

HISTORICAL NAMES: DISCUSSION AND APPROACHES (AS AN EXAMPLE OF “BABURNOMA” AND “SHAJARAI TURK”)

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Abstract – The information about the historical figures presented in the historical and prose works is an important source for the study of the social, literary and historical processes of that time. In particular, the portraits of rulers and princes, creators, representatives of religion and mysticism, sovereign and princesses presented in the works of "Baburnoma" and "Shajarai Turk" are important in the study of literary and cultural life of the 16th and 17th centuries. This study provides a comparative analysis of the attitude and interpretation of Zahiriddin Muhammad Babur and Abulgazi Bakhodirhan in their writings. It provides an in-depth analysis of the author's "I" and worldview in historical prose.

Babur has developed a unique way of describing the life and activities of rulers. Firstly, he mentioned the rulers, such as "Valodat va nasabi", "Shakl va shamoyil", "Axloq va avtori", "Masof va urushlari", "Viloyati", "Avlodi", "Xavotun va sarori", "Umarosi" under the headings he describes them in order.

Abulgazi lists seven descendants, such as Babur, in informing the rulers. He gives each of the seven fathers a Mongolian version. Abulgazy uses a very simple style to describe the "Haft pusht" without following Babur. The ethnography of the names of the descendants of the Turkic peoples is also associated with historical figures - rulers.

In Babur and Abulgazi's relationship to historical figures, we can see that the author's "I" is the leading figure. Because the authors portray the historical figure in their imagination and outlook. This provides the basis for the view that the character of the historical figure is reflected in the author's own viewpoint and worldview. In "Baburnoma", Babur treats creative people as a critic. He reveals his inner character through the visible signs of the creator. On this basis, the poet evaluates his personality, his works and his work in general. Vividly expresses character traits.

Abulgazi's book "Shajarai Turk" contains a comprehensive description of the rulers, the prominent figures of each era, who play an important role in the socio-political life. The author, for his own purposes, did not consider it necessary to represent artists and creative people. However, whether the author wants it or not, he presents several (including himself) creators to the story's interpretation.

In general, the author's "I" priority in relation to kings and princes, literature and art, historical reality in this research, religion and mysticism has been studied scientifically.

Keywords: Historical person, Movarounnahr, interpretation, attitude, historical prose, author's "I", Babur, Abulgazi, rulers, princes, creators, representatives of religion and mysticism, princesses and royal daughters.

I.INTRODUCTION.

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As a historical and literary source Zahiriddin Muhammad Babur's "Baburnoma" is also worth noting that the book provides information about many historical figures, literary and art figures, clergy, royals, sovereigns, princes and emirates.

H.Hasanov writes that Baburnoma names more than 1,000 names of places. According to R. Rasulov's book, that contains more than a thousand geographical names and more than 1,800 names of people. According to Nafasov's information, there are 1406 names of people and more than 1,100 places' names in Baburnoma

Obviously, the opinions of the experts on the place names and the names of the people in Baburnoma vary greatly. There is no information as to how many of these estimated figures belong to Movarounnahr. Therefore, we sought to clarify these issues in our researches. There are 1540 names in Baburnoma. 357 of them are historical figures of Movarounnahr. The rest are historical figures who lived at different times and in different countries.

There are 357 historical figures from Movarounnahr. The five of them are emirs; 20 kings and princes; 42 princesses and royal daughters; 52 generals, commanders and guards; 21 holders of religion and mysticism; 30 people of science and literature; The names of 187 different people - soldiers, peasants, artisans, craftsmen, slaves, and fat - are mentioned and interpreted.

II.LITERATURE REVIEW

History shows that, though Amir Temur founded the great empire of his time, he did not declare himself the "legitimate" khan of this great state. This historical fact was also emphasized by Abulgazi in his book "Shajarai Turk". Amir Temur was victorious and killed Amir Hussein alone in Movarounnahr. The insurer appeared and sat on the throne. He was the khan himself. He would read the sermon. Twenty-two years after the insurrectionist Khan of Suyurghishem, the khan went to his mercy. Sultan Mahmud, son of Amir Temur, made the khan. Amir Temur did not belong to the Genghis dynasty. Therefore, according to the tradition established by Genghis Khan, Timur first promoted Suyurghishem Khan (1370-1388) and his son Sultan Mahmudkhon (1388-1402) as official khan and even issued badges and bills on their behalf. These two rulers were only khan and did not interfere with the orders of Amir Temur. Temur marries Saroymulkkhan, widow of Amir Hussain, in order to strengthen his legitimacy. She was the daughter of Kazan-khan, a descendant of Genghisans, the last Movarounnahr family to leave Chigatay. After his marriage to Saroymulkkhanim, Timur came to the rank of emirate in "Koragon" (in some sources, in particular, in H. Vamberi's book "The History of Bukhara or Movarounnahr"). He added the title of "khan's son-in-law" and was able to keep official documents under the title "Amir Temur Koragon". Therefore, in the memoirs of Babur, Temur is not interpreted as a king. We also based on historical evidence, have divided Timur into a separate group of his sons as "emirates." It should also be noted that he has attained the rank of King.

III.ANALYSIS.

We find that Zahiriddin Muhammad Babur's "Baburnoma" contains 25 emirates of Movarounnahr (including Babur himself). More than 400 historical figures are mentioned in the book "Shajarai Turk" by Abulgazi Bahodirhan. Of these, a brief description of the lives and activities of 110 people. These include rulers, officials, princes, commanders, soldiers, peasants, artisans, and more. In his work, Abulgazi mentions some 200 rulers. Some of them give only a brief description, some of them only name. Babur gives information about the rulers of Movarounnahr, first of all, about his father, Umarshayh. It should be noted that Babur developed a unique way of describing the life and activities of the rulers. Firstly, he mentioned the rulers, such as "Valodat va nasabi", "Shakl va shamoyil", "Axloq va avtori", "Masof va urushlari", "Viloyati", "Avlodi", "Xavotun va sarori", "Umarosi" under the headings he describes them in order. In Babur's work, the information about Omar Sheikh, Sultan Ahmad, Mirzo Sultan Mahmud, Baysunkur and Sultan Hussain is based on the above order. The author gives information about the ancestor and ancestry of Omar Sheikh: "... Eight hundred and sixty were in Samarkand. Sultan Abusaid was the fourth son of Mirza.

Sultan Ahmad Mirzo, Sultan Muhammad Mirzo, and Sultan Mahmud Mirzodin were small. Sultan Abusaid was the son of Mirzo Sultan Muhammad Mirza. Sultan Muhammad was the son of Mirzo Mironshoh Mirza. Mironshah was the third son of Mirzo Temurbek".

The reign of Abulgazi Mughljan briefly describes his activities. Because Abulgazy does not want to talk about the Mongolian. The history books (including the Zafarnoma by Sharafiddin Ali Yazdi) that existed before Abulgazi contained detailed information about this ruler. That is why the author does not consider it necessary here.

The Abulgazi connects the ethnography of the names of the seeds of the Turkic peoples to historical figures - rulers. For example, all Turkish peoples, as the author writes, are from the Tatar and Mongol sons of the king of Alanchakhan are common.

Chapter III of the book describes Abulgazi Chingizkhan's birth, his struggles and his becoming a khan. "Genghis Khan was born in the Mongolian land at the age of five hundred and nine at the time of the year," Abulgazy wrote. "He was 40 years old on the world history arena. He gained the nickname Chingiz, fighting his own people and winning the war with the Turkish khans. Genghis means pure and strong. ". Abulgazi quotes seven generations of Genghis Khan as follows: "The name of Genghis Khan's father is Euguay. Father is called Ijaka by Mongolians. His father is Bartan Khan. The second father is Abukan. A's father is Kabul Khan. The third father is Chlinjack. A's father is Tumnaxon. The fourth father is Budatu. A's father is Baysunqurkhan. The fifth father is called Budakur. A's father is Kaiduhan, and his sixth father is Muti. A's father is Dutumnanhon. The seventh father is called Dutaqun. He rides up to seven horses. He will not give a horse after that "

In the last chapters of the work, Abulgazi mentions mainly the rulers and princes of Movarounnahr. These include such as Amir Temur, Amir Abusaid, Mirza, Tuklyk Temur, Jonibekhon, Sheibanion, Sultan Jaloliddin, Temur Malik, Yodgorhon, Berka Sultan, Sufiyon Khan, Dinmuhammad, Haji Muhammad, Pulod Sultan, Mahmud Sulton, Hojimbkhan, Abdullahan, Arablabuh individuals (rulers).

In addition, Babur's works include dozens of rulers like Shah Ismail, Ibrahim Ludi, Rano Sango, Prince Tahmosb, Humayun, Hindol, Chin Temur Sultan, Mahdi Hoja, Muhammad Sultan Mirzo, Sultan Muhammad Doula, Qasim Hussein Sultan, Kasimbek and others.

Abulgazi Ali Sultan, Steel Sultan, Temur Sultan, Mahmud Sultans describe the qualities of the Sultan, for example, he said: "Wise, handsome, surreal, and handsome. Mullahs, dwarves, and sheikhs are inclined to talk, always ask questions, pay attention to the machines, reckon, keep in mind, keep the whole thing in mind, not counting the days, months, and years of the zodiac. He is the master of the countenance of the unseen". From this description, we recognize Mahmoud Sultan's character, his respect for the clergy, and who, when it comes time, will reckon with him.

The Shajarai Turk contains detailed information about Ali Sultan and the socio-political life of his reign. In the title "Ali Sultonning sifati," the author describes him as a noble, well-rounded politician, a politician who cares for the soldiers and his people. This good ruler was a man of great moral character. In his day he called on people to be decent. He has won many battles. The king showed great heroism in his battle with Tahmasb. During the reign of Ali Sultan, the social welfare of the people was much better.

In short, there are some differences, but there are some similarities between Zahiriddin Muhammad Babur and Abulgazi Bakhodirhon's approach to the rulers. First and foremost, their similarities are evident in their attitude to the rulers. Bobur has a positive attitude towards the life and activities of the rulers he likes. He tries to uncover the disadvantages of those who are not acceptable. This is reflected in Abulgazy's attitude toward the rulers. In particular, glorification of Oguzkhan and Genghis Khan. The negative aspects of their relationship with their brothers are often highlighted.

In the relation of the authors to the historical figures, it is seen that the author has a leading role in the "I". Because Bobur and Abulgazi portray the historical figure in his imagination and worldview. Consequently, the character of the historical figure is illuminated by the author's own perspective and worldview. The works of Baburnoma and Shajarai Turk are also noteworthy, as well as the portrayal of historical events and historical figures in the works of many scholars, artists, and writers.

In his work, Bobur reflects on and praises 30 Movarounnahr scholars, poets and artists, sometimes directly criticizes them, comments on some of the lives and activities, personal qualities, gives interesting examples. Bobur

is able to visualize this image in the eyes of the reader by portraying a character or characteristic of a number of individuals. Author Mullozoda talks about Mullah Usman: "Ulugbek was a mullah Modarzod for teaching at the age of fourteen. ... And that's okay: he said something, he heard something and he forgot. He's got a Kawaii caliphate. "

Abulgazi briefly touches on science, literature and art in Shajarai Turk. Sharafiddin quotes Ali Yazdi's "Zafarnoma" and Hodja Fazlullah Rashiduddin's Jome'-ut-Tavorih. Because Abulgazi's main purpose in writing the work was "to make a great book, telling the whole story of the good kings and councils in Mongolia and the Uzbeks, and their words and words." Probably because of this he did not pay much attention to the works of Abulgazi. He only said that he had a son named Shahbakht (whose real name is Muhammad). Sheibani was a pseudonym for being a descendant of Sheibani. ' But he does not give examples of his work. This person is Muhammad Shaibani, the king and poet we know.

Babur also refers to the art of Behzad's art, revealing that he has fine works and reveals some of his shortcomings, and "critically illizes the bearded nation". In his work, Babur, who loves literature and art, brings up artists such as Shah Muzaffar and Qul Muhammad Udi, who glorify their skills and show some of their shortcomings. Bobur was also a musician who understood the essence of music. The literary commentator B.Valihodzhaev, in his peculiarities of poets mentioned in "Boburnoma", seems to be a certain continuation of the "Majolis un-nafois" of Alisher Navoi. In fact, Alisher Navoi's majesty "Majolis un-nafois", which tells about the work of 459 poets, is followed by Bobur's "Boburnoma". Although Baburnoma is not a work of painting, Babur gives valuable insights into poets about poets who lived before and during his time and spoke with him. It creates their creative portraits. At the same time, he gives his own merits to the works of each poet.

In Baburnoma, Hasan Yaqubbek, Ahmad Hojibek, Sultan Mahmud Barlos, Boysungur Mirzo, Mullo Hijri, Hoja Hafiz, Mullo Muhammad Talib Muammoi, Small Mirza (Sultan Ahmed Mirza's Badekabegim), Sultan Hussain Mirzo, Shahgarib Mirza, Muhammad Hussein Ibrahim Hussein, Mirzo Navoi, Sheikhimbek (Suhayliy), Hasan Ali Jaloyir, Hoja Abdullo Mawari, Kamoliddin Husain Kozurgohi, Mavlono Abdurahman Jomi, Mullo Masud Sherwani, Mir Atoullo Mashhadi, Qazi Ihtiyor, Osafi, Binini, Sufi Bukhari, Abdullah Masnawi, Mir Husain Muammoiy, Mullo Muhammad Badahshi, Yusuf Badii, Ohi, Muhammad Salih, Shah Husayn Komi, Hilali, Ahli, Hoja Kalon, Sheikh Zayn Sadr, Sheikh Abulwahid Farooqi, Mawlano Shihab Muamoumi (Faqiri) Mentions poets and writers such as Mullo Baqai and Khaidar. Some of the authors of the pen mentioned in detail about Babur's works (such as Navoi, Ahmad Hajibek, Baysunkur, Binoi, Hussein, Hilali), both positively and critically, and some (Hussein Komi, Ahli, Ibrahim Hussein, Tufaili) but only the title and in some cases the works.

In the "Remembrance of the Two Sons of Avvanishkhan", Abulgazi writes about Ali Sultan's struggles, behavior and death, and writes: "A poet traces the history of the Sultan," and quotes the following continent, without naming the poet:

Sarvari Xisravon Ali Sul-ton,
Onki dar dahr nomi o' fosh ast.
Az dami oftobi shamshirash,
Shoh Tahmosb hamchu xaffosh ast.
Raft on shah zi olamu aknun,
Har taraf fitnae zi avzosh ast.
Soli tarixi favtashon guftam,
Vah kam az qotili qizilbosh ast.

This poem glorifies the virtues of a righteous politician and powerful king Ali Sultan. The death of the hero who defeated King Tahmosb is described with bitterness. In the work of Abulgazi, Khoja Fazlullah Rashiduddin provides an interesting insight into the process of writing the book Jome'-ut-Tavorih. This is quoted in the book of Khoja Rashiduddin. Kazan Khan, a descendant of Genghis, ordered Khoja Rashiduddin to write his story. At first, Khoja would not agree. Then Kazan Khan brings Khoja a number of books written by the Mongols, and some of the old

men who know nothing. Among them is Chingang, the prince of Kazan. With these people, Hodja Rashiduddin wrote: "History was about two hundred and seven of Hijri, and I finished that history and named him Jama'-ut-Tavorih."

IV.DISCUSSIONS.

Almost all the poets mentioned in Baburnoma have seen Bobur and at least have written letters to them (Navoi, Khoja Kalon) and are familiar with his works. From this it is clear that Babur was able to appropriately evaluate their work and consider it from the point of view of his time. This is how Bobur's literary career was manifested. For example: "Alisherbek was incomparable. They speak poetry in the Turkish language, no one is much or nothing." is a worthy tribute to Navoi, who has not yet been forgotten in our literature by the productivity and meaning of his work.

"In other areas of Navoi's creativity, Bobur's words are important. Bobur appreciates Navoi's music career. "What's good about music?" We know that Navoi studied music. We know from the talented and educated people around him that Muhammad's music career was very good. But Navoi did not say anything about his musical career. Bobur's knowledge shows a whole new field of Navoi art that is one of the tasks he wants to open up to the public and educate the public."

If we look at Babur's attitude towards Abdurahman Jami's work, he writes: "... there were not many people at that time in the apparent. His poetry is well known." In fact, Babur perfectly describes his attitude to each poet. He does not allow exaggeration in this regard. Probably, each writer's creative work is described and treated with the eyes of a mature literary critic. Quotations from their creations prove their point. Hence, Babur gets acquainted with the works of the poets, reads their works and draws a certain conclusion.

In some places, Abulgazi gives poetic excerpts and improves the image's sensitivity. Particularly noteworthy is the poetic passage in the book "O'guzkhaning yurtiga kelib to'y qilishning zikri".

O'guz qildi u to'yda jirg'amishi,
Bu oltin o'g'loni suyurg'amishi.
Bular ko'rsatib erdi mardonalik,
Ota birla ko'p turdi farzonalik.
Otasi qildi basi yorliq,
Urush kunida barchasi chin yorliq

The poem describes Oguzkhan's wedding in honor of his victory over Iran, Syria and Egypt. The author sees this victory in the solidarity of the father and son. The solidarity is interpreted as the father's responsibility to the child and the child's responsibility to the father.

"The poetic lines also show the vividness of the content, the simplicity of the style. It is noteworthy that this six-piece passage expresses complete meaning. Father and child were glorified in solidarity, kindness, consequence, courage and heroism. Wherever Abulgazi fits in with the development of epic imagery, he also produces poetic expressions that reflect the lyrical mood, each of which contributes to the literary and artistic value of the work."

Babur also acts as a critic based on his worldview and understanding. He reveals his inner character through the visible signs of the creator. On this basis, the poet evaluates his personality, his works and his work in general. Vividly expresses character traits.

The "Boburnoma" also contains the author's remarks about fiction and some of the poets of that time, which are essential to the study of the history of Uzbek literary criticism. When Babur writes about the works of Sultan Mahmud, Hilali, Muhammad Salih, Sufi Bukhari, Atoullou Hussaini, he is critical of them. "He had a fever. Devon was orderly, but his poetry was weak and tasteless. It is better to say poetry than it is", writes Bobur. Belief in the correctness of this definition of Sultan Mahmud's work can be seen in the following statements. "He practiced injustice and immorality. He was constantly drinking. ... He was a man of bad faith. He was a heartless man. ... It

was a badkal. His words were not immediately understood ". In Bobur's view, a person with a "bad faith" and a "heartless" cannot write poetry. Because there is no pain in the "heartless" (in this case, both negative and positive). The poem is a pain in the heart. A poet who can handle the pain in his heart is a true poet. In contrast, his poems appear to be "slow and unimaginable." "Poor and ridiculous" poetry is an example of instantaneous burning. As Bobur says, "it is better not to tell a poem immediately".

The author also mentions Binai, describing the fact that he lived in Hirat, that he had "color and essence in his ghazal," and also pointed out defects in his work. "There is a mesnavi about fruit, what makes it perfect," he says. The author also cites the ironic relationship between Binai and Alisher Navoi in his work. Such information is important for the study of the literary environment of that time. It helps to uncover some aspects of interpersonal relationships.

He also extensively reflected his attitude towards his work in the Babur's work. He also tries to correct the shortcomings of his work by studying and criticizing other poets and artists. He realizes that he is not worthy of a poet who writes works of fiction, such as rubaii and kit'a, as "Mubayin". The ghazals and rubais contained in Babur's work reveal his spiritual world. Missing the homeland, complaining about the celestial tones sometimes attracts the ghazals, rubies and kit'as of playfulness and cynicism. In general, Boburnoma's works deal with the general issues of fiction and with the objective approach to the works of each poet. In this way, Babur's teacher continued the traditions of Hazrat Navoi. Each artist described in "Boburnoma" is a valuable resource in our study of the literary environment of the time, the successes and shortcomings.

Our people have been practicing Islam for many centuries and relying on the enlightenment power and spiritual foundations of religion. That is why we have a great deal of respect for the people of religion and mysticism and their belief in them. In Mavarounnahr, whether it was a king or not, he had, first and foremost, adhered to the Islamic creed and tried to fulfill the Islamic obligations perfectly. The pious believers were regarded as noble saints, and they received spiritual support under their leadership, especially the rulers. The example of this belief is the fact that our great Amir Temur made a will to be buried at the feet of his elder Said Mir Baraka after his death and erected the Yassawi Mausoleum. The great grandchildren and great-grandchildren of Amir Temur have rightly accepted the idea that there is no "Tarik'a without Shari'a, enlightenment without Tarik'a, reality without enlightenment", referring to Hodja Ubaydullo, the great comedian of his time.

Zahiriddin Muhammad Babur also embodies the traditions of his ancestors, relies on religious leaders, scholars, and mystics, and seeks their support and advice. In this regard, the ancestors' in "Boburnoma" provide information about their elders and those of a number of religions and mystics. He gives them a positive assessment and expresses his convictions. The names of 21 representatives of religion and mysticism are mentioned in the "Baburnoma" and commented on them. These are: Khoja Ubaydullo Ahror, Sheikh Abu Mansur Moturidi, Sheikh Ali Bakhodir, Hoja Abulmakorim, Sheikh Abdullo Barlos, Sheikh Zunnun, Hoja Munir Ushi, Hoja Mawlanoi Judge, Sheikh Burhanuddin Kilich, Hoja Muhammad Darii, Hoja Yahya, Khoja Yahya Hoja Ismail Hartang (Bukhari), Sayid Mahmud Shi'i, Hoja Ya'qub, Hoja Muhammad Zikri, Shaikh al-Islam Sayfiddin Ahmad, Khoja Kalon.

"Sheikh" (Arabic - old, elder; tribal elder, family elder) - is a name given to educated people and then to scholars and scholars in countries where Islam is spread. Later, the Sufi pirates, donkeys and bishops of the holy places were also called Sheikh. Prior to Islam, Arab tribes and tribal leaders were called Sheikhs, the elders of a large patriarchal family. In the Muslim world, sheikh is now used by the teachers of high schools and the great scholars. We have come to the word "sheikh" in terms of its vocabulary and not in terms of social significance. From this point of view, we have interpreted the historical figures mentioned by Babur as "Sheikh" as religious scholars. The first thought about Hazrat Khoja Ubaydullah is given in the commentary on the character of Umarshikh. Babur points out that his father, Umarshayh, is a murid to Khoja and says: "Hanafi was a sectarian, pure devout man....

In the pages described by Sultan Ahmad, we read the following. "His Holiness had a will for Ubaydullah. Hoja was a mentor and an alternate. There was a long time ago, especially in the conversation of Khoja, who said that he would never swallow one knee in the Hoja assembly. At one point, the Lord, in a conversation with Hadji Murad, swept his ankle. After the miraculous banquet, Hazrat Khodja ordered that the funeral be grazed on the land, and thereafter. In these considerations we see that the rulers' respect for Lord Khoja is clearly expressed in the degree of perfection of the Lord Khoja, and that the rulers have strong faith in him.

Academician Botirkhon Valihojaev notes that "Zahiriddin Muhammad did not have direct contact with Hazrat Khoja Ubaydullah, such as Babur Abdurahman Jomi and Alisher Navoi. After all, his social activity begins after the death of Khoja Ubaydullah. But from his youth to his life, he not only has good knowledge of Hodja Ubaydullah, his teaching and family, but has always respected the house, always seeking help from the spirit of Hodja Ubaydullah, reading his works and even translating his work into Turkish. He did. In this regard, the reference to the "Baburnoma" is that it is possible to see the various opinions regarding Babur's Khoja Ubaydullah and his children. ... Mentioning Hodja Ubaydullah begins with the first chapter of Baburnoma, which covers the events of 899 AH - 1494 AD".

Babur lost his father when he was young and takes power. During the "masof va urushlari" with Sheibanykhan he faced great difficulties. Then the young ruler, Hodja Ubaydullah, will be in the spirit of the upright. Babur is able to explain his will and belief in Hodja Ubaydullah in the dream story.

While recovering Samarkand from Sheibani-khan, Babur had a dream. "I see that Khoja Ubaydullah came and I came to prominence. Khoja's grandmaster made a more elaborate dinner. What happened to the memory of Hazrat Khoja in this respect? Mullo Baba is pointing at me. I also said by gesture that he was not me. The supper of the dinner table is impressive. The master understands and has apologized for this excuse. There are many. I reached out. As soon as I lifted my right hand or left hand in the hallway of this house, I raised my feet. As Turk said, "Sheikh advised. In those days - the bullet took me to Samarkand". Let's remember King Bobur's brilliant victory over twelve thousand soldiers and the army of Abraham Loudy, or his self-sacrificing son Humoyun. All these are mysterious pages of the life of this classical person, which can only be explained by the wisdom of the unseen. " Vahidov also commented on these mysterious pages in his book "Bobur, which we did or not know." We will illustrate this with another argument from Baburnoma. Khodja Ubaydullo also helped Bobur in his uncompromising fight with Ahmad Tanbal. It was a miracle for the defeated and lost Babur .

In his work, Zahiriddin Muhammad Babur tells about kings and princes. In the course of this information, he seeks to give a broader description of the wives and princesses of the kings and princes in their statements about the "generation" and "xavotun va sarori." In the chapter on Movarounnahr, the author lists 42 princesses and royal daughters, who are able to comment on their valor, generation, life and peculiarities. To the wives and daughters of his grandparents Shah Sultanbegim, Esan Davlatbegim, mother Kutlu Nigorhanim and Khub Nigor Khanim, his sisters, Khanzabadabegim, Mehrbonubegim, as well as father Umarshayh, grandfather Sultan Ahmad Mirza, Sultan Mahmud Mirza. can be entered. Grandma's grandmother, Esan, reflects on Davlatbegim, "Sher Hojibek was the eldest of the retired princes. The Mongolian sovereign and the khan (Yunus Khan) and Esan Davlatbegim were raised on a white dress and raised the khan. "

Esan Davlatbegim was one of the wisest, businesswomen of his time, and in many cases gave wise advice and guidance to his children and grandchildren. The author goes on to say about this feature of Esan Davlatbegim: "In terms of views and activities among the ladies, my great-grandmother Esan was less and less intelligent and wise. More work would be consulted ". In his work, Babur reveals his mother's respect for his childhood, his love, and his obedience. After all, Bobur's whole life is staggering. It is not hard to imagine that the author was proud of his mother in the stories. The author of the memo describes his mother as follows:

“It was my Nigor Khan, the second daughter of Yunus Khan, the owner of Sultan Ahmad Khan and Sultan Mahmud Khan. Five or six months after taking Kabul, nine hundred and eleven dates went to Tengri's mercy”. In addition, Bobur's work provides insight into the story of Masuma Sultanbegim, Mohim Begim, and Dildor. His favorite wife Mohim Begim emphasizes a special role in the upbringing of her children. His "slavery to his mistress" in the poem also moved into his life. Though Bobur does not specifically mention this in his work, he does not hide his love and respect for Mohim. Gulbadanbegim writes in Humoyunnoma; “A year after the conquest of Rano Sango, my mother, Mohimbegim, left Kabul for India. I went with my mother to see him. When my mother reached the lake, the King sent her three horsemen. My mother wanted to get out of a horse, but the king did not let her father, so they took her by the bridle of her horses and walked on until they reached their home. ” This piece is a sign of Babur's inimitable grandeur. Demonstrates that what he writes is true first There is also an image of such women in the work that Bobur expresses a negative attitude towards these women. These are Babur's first wife, Aisha Sultanbegim, mother of Sultan Ali Mirza, Zuhra beggi aga, Beka Sultanbegim, Hussein's first wife and Baida Khanim, mother of Ibrahim Lode.

In general, the author places a great deal of attention on princesses and royal daughters in his work. Abulgazi mentions 12 women in Shajarai Turk. Abulgazi says of his mother: “My mother's name is Ms Mehribanu. His father is Jungozi Sultan, his father is Elbarskhan, his father is Berka Sultan and his father is Yodgorkhan. My father and mother are both Yodgorkhan. ” In the following pages Abulgazi does not say anything about his mother or his wife. Neither does his brothers' names. In the following pages, the author gives a brief account of Genghis Khan's and Chigataykhan's wives. For example: “Genghis Khan had many wives and daughters. Five-hundredth All his wives were daughters and daughters of the Khans. The greatest of all was five wives. One of them is the Burta Kuchin... The second Kanju was the daughter of Altankhon. The third was the wife of Kuresu Tayanhan. Milun the fourth and Esugan the fifth were the daughters of a Tartar udder. Burt Kuchin was one of Genghis Khan's favorite wives. According to Hafiz Tanish Bukhari in “Abdullanoma” Bartu was Daughter of Day, the king of the Kuchin Kugirat nation. Genghis Khan was very fond of him and respected his descendants. She was a good and pure woman. Genghis Khan had four children.

The author gives a brief account of Chigataykhan's wife Yasulun and Turkan Khotun and Esan Buga's wife for sale. The author points out that Yasulun is an excellent woman and has brought up good children.

Princesses and royal daughters play an important role in the Uzbek historical and artistic prose. In particular, the tradition continued in Baburnoma and Shajarai Turk. In the works of Babur and Abulgazi, he expresses his attitude towards his mother, wife, and daughter by presenting female images. In addition, it was able to portray women in the socio-political environment of the time.

V. CONCLUSION

By examining the works of Zahiriddin Muhammad Babur's "Baburnoma", Abulgazi Bakhodirhon's "Shajarai Turk" from the point of view of the author's "I" and, both sociopolitical life at the time of creation, the transmission of historical figures, attitudes to science and literature, religion, and this is the conclusion of the authors of the particular attitude of the authors to the events in the works of homage to mysticism .- We find that the two authors have taken a particular approach in the method of reporting rulers. Babur in a certain order presents the events of every ruler from birth to his death. It provides excellent information about dozens of rulers. Abulgazi describes his rulership under two headings, namely, "ethics" and "quality." The rulers' recollections cover their social and political activities. And in the "quality" of rulers, it deals with their characteristics. However, the author gives a brief summary of this. It refers only to the names of some rulers - “Baburnoma” expands on the socio-political and cultural life of the late 15th and early 16th centuries, and the book provides detailed information about science and art figures. And in “Shajarai Turk”, the author's own interpretation of the rulers and the prominent figures of each epoch plays an important role in the socio-political life. The author, for his own purposes, did not consider it necessary to represent artists and artists. However, whether the author

wants it or not, he (or herself) presents several (including himself) creators in terms of interpretation of the story. But this information is very short. And in "Boburnoma" it's just the opposite. Bobur names his predecessors and contemporary writers in the field of literature and art, and gives an overview of their lives, activities, creations and works. For this reason, Boburnoma is a rare resource that is far superior to Shajarai Turk in terms of repression.

The author's "I" in Babur's attitude to the people of science, art and literature is of great importance. In the foregoing arguments, the author appears to be a sharp critic, a skillful artist, a talented poet. Whereas the "I" in relation to historical events is reflected in the author's viewpoint, without some minor flaws, the "I" remains a well-versed expert in various fields. During the analysis of how the author's "I" reflected the image of the author in "Boburnoma" and "Shajarayi Turk" in relation to historical events, historical figures, we discovered that there were specific laws of fiction. These are:

- a reflection of the creative world of the era;
- that each artist has a different worldview;
- Real life and historical reality are reflected within the author's imagination;
- historical reality; the priority of the author's "I" in dealing with kings and princes, literary and artistic figures, representatives of religion and mysticism.

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