

BABUR – STATESMAN, POET AND ASCETIC

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ABSTRACT --In 1500, Zakhiriddin Muhammad Babur met with Makhdumi Agzam Dahbedi, a prominent XVIth century spiritual leader, in Samarkand. He was a follower of the famous leader of the Sufi direction of Naqshbandiya in Central Asia Khoja Ahrar Wali. Historical materials show Babur's close relationship with this sheikh. Subsequently, these mutual sincere relations continued until the very last days of Babur. In Makhdumi Agzam's treatise "Risolai Boburiya" on Babur, Sheikh explains and comments on a number of theoretical concepts of the Naqshbandia. Babur has shown an interest in this spiritual teaching throughout his life and became its official representative in 1529/30.

Key words--poetic style, tradition, interpretation, artistic image, humanistic ideas, scientist, poet, thinker

I. INTRODUCTION

Zakhiriddin Muhammad Babur is one of the most famous representative of Uzbek literature of XVI century. He continued creative traditions of Nizami, Khisrav Dehlavi, Lutfi, Navai. The works of Babur have deep significance and literary completeness. His hard life and wide outlook were reflected in rich literary and scientific heritage of the author. It denotes his place in the history of Uzbek literature.

"Baburname" ("Babur's narration") has a particular place among his works. "Baburname" is an acknowledged sample of Uzbek classic prose and leading memorial of Uzbek literary language in XV-XVI centuries. Babur wrote his memoirs in simple, at the same time in accessible language. This creation as the unique source on the history of peoples of central Asia during many centuries is the handbook of historians, ethnographers, philologists, geographers and representatives of natural sciences. That's why it was translated into all cultural languages of the world in XVI century.

Besides it, for his short life Babur could create the collection of poems, poetic creation "Mubayyin" ("Commented") and "Risolayi volidiya" ("Treatise of parents"), he invented a new script "Hatti Boburi". He made a contribution by his treatises in learning aruz (system of poem writing), rhymes, music and military art. Babur complicated the genre of gazelle and rubai in poetry. His lyrics is the hymn to beauty and human love.

The great-grandfather of Babur, Sultan Abusaid Mirzo, the fourth prominent statesman after the great creator of the great Timurid empire, Amir Timur, invites from Tashkent to Samarkand – to the capital of Maverannahr, at the beginning of the 15th century, a newly-declared person who is known for his crystal, impeccable morality, deep knowledge and leadership Ubaidallah Khoja Ahrar Vali. This wise, God-fearing and having great spiritual and mentoring opportunities sheikh subsequently gains great fame in the social and spiritual life of the country and becomes a great mentor of the Timurids. Saltan Abu Said Mirzo himself, his sons and grandchildren, in

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particular, the father of Babur Omarsheikh Mirzo, continue to remain fans of the Sheikh throughout his life and only all problematic issues are resolved only with his presence. Babur, following family traditions, carefully studies the ideological and philosophical content of the Sufi direction of Naqshbandi. He did not find the famous sheikh during his lifetime, but his teacher was the first deputy, the caliph of the mentor - Khoja Mavlyana Qazi. In adulthood, as a sign of sincere love and affection for the personality of a great mentor, he translates his treatise of religious and moral character "Volidia" from Persian into Turkic. In "Baburname" the author talks about the constant patronage and miraculous intervention of the Achrarids at certain crucial moments of his life. While in Samarkand in 1500, Babur met a follower of Khoja Ahrar Vali, a prominent leader in the direction of Naqshbandi in the 16th century, Makhdumi Agzam Kasani-Dahbedi. He finds in him extremely highly intellectual personal qualities, a peacemaking view of earthly life and a large supply of spiritual knowledge. Historical materials testify to the close relationship and relationship of Babur with this sheikh. Subsequently, this mutual sincere relationship lasted until the very last days of Babur Mirzo. In our hands is the only copy of the manuscript, which until now has not been brought to the attention of the wide scientific community and has not been the object of study of specialists - the correspondence of Sheikh and Babur. In the Makhdumi Agzam's treatise "Risolai Boburiya" dedicated to Babur Mirzo, Sheikh explains and comments on a number of theoretical concepts of the Sufi trend of Naqshbandi. From the contents of the study material it becomes clear that the ruler and poet, historian and writer, "remarkable personality," as Jawaharlal Neru wrote in his book "The Discovery of India", Zahiraddin Muhammad Babur showed interest throughout his life to in 1529/30 he became its official representative.

The motives of love to native land, nostalgia stand in the main place in the poetry of Babur. As poet considered, human must be worthy to his higher assignment in order to have it with dignity. Be honest and truthful, in the opinion of Babur, is the main feature of higher morality.

Followed the traditions of Alisher Navai, Babur put the ode of the true person on the first place. He promoted to highly appreciate the dignity of person.

When we are introduced with poetic heritage of poet, Babur stands in all his grandeur of image as the greatest master of literary word, which made a great contribution in the development of Uzbek literature.

As we go deeper into the content of Zakhiriddin Muhammad Bobur's poetry, mesnevis, scientific works and events description, his manyfolded beautiful inner world and his power of spiritual nature, of the owner of great talents becomes more visible. It is obvious that roots of the spiritual vigor, of the shah and the poet empowers from a very strong national ideology.

The shah and the poet, great person are a few phrases enabling us to imagine the whole human personality born with noble inner features. If we consider from the viewpoint of scholars who gave a scientific definition and requirements of the notion of "nobility", it becomes evident that "... it is really much easier to search for such parts in "Boburnoma", where we can not find mentioned requirements rather than corresponding ones".
Iskhokov, Yacubjan (2002: 104).

As soon as we gained our leading spiritual manual – our national ideology, scientific society of profound thinkers of Uzbek literature, bright, erudite people pay close attention to the definition and explanation of

Bobur's spiritual world rather than external features of the shah and the poet well-known to everybody [Qayumov, A 2008-2010; Valikho'jayev, B 2002; Osmanov, M 1971; Stebleva I.V. 1983; Qudratullayev, Kh 2018; Vokhidov, R 1994; Iskhokov, Yo 2002; Khasanov, S 1981; Khaqqulov, I...].

The notions of the shah and the dervish, questions of their relationship take great place in the heritage of Eastern classical literature, which was also scientifically investigated by literature studies.

While analyzing the very issue we have to refer to the scientific literary works and details of Bobur Mirzo's life, where we can see that definitions as "the shah and the poet", "the shah and the dervish" are appeared as the symbol of one historic personality.

Notable scientist Komilov N., having analyzed the gazelle of Alisher Navoiy claims that the great poet, who lead very important visions of his time, chose a new unique way while solving the problem of shah and dervish differing from other scholars of the past in his gazelle beginning with "If a person becomes poor by fate, Even the fortune can not help him". According to the observations of the scientist, in the above mentioned gazelle great thinker supported the ideology of Sufism teaching, which prefers dervish to shah, where the former is much better and greater, as the dervish doesn't need the shah, whereas the shah needs the dervish. At the same time, the differences between shah and dervish were marvelously presented with the examples and evidences as the continuation of the traditions. "However, ... contrary to the predecessors the poet's attitude changes from the ninth line passing to the second part of the gazelle – where he conveys the idea that the features of both shah and dervish can be observed in one person and as a particular example he shows the life of Khusayn Boyqaro".

Komilov, Najmiddin (2005:113). While on different occasions Navoiy noted in most of his works embodiment of the shah and the dervish in Khusayn Boyqaro's personality, the contemporary writers of Bobur Mirzo also admitted that "he was the dervish of the shahs and the shah of dervishes, being a shah is just an image for him, while being a dervish is his true nature". In one of the rubais

You tenderly created my spirit
And made my body evil as a companion
You brought my spirit pure into the house of the body
Please don't make any evil from it.

He prayed to the God, where by the word "evil" the poet means passion's burden i.e. being a shah. Being a shah seems to be great obstacle to keeping the soul pure whereas small evils occurring on the body are sores, which the poet treats by the help of spiritual healer. Bobur Mirzo sent the translation of his religious pir (spiritual guide) Khodja Akhror Vali's work "Volidiya" to his another pir Makhdumi A'zam Kosoniy Dakhbediy, whom he also worshipped very much. Due to the treatment of Khodja Akhror Vali Bobur Mirzo was cured and got rid of the maladies on his body in the result of miraculous proceeding. Khasankhoja Nisoriy mentioned in his book "Muzakkiri akhbob" (1566) that Bobur Mirzo presented gold to Sheikh Khojagiy, i.e. Makhdumi A'zam, and also enclosed a qit'a (poetic lyric genre).

However, he did not write anything about his book: "The shah paid great attention to the superb house of Naqshbandiya (one direction of spiritual perfection). His greatly honoured grandfather and his father the shah of the lands as well as Bobur respected Khazrat Khoja Akhror very much and Bobur increased his attention day by

day and never neglected this house on any occasion. He was generous to all dervishes and fulfilled the philanthropic deeds”. He sent a piece of gold to Khazrati Makhdumiy Mullo Khojagiy Kosoniy as a present and added his following qit’a. Qit’a:” *Khasankhoja Nisoriy (1993: 53)*. Afterwards followed the poet’s qit’a beginning with the line “By the air of sinner....” .

When speaking about features and characteristics of Bobur Mirzo, the author pondered over the works written by the poet. While describing shah’s works on aruz (metrical versification), poems written in Turkic and Persian languages, he also mentioned mesneviys eulogizing leaders of Islam and at same time he also gave additional information: “The name of that law book is “Mubbayin”. There was also another man who wrote a book for the padishah, and the title of the book also was “Mubbayin» *Khasankhoja Nisoriy (1993: 53)*.

As Khasankhoja Nisoriy didn’t know either the book itself or its author, he gave such vague information. However, it becomes clear that the scholar was aware of the fact that someone wrote a book for the padishah.

The full description of the event is given in the book “Risolai Boburiya”, where Khazrat Makhdumi A’zam wrote the book on the occasion of receiving gift from Bobur. This work is considered to be one of the biggest works of the author, which was included into “Majmai ar-rasoil”. The work was created at the beginning of the 16th century and included about 30 works. This relatively complete manuscript is preserved in the private library of historian Komilkhon Kattayev in Samarkand. According to the scholar the copies of the collection are preserved in large Eastern manuscript institutes.

Among the books devoted to the problems of indulging people for their spiritual perfectness, there are comments written on poems by the nickname “Ubaydiy” of the Shayboniy rulers Ubaydullokhon inb Makhmud Sulton, who reigned in Mavorounnahr between 1533-1539. The author named these works as “Risolai sharhi ruboiyot” (another name is “Sharhi ruboiyoti Ubaydiy”) (“Comments on rubai”), “Sharhi yak g’azali Ubaydullokhon” (Comments on Ubaydullokhon’s gazelle) and “Sharhi 12 ruboiyoti forsiy” (“Comments on 12 persian rubais”).

The scholar writes that “Risolai Boburiya” is “... as known from the title was written on the request of Bobur Mirzo” *Makhdumi A’zam Dakhbediy (2015: 29)*. According to the reflections of the author, the padishah sent to his pir presents, the translation of Khoja Akhrori Vali’s work “Volidiya”, rubais and another letter where he asked to explain some problems on zikr (recalling the names of the God). As “... the most parts of the book was devoted to the zikr, we can assume that this work was the answer for the Bobur Mirzo’s question in the filed of tariqat (way of spiritual perfection)” *Makhdumi A’zam Dakhbediy (2015: 29)*.

The scholar defined high scientific and practical significance of the work as followings:

- between two tariqats naqshbandiya and yassaviya, which have the same content in the core, there were misunderstandings on zikr and the situation was so tense that the issue could rise high up to the political level and could cause real conflicts. “At this point,- writes the scholar, - the leader of naqshbandiya Makhdumi A’zam at the instance of his murid (sheykh’s follower) Bobur gave a speech explaining the necessity of both zikrs khufiya and jakhriya... The agreement between these two tariqats and their respect to each other ... was the result of “Risolai Boburiya” *Makhdumi A’zam Dakhbediy (2015: 29)*.

- the work was written as the manual for sufi scholars as well as pirs of that period, and mainly aimed for two people Bobur Mirzo and Ubaydullokhon, who could consolidate the tariqats. According to the logical

conclusion of acute historian, it was done with the aim of consolidating two padishahs and “strengthening the relations between Movarounnahr and India” .

The work begins by Eastern literary tradition with oiyats from Qur’an praising the supreme Creator and na’t (poem praising the prophets) to the perfect man of all humans Muhammad. Afterwards he described the reason of writing the book. At the very beginning of his words Mavlono Khojagiy emphasized high dignity of Mirzo Bobur with the words “the leader of region, the beloved person of the God, supporter and devotee of dervish’s, their cherished person”.

As the shah received great attention from the people who were at the God’s care according to the shah, namely Khoja Akhrori Vali, it caused him much pain and as the time passed, no one could find the cure except for the tariqat people. He conveyed his condition with the translation of poems from “Risolai volidiyya” and sent them to his pir with some of his rubais. Therefore, “... as we were among these humble people, we had the desire to write one copy (book), so that he (Bobur Mirzo) could find consolation and it would serve him as moral support, please God”, - wrote the pir.

If the pain is appeared in the shah’s soul, it means the sign of good fortune, says the pir (“Sarmoyai saodati mo dardi yor bud”). Now this mirror of the soul should be carefully polished. On the polished mirror of the soul His Grace will appear with all his qualities. “The perfection of the person, - writes the pir, - is the result of appearance of his beloved Friend”.

However, it should be noted that “as the lover can not reach Him, so it is not possible to reach the perfection in love”. Pir considers the padishah’s respect, devotion, desire for talk as his ascending the enlightenment stairs towards the perfection: “The more subordination and commitment, the greater will be the enlightenment, the more knowledge, the greater will be the perfection”.

Mavlono Khojagiy pointed out that it is the best decision for those who aim at perfection and do as Bobur Mirzo did and follow the pirs, as the experience and knowledge of a skilled and perfect person in upbringing is really vital. He cited following lines, showing his adherence to the admonitions of his spiritual guide Khoja Akhrori Vali:

Pir boyad, rohro tanho marav,
Az sayri umr dar in daryo marav.

(The meaning: If you have a pir, do not walk alone, Do not walk blindly into the deep river).

The author says that a spiritual leader, i.e. a tutor is like an experienced doctor. Each person has a different character and nature. Divine experienced doctors diagnose the patient’s spiritual illness and order them a diet according to their intelligence. The aim of the diet is confession. Then Gizoi solih is appointed, which means halal (honest) food. As the students (patients) possess different talents, so the pir deals with each of them individually. What if the person does not have any talents?

The answer to this question is given in the book “Risolai Volidiya” by Khoja Akhror Vali. Mirzo Bobur, who translated this work, was aware of the issue: If a person has few talents, he would better enjoy the conversation of educated people, be courteous among them, which will bring him enlightenment. But if he forgets all politeness, “he will be driven away from the people’s hearts” and will lose his previous position. Because his

hearts delights were formed with the help of “those souls”. If the Almighty and His beloved people do not do any favour, the students lives will be darkened even if they are the angels. Bobur Mirzo wrote in his translation: Without favour of the God and the folk, Black will be his notes even if he is an angel. Some lines very close in the meaning were also given in “Risolai Boburiya” following (after) the moral admonitions of the same content:

Beinoyoti Haqu hosoni Haq,
Gar malak boshad, siyosatash varaq.

II. MEANING:

(Without God’s favour and pirs’ benevolence, Even the padishah’s policy is worthless) (P. 157).

There are such words as “One sign is enough for a clever man” in one place, where the pir refers to Bobur Mirzo’s translation for the proof, which says “beloved of dervishes’ tells the truth and it is right, and seems to be the refined description.

Likewise, three sage people discussed and analyzed about complex issues of the way to perfection sharing their ideas in their three works.

Pir told to his learners about state of Khojai Buzrug – Khoja Bahovaddin Balogardon as an example and mentioned that he would “prefer to reprimand himself”. Following lines were also added: The power of lover’s heart is in reprimand. Here, we can see one line from Bobur Mirzo’s rubai: “...The beloved of dervish’s heart (i.e. Bobur Mirzo) said about heedfulness and repentance, the verse:

Dar havoï nafsi gumrah umr zoye kardaem
Peshi ahlulloh az atvori hud sharmandaem” (P. 85)

The next lines of the rubai:

Yak nazar bo muflisoni khastadil farmo, ki mo
Xochagiromondaemu Xochagiromandaem

In the comments of the content the pir glorified Bobur Mirzo as malomatiy (follower of one tariqat): “Those people (the malomatiys – S. D.) believe that to achieve the perfection one must repent without wasting their life in order to reach the felicity”. The pir continued his words and approved with pleasure the padishah’s wish to ask support from the pir, which was the sign of bliss and said: “nobly ask for support and assistance from the pirs and wish treatment for the eternal sores and receiving support from his muslim brothers and get rid himself from the pains in the heart should be understood as mercy of God and for the people this is the way of achieving perfection” (P. 86).

The author of the book writes further that although the term “khozagi” given in Bobur Mirzo’s verse refers to everyone, but for those who are very close to Creator and to “his Highness” (i.e. Bobur Mirzo) it is of no importance. While commenting the next word in the verse “bandalik”, pir reveals great historical truth

relating to life and religious belief of the shah. Here is the proof showing outstanding personality of the shah and the poet Bobur Mirzo:

“and again “his Highness” (i.e. Bobur Mirzo) showed the desire to be “bandalik” to us and reached all his aims (i.e. Bobur Mirzo became banda (follower) of the author)” (P. 87).

It is clear that in the 1529 (khijriy 935) Bobur Mirzo officially entered naqshbandiya tariqat and was accepted as a follower by Mavlono Khojagiy. In order to strengthen our view, we would like to give following words of distinguished scientist N. Komilov, which may clarify our aim: “... we should differentiate sheykh’s Sufism from the writer’s Sufism. For Sufis tariqat is rememebering the God, reason and miracle. But for the prominent poets like Attor, Rumi, Jomiy, Navoiy it was the way of inner reflection, the dream of spiritual perfection of human beings, creation of mysterious imaginary world and endure ideal beauty” *Komilov, Najmiddin (2012: 157)*. One more opinion that we wish to underline here is that Bobur Mirzo as well as Khazrat Alisher Navoiy became official members of naqshbandiya tariqat without attending khanaqakh (dervish’s dwelling place) and wearing rags and kulokh (dervish’s head dress). Literature scientists estimate that the event occurred when in 1476-77 Alisher Navoiy wrote qasida (ode) “Tukhfāt ul-afkor” and sent it to Khazrati Jomiy and his response as official entrance of the great poet to this tariqat. The reason is that Jomiy sent to Navoiy a letter and enclosed it with fur-cap as the symbol of “abandoning ceremoniousness” and a plain handkerchief meaning “dry the hands from the world’s issues”. Acknowledgement of naqshbandiy tariqat’s pir was due to the fact that he did not wish his friend to become void of tariqat and admitted him as his follower. It becomes clear that two great thinkers were admitted to the leading ideology of their period naqshbandiya by their books – a form of the result of high literary thought. It happened with the desire of their pir.

Mavlono Khojagiy devoted a rubai to Bobur Mirzo - “beloved of dervish”, in connection with his acceptance as the follower:

Bandagishon xulosai amal ast,

Har ki ro’shon bidid, dar amal ast.

Ey barodar, g’ulomi mardon bosh,

Girdi eshon chu charhi gardon bosh.

(Meaning: His acceptance is the result of his deeds. Those, who see his visage wish to see it in their dreams and hopes. Hey, brother, be the servant of courageous people, You should be side by side to them) (P. 87).

Pir estimated Bobur Mirzo’s following lines as “Being a winner it is an appeal and high level of great devotion”

Darveshonro garchi na az heshonem,

Lek az dilu chon mo’taqidi eshonem

And he commented the next verse:

Dur ast mago'y shohiyu darveshy,
Shohem, vale bandai darveshonem -

as "his faithfulness and trying to imitate to the people, who are close to the God as well as serving them means belonging to them, and show deep believe from his heart". Pir sincerely comments the rubais. The shah wrote "Even though we are not the relatives of dervishes, and then followed the rubai:

Hazor hesh, ki begona az Hudo boshad,
Fidoi yak tani begona, ki oshno boshad".

(Meaning: It is better to sacrifice to a strange friend than relative, who doesn't know the God).

By Bobur Mirzo's only one verse, notes the pir, it becomes evident what the Creator expects from the human beings.

In connection with the written book great pir wishes religious concern to valorous shah and gorgeous poet in order to raise his fame even more. Pir wishes Bobur Mirzo to be outwardly "a shah and inwardly a dervish". This becomes clear from his sincere admission: "In his courteous talks he shows the sense of agitation and anxiety after the successful translation of Khazrati Eshon's book "Risolai volidiyya". We hope that his religious concern will increase from day to day owing to good and ever lasting words and concepts of this translation, May God!" (P. 93). According to pir's absolute belief, the reason of humanity being praised more than any other creatures is due to the religious concern.

Pir's high standards and features worth for being taken as an example are also became evident at the appeal to the padishah at the end of the book: "... we beg pardon for our tactlessness. As a response, we wrote a book in this way, which can be seen as something worthless" (P. 94).

Dervish is person, who discovers the Almighty, says the eminent scientist N. Komilov in his book "The spring of Khizr" *Komilov, Najmiddin (2012: 157)*. Therefore, a shah should go to him, wish his blessings, obey him, and only then his works will go further. Bobur Mirzo did exactly that, and as his pir said "got rid of riven heart". He carried out religious and everyday work according to naqshbandiya's regulations. If his power, intelligence, politics were busy with solving the everyday problems, his soul was very close to religion and tariqat. In one of his fard's (very short poem) he pleaded as follows:

Oh my Master, make Bobur
Or release him from people's oppression.

The poet lived with devotion to dervishes and sometimes he hoped to be a dervish. Those were his inner sorrow and "religious concern" which his pir mentioned:

The heart fell into the way of humanity with pain of love
Those who had not followed this way left without any trace.
Hey Babur, if you wish peace, be intelligent

Unless the heart and the body filled with pain.

Bobur implicitly conveyed his sufi reflections at the end of the gazelles like Navoiy, who “was incomparable” and towards whom Bobur had great disposition. He also developed profound ideas in the tradition of classical poets: If you wish to meet your beloved then make your body’s hijab a habit, Hey, my soul, you should know that this drape is between us. Is there anybody among people with freedom of love, Who suffers such great pains as Bobur.

In conclusion, we can state that Bobur Mirzo, who was as his pir said favourably “beloved of dervishes”, with shah’s appearance and dervish’s spirit, dearest of the nation is “... Bobur, born with features of generosity in his nature, became the real follower of naqshbandiya and eventually freed himself from throne and hunger of the world, wearing a malomatiya kulokh on his head. But this way was long and troublesome” *Iskhoqov, Yoqubjon (2002: 104)*. according to one of the scientists who adored him.

Bobur Mirzo’s relationship towards his children, his letters and dedications reveal his great personality of official shah and spiritually dervish which Navoiy had dreamed of is a huge topic, that now should be researched

In 935 Islamic calendars, Zakhiriddin Muhammad Bobur translated the book "Volidiya" from Persian from Turkish by Khoja Ubaydulloh Akhrori Valiy who was great Sufi in the philosophical Islamic thought, a prominent figure in the social life and development of Central Asia, one of the most famous scientists of Naqshbandi belief, the most respectable teacher of Temurid dynasty. It is set forth poet's opinion about book as followings: "I thought about translating the book "Volidiya" by Khoja Ubaydulloh in Tuesday evening, 27 day of Islamic lunar calendar. I prayed for the spirit of benefactor, I considered that he would appreciate my translation and my ode "Kasidai Burda", also both I and he dispensed from inconvenience".

This text which explicated a religious-philosophical, Sufi thought of Zakhiriddin Muhammad Bobur indicated that translation of this book was not only rendering it to Turkish people, but also had done it with teacher's will. When great poet began to translate the book, he took into consideration perfection of his affection and zeal. The level of knowledge which he gained had pointed that spiritual purity and perfection, deserving attention of God and his impartial slaves were main factors to repulse bad sides of inner and outer part of the human body. For this purpose, poet do not go to doctor for remedy, he prefers to appeal God. For this reason, history was witnessed that poet who saw a lot of religious miracles, wonders reached to divine incentive. In fact, Mirzo Bobur recovered from his disease after having translated the book "Volidiya". He said: «Last year and sometimes there were such kind of ingratitude one month seemed as forty days. With the will of God and generosity of benefactor I finished translation in the Thursday evening, 29 day of lunar calendar. On Saturday, 8th of (rabbiul avval) lunar calendar translating books came to the end." The poet recovered from illness which lasted one month -40 days within seven -eight days.

At that time, Bobur Mirzo considered himself as a follower of Naqshbandi sect like Alisher Navoiy and respected prominent figure Makhdumi A'zam Dahbedi Kosoniy as his master with his inner and outer part of body.

It is clear that, Naqshbandi belief developed with Xojagonlik. The founder of Xojagonlik sect was Khoja Abdulxoliq Gijduvoni who had status "prominent master of Naqshbandi" made theoretical points of his sect.

According to this theory, apprentice who wanted to reach spiritual perfection must pass through four steps. They are religion, sect, education and truth.

When we learn scientific-literal works of Bobur, we are a witness that he has tried to pass through religious step by his literal works. Historical facts show that our great ancestor had perfect faith in religion. Even though he lived in anxiety with wars and battles he always obeyed Islamic rules and did Muslim duties. His book "Mubayyin" which was written for younger generation analyzed these problems.

However, the translation of the book "Volidiya" explained data about having the honor of knowledge in the religious step Tariqat.

Bobur Mirzo translated the book in poetic way. Because, he thought that: It is easy to take reader's attention with poetry."

According to literal traditions at that time booklet should begin with gratitude to God. The meaning of gratitude includes the explanation of surahs and verses of Koran in Turkish language. The beginning of seven hemistich poet should mention about seven peculiarities of God. He prayed the name of A'zam in the beginning of his work with prejudice.

Henceforth, in the next hemistiches mainly expressed the meaning of surah 'Ikhlos' which one of the three closing surah's and the imprinted 'Oyatal al-kursiy' in the 'Baqara' surah of Koran. Poet explicated existence of God initially and his presence forever, also he has no coadjutor his resemblance to anyone, he is sole, he has no necessity to someone and also he hasn't assisted, neither odd nor little. But according to poet's faith mankind do not capable of either understanding completely or describing Allah. Language is defective while praising him.

The next of the risolah is Nat. in this risolah placed a description of universe Majesty Muhammad Mustafa S.A.V. and poet's entreaties to Allah. After that set forth it was granted as risolah's poetry. By translating this famous risolah poet legible acknowledges implying the clearing his conscience, spiritual life and mental perfection.

All words about thee for me attaining,
To seven soul of mine consigning,
Otherwise his vigilance belongs to me,
Awakens to drowsy heart of mine.

When Sufi rears his inner and outer he will achieve enlightenment.

The whole composition of Hazrati murshid's world risolah has written on the basis of questioning. Trainee taught to disciple jealously imitating of Nabiy Alayhissalom's hadiths wise words and will. The words of Khoja, as the poet says the hadith of nabiy depends on your tongue. May hadith be with you? However, the disposition of concerning is to your outward, moral and behavior. Rasul's state is related to your interior. Spiritual fullness, conquering the peak of enlightenment gets hold by following to wise person.

The main idea of concept is given to life-long teaching of naqshbadiya in the work. The meaning of all the words of the Solik should be to purify the soul mirror. Because, God loves "the miraculous mirror". The most beautiful and clear mirror was for Muhammad (s.'a.w.). The Pir warns that sometimes the heart of solik may form thinner curtain because of humanity. But you need to get rid of it right away. How? At this point the master

Solik took attention of a disciple to the 4 main attributes of naqshbandiya. The method of 8 rash which was done by Abdukholiq Gijduvoni – from moral requirements fifth, sixth, seventh, eighth – Yodkard, Boshgasht, Nigohdosht, Yoddoshtdir. All these was commented by Ubaydulloh Ahror as; Yodkard - hard work in the remembrance of Allah, Bozgasht – face to Allah and say each time – La ilaha illalloh Muhammadur rasulalloh which means “I believe in God and Muhammad “Hey Allah, you are my existence”. Nigohdosht – not only by words but also by heart you need to say those. Yoddosht – stay robust on Nigohdosht. Thereby, develop in own scientific knowledge, the murshid was a great idea of the course of the Murid “Dast ba koru dilba yor” causes birth. Accordingly, if any of information mentioned above is followed;

Soul shines through the eyes

Eyes give pleasure to soul

Thus Allah supply with tongue and ears

Always states and hears

That knows all outer works

Spiritual deed does not hurt

External to the people, internal to the God

Call it religious people's part

There is a training method of master that is educating his apprentice not to change his aim if his education reached to some grade. If apprentice could not manage to do this, he should return the former step.

Pamphlet is a work which is full of ideas. It is said that «There is a difference between words, «to be friend with somebody" differs from "to keep friends in the soul". Furthermore, it is explained «what is love" who is sweetheart" and educated that it is impossible to reach educational development with intellect. (Listen, intellect is not the way to that place)

Wise man said" The god created people who is not careless". If there is not truth, there is lie, if lie is lost, truth remained. But not everybody can reach perfect position with only desire and motion. For this purpose, of course, they need talent. If people do not have enough talent, they should speak to people who reach perfect position, should be polite in front of them; it may be the way to reach this position. If he had bad behavior, immediately these people dissatisfied, he would be deprived of the position which he had owned. Because ideas in his mind, because of "these souls". Educated people are the way to reach perfect position. If the God and his loved people do not pay attention to him, even if he is indicating angel, his notebook would be dark black. Without God's and its loved people's glance, Even he is angel, paper covers with darkness.

Pamphlet was written by the way of hemistiches. Bobur provided its complexity by writing conclusion. Poet seriously paid attention to work's composition, even introduced new special term (ustukhonband) of this perception in his works related to literature. According to this view, complex pamphlet was created based on free translation.

By translating "Volidia", Bobur not only conveyed famous Nakshband's scientific and philosophic views and his religious methods of educating to the people who know Turkish language, but also he contributed to the aspiration of Turkish people to reach moral maturity. This was the main purpose of poets' studies, works and his

whole life. By saying of poet's words, Bobur «was an incredible person" he served for only good deeds with his whole soul. It is manifest that this small translation which was created as a result of his great belief is covered with shine of good intentions.

Translation of "Volidia" as a rare pearl of our history and literature, unrepeatabe demonstration of immortal smart power and education.

The influence of Alisher Navai to the creation of Babur are wholly studied by modern literature studying according to the point of literary skill. Scientific researches devoted to studying Babur as follower of Navai have a special place in it. Enthusiastic representative of Navai studying Maksud Shaykhzada in his article "Babur and Navai" spoke about attitude of Zakhiriddin Muhammad Babur to the works of Navai: "It is impossible to imagine Babur without Navai, as Babur was the great follower of school of Alisher Navai". In particular, he wrote: "Babur continued lyrical, not epical way of Navai in his poetry. He described the great ideas of Navai as friendship, patriotism, freethinking, cheerfulness and others in his new lyrics. He exceeded his teacher so much, that's was impossible to differentiate their works in some repeated words written upon the influence of Navai's works". Creative works of Navai and Babur are different, but influence of one poet to another has seen not only in the affinity of shapes and content of their works, and also in the factors as usage of literary display devices or choice of themes in literary, artistic and ethical principles. Babur was that creator which fully assimilated the creation of Navai and that's why the whole creation of Navai was reflected in multifaceted works of Babur. Gazelle is compositionally completed, "entire", as is called in Eastern lyrics devoted to the shawl of beloved woman, created by Alisher Navai practically couldn't be found in other authors in Uzbek classic poetry. The faithfulness of beloved through hidden hunts is described in this gazelle of poet. National coloring greatly influenced for intensification the artistry of gazelle. Many researchers appealed to the perfectness of these gazelles of Babur and Navai, which paid attention to the similar factors of usage linguistic elements and association of creation, to poetical usage of "tadridj" applied in gazelles of both poets. In the beginning of gazelle it was observed that every décor created from the clues of hearts of lovers where the poets stressed the originality of their styles. Babur called this style of reflection as materialization of heart clues of lovers.

Navai:

Ёғлиғинг, эйким тикарсен, игна мужгонимни қил,
Нақш этарда тори онинг риштаи жонимни қил.

(The meaning: while sewing the shawl, use your lashes instead of needles, inspite of threads use the clues of my heart).

Babur:

Ёғлиғингким, жон била мен хастадурмен зор анга,
Хаста жонлар риштасидиндур магар ҳар тор анга.

(The meaning: I have heartache, missing your shawl. Every thread in it is the clue of hearts beloved).

For description of artistic in the gazelle of Navai the shawl was used in situations connected with embroidery, but in the gazelle of Babur the different state of shawl on the body of beloved woman served for reflection of poetic art:

Эврулур бошингга-у, гоҳи юзунгга юз қўяр,
Бу жиҳатдин от эмиш гулпечу гаҳ гулзор анга.

(The meaning: the shawl on your head, sometimes it slides to your face. So it can be called “the item which covers the flower” or “flowerbed”).

Бир чамандур саҳниким, бўлғай бинафша сар-басар,
Теграси гулзордурким, бўлмағай бир хор анга.

(The meaning: the shawl looks like the field, where bluebells grow. And around the flowers which haven't thorns).

Ёғлиғинг токим юзу кўзунгга тегмуш бордурур,
Юз менингдек зору юз минг мен киби бемор анга.

(The meaning: your shawl hides your eyes and face (“юз”), then hundred (“юз”) lovers as me are ill to see her again)

Through literary episode as:

Эй кўнгул, юз пора қилса ёр тиғи ғам ема,
Лутф этиб гар боғлар ўлса ёғлиғини ёр анга.

(The meaning: oh soul, don't cry if the arrow of lover tears you. After that she will tie your injuries in sorry).

In the composition of gazelle by Babur, the symbol of physical heart was materialized. And with the help of this situation, the third lyric hero- the soul of lover's friend appears in the gazelle. At the end, lyric hero and his soul were thankful for breeze which reached the shawl of the beloved woman. The experience of creating “tadridj” (poetic style in eastern lyrics, which reflects gradual, dynamic development of events) or “yakpora” (wholly, ideologically and completed, described one event or intention of the poem) in the style of Navai was also observed in several gazelles of Babur, the following gazelle “yakpora” which reflected “tadridj” can be the example of it, where the harp is its symbol: Телба кўнглумким, сенинг чангингдадур ёд айлагил, Бир навозиш бирла кўнглумни менинг шод айлагил.

(The meaning: my crazy soul misses your harp. Please play on it, for my pleasure). Ишрат ичра ҳар қачонким чанг олсанг илгинга Фурқатингда қолғон эгри қоматим ёд айлагил.

(The meaning: when you take your harp, remember, please, my anguished body). Соз айлаб бир нишотангез чанг, эй дилрабо, Бенаво кўнглумни ғам чангиндин озод айлагил.

(The meaning: when you play on your harp (“чанг”), my soul begins to clarifying from dust (“чанг”) of miss). Мажлис ичра чанг бирла тортиб овоз, эй пари, Сабру ҳушим жузву авроқини барбод айлагил.

(The meaning: when you begin to play and sing, please, destroy my patience and mind). Чанг дабири кўк чолур: «Ёринг чу йўқтур, Бобуро, Ерга бош чолмоқ била ўзингни муътод айлагил!»

(The meaning: your harp is like orator, says me: "Oh, Babur, you haven't a lover. So, wag your head and get rid of it").

When the researchers of Babur's poetry narrated their opinion on subject, eventful gazelle created by the poet under the influence of great genius, they are given as the example of gazelle, which begins with words: "" (it will be well, if we were drunken of being together in the garden) and "" (it will be well when I awake my sleeping happiness). Other gazelles of Babur created in that style draw a special attention, in particular: Эшигинга бош урармен телбалар янглик юруб, Эй пари, йул бер висолингаки, кетмай бош уруб.

(The meaning: as crazy man, I am at your doorstep, Oh, angel, show the way to my love, don't let me go smashing my head).

In this gazelle which begins with given above matla, lyric hero-poet met his lover in the garden. The events happened there, heartaches, felt by lover-couples, in particular, promise to meet, expectation, coming of beloved girl, her wish to leave, sympathy of beloved to lover and changing the mind, at last, parting, heartache of lover after beloved girl's parting are described with intention and impression, reader can form a picture of rhymed story of interesting event.

If one consider that usage of new rhymes, radiths, tashbeh, new description or episode in poetic creation in literary surrounding in the Middle Ages, it will be clear that Babur could enjoy the literary creation of Navai. Ideological and social opinions of every authors expressed both highly spiritual outlook and mutual harmony and originality. In particular, lyric heroes and personages of Alisher Navai are representatives of oppression, suffer evil and repression of morality, poverty of that time. Majority of lyric personages of poet are so overburdened of their life that they want to disappear and refuse the dross of the life.

For instance, Парим булса, учиб қочсам жаҳондин то қанотим бор, Қанотим куйса учмоқтин, югурсам то ҳаётим бор.

(The meaning: if I have wings, I will fly out. If the wings will burn, I would run out). Гар будур олам кишига мумкин эрмас анда ком, Ҳақ магарким ком учун боштин яротқай оламе.

(The meaning: if there is a world, you haven't any opportunities to get the aim. May God create the new world). Бахтим уйғонмас бу нафхи сурдек фарёд ила, Менки марг уйқуси босқонларни дермен уйғотай.

(The meaning: How I tried to awake my happiness, my efforts are in vain. I would wake the people who died). But we know that the poetry of Alisher Navai was so impregnated with folk. We know that author is the person who sacrifices himself for the sake of people. He considered that the main aim of his life is the life for people: Юз жафо қилса манга бир қатла фарёд айламон, Элга қилса бир жафо юз қатра фарёд айларам.

(The meaning: I endure the torment hundred times and won't scream. But someone hurts my people; I will scream hundred times and moan).

Тийғи бедоди агар кўнглумни ноқор этди, лек, Элға урғон тийғи беҳад кўнглума қор айлади.

(The meaning: numerous arrows drug my soul, I didn't notice it. But the only arrow drug to my people's soul, knocked out my patience). Шиква қилмон гар жафодин бошима ёғдурса тош, Тоқатим йўқ элга қилса барги гул урмоқ ҳавас.

(The meaning: I endure, if I tortured lot, but I don't endure if the enemy wants to throw the leaves to my people).

Lyric hero-poet-statesman who came from people is absolutely alien from persons with authority: Улки қаҳр этса қиличидин дамодам қон томар, Бағридин қон томғучилар бирла не жинсияти?

(The meaning: that angry man with bloody sword can't be a relative to those who has bloody soul?)

Lyric hero in that feeling state is fully breathtaking from all events in the world: Не соғ ўлайки, чу борғумдур ўлмайин маълум, Бу корхонанинг анжومي ила оғози.

(The meaning: How I can be healthy if I don't understand the creation or essence of this world).

The same opinions of Alisher Navai are familiar for Babur due to his outlook. Babur considered that "pain for people" is firstly patriotism and defense of attacks. We want to notice that everyone admit and follow the creative principles of Navai by yourself, every representative of social layer use the demands of time from the interests of own social elements.

Besides it, never mind that Babur is the representative of Uzbek aristocracy of XVI century. The spirit, dreams and strives of this aristocracy are reflected in the images of lyric heroes. That's why, great Navai wanted "to assist if only one oppressed person". Babur wanted to reserve the declined state, he wanted the people's happiness and he needed a dominion for it. His heroes' outlook on the life and meaning of it, differed from philosophical thinking of personages in Navai's works. Lyrical personage of poetry of Babur is in the deadend situation on the riddles of his modern life: Ўзингни шод тутгил, ғам ема дунё учун зинҳор, Ки бир дам ғам емакка арзимас дунёи фарсуда.

(The meaning: Rejoice at life, don't worry on the imperfection of the world, this meanness isn't worthy to worry).

Lyrical personages of Babur concluded to these facts. But the reason of this conclusion is that progressive democracy notices their life targets in this lyric personage: Неким такдир бўлса, ул бўлур, таҳкик билгайсиз, Эрур жангу жадал, ранжу риёзат барча беҳуда.

(The meaning: be know, it's the fate, wars, strives-all are in vain).

It is clear from those thoughts that Babur continued the traditions of of great poet as successful representative of art school of Alisher Navai, but he concerned to Nava's some ideological-aesthetic principles of poet, in particular, in poetry of folk spirit in another, own aspect.

Original thoughts of both authors about features of language demand a special attention too. Great Alisher Navai felt the responsibility for tasks at that time, period and on issues of development of poetry in Turkic language. As Persian speaker aristocracy noted he wanted to drag the Turkic language "from swamp of darkness". From one hand, Navai consciously felt the necessity of creating poetry which has the deep philosophical essence and attractive form and can be equal to prestigious Persian-Tajik literature. He consciously used words and word combinations, and also constructions from classical eastern poetry in his works though he might be misunderstood by simple people. From another hand, he understood that "nature of poetry" won't admit the simplicity of people and didn't forgive him. Such responsibility wasn't on Babur's poetry. Poetry of Babur was simple, gentle and enjoyable for hearing and spirit, accessible. In scientific works of scientists noted that the style of Babur can belong to simple style of yassaviya, which is close to people unlike classic style of Navai.

But nevertheless how high status he had among aristocracy of that time, despite of which activities he carried out for the interests of that class, Babur was, first of all, lovely person and philosopher. He had a high level of patriotism and generous heart. Babur, as Navai had his own opinion and thoughts about events at that time. Though he was a ling, but he was also dervish, person who devoted himself to the ideology of Islam, studying and following the progressive and humanistic stream of Islam-society of naqshbandiya.

There are several examples: Дема, эй ҳамдам, диёру ёр сўзунким, менинг Улфатим йўқ олам аҳли бирла, бал, олам била;

(The meaning: Friend, don't speak with me about native land and friends. I don't make friends either this world, or people of this world). Ангингдек бўлсаким, асло тафовут бўлмаса пайдо, Агар бу даҳри дун хор айласа, гар эътибор этса;

(The meaning: it will be well when there won't be any difference who are up and who are down).

Жафодур жонга бўлмоғлик муқайяд олам аҳлига, Хуш ул озодаким, элнинг аросидин канор этса;

(The meaning: it is difficult to please to people of world. He is pure who is far from people). Замона аҳли ичра, эй кўнгул, оё топилаймаму, Сенингдек дард паймою менингдек дард паймуда;

(The meaning: Oh, my soul, is there anybody who looks like me?) Гўшае тутсам жаҳоннинг аҳлидин, гамкўрмасам, Истарам эл кўрмаса мению мен ҳам кўрмасам.

(The meaning: I want to hide from this world, I don't want to see evil. I want to hide from people).

In one of these rubai the main aim of Babur's life can be recognized. Lyric hero if this rubai-Babur himself was presented as real Muslim for readers:

Ислому учун овораи ёзий бўлдум, Қуффору хунуд харбозий бўлдум, Жаҳд айлаб эдим ўзни шаҳид бўлмоққа, Алминатуллоҳки, ғозий бўлдум.

(The meaning: I was a dervish for the sake of Islam, fought against infidelity. I wanted to die as saints, Bless you God, I am a winner).

He also, as Khezrat Navai dreamed about pilgrimage to Mecca: Ҳаж йўлига кир кўнгул, ҳиммат била, Бер қаз, оқ ар юз минг қофила.

(The meaning: Oh, soul, be wise, choose the way of pilgrimage. Overcome all difficulties on this way).

Creative potential of both genius, their rich spiritual world and outlook were described by scientist V.G. Belinski in following statements: "Influence of one poet to another people is not a direct image of poet's poetry in others' works, vice versa, it was reflected in power of poet's works. Rays of the sun which reflect on the earth's surface don't give the power, it awakens the power which is hidden in the earth".

On the basis of studying the secrets of literary creations of great Alisher Navai and rich experience of other classics of Uzbek and Persian-Tajik poetry, the works of Babur proved that fact. On the way of learning ideological principles and aesthetic ideals of literary works of Navai, Babur wrote lots of comments to his poetry. It is not the simple imitation of Navai by Babur by replacing some words in the gazelles, vice versa, they are original literary works, which are products of intellectual labour.

III. CONCLUSION

Zakhiriddin Muhammad Babur brought eastern scientific-philosophical thoughts and educational principles to Turkic generation with the help of his heroes and his life which full of adventures, amazing works. He greatly contributed to the development of spiritual perfectness of people. The life, creations and activities were fully devoted to this main target.

Based on the above material, it is possible to draw certain conclusions about the religious and Sufi interests of Muhammad Babur:

1) Babur, as his father and all the ancestors of the Timurids in Islam adhered to the rules of the Sunni Sharia, in Islamic jurisprudence - Hanafid;

2) Since childhood, he was given to the caliph (one of the four deputies) of a major spiritual mentor of the Timuride era, Sufi nakshbandiya Khoja Ahrar Wali - Khoja Mavlian Kazi. This sheikh brought him up following the principles and instructions of the Naqshbandia;

3) Babur in 1521-22. under absolutely difficult circumstances, during the campaigns to conquer India, he wrote a treatise "Mubayyin" for his two eldest sons, which describes in detail and explains the contents of hanafidmoral morality;

4) In "Baburnam", the author tells the story of his father and his other famous ancestors belonging to the Naqshbandia current;

5) Babur, as a creative person, simultaneously combined religious and secular, spiritual-moral and state activities. This peculiar personal quality was undoubtedly formed by belonging to the Sufi tariqat of Naqshbandia.

Poet as his mentor Alisher Navai, was "uncomparable person..." and served only for virtue. Great eastern culture and pure dreams are reflected in his works.

Creative heritage of Babur Mirzo showed the eternal wisdom of the east. He is the rare pearl of our literature and history.

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