Khan Beg today. "

Conclusion

In summary, both works are devoted to the depiction of historical realities. Even if abovementioned works are created in different periods of time, place and language we can face with the same style of writing, description of similar conditions. However, several differences are visible also. In the process of analysis we came across with some differences between Flora Anna Steele's "King-Errant" and Pirimkul Kadyrov's "Starry Nights". Our conclusions are also indicated in this article.

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