

Interpretation of Babur Mirza's Character in the Epic "Kun Va Tun"

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Abstract: This article discusses the artistic image of Bobur Mirzo, created by Barot Boykobilov, as well as his position in writing and the influence of historical materials on his work. In the work "Kun va Tun", the author, ignoring the ideological restrictions of that time, pays attention to the human soul of Bobur Mirza as a loving person, ruler and poet, builder and just ruler, also reveals the basic principles on which the culture and ideals of that time were based, which inspired the author in his work.

1 INTRODUCTION

Literary scholar Adhambek Alimbekov commented on the creation of Muhammad Ali's epic "Gumbazdagi nur" and the idea of the work: "Gumbazdagi nur" is about the mausoleum of Amir Temur in Samarkand and the architects who built the mausoleum, about our creative people. The author aims to artistically express the fact that the nation will never forget its most magnificent buildings and its greatest children and keep everything in its bosom. The original claim: despite the fact that the name of Sahibqiran is taboo, achieving the glorification of Amir Temur by means of the above. The owner's return to hearts began in the 60s of the 20th century. "But the thoughts were chaotic and confused. In such conditions, fiction began to fulfill its historical task," he writes.

The scientist's opinion, which we quoted above, exactly confirms Zarifakhonim's information about the reasons and factors for the introduction of the subject of Amir Temur and Babur Mirza into the works of Oybek. And the literary critic Adhambek Alimbekov is absolutely right about one more thing: although Sahibqiron and Babur Mirza both returned to the hearts at the same time - in the 60s, many people are unaware that the rotten chain has been broken. , obedient as an elephant spinning around a stake, numbed by the tragedy of "the years when the

owl came" (Zarifaxanim). That's probably why, as the scientist noted, thoughts are chaotic and mixed, sometimes great courage was required even for beautiful truths.


No one could guarantee that the sword of ideology, temporarily in its scabbard, could not play again on the head of the creator. But despite this, our writers decided to take advantage of the warming of domestic politics to write down the historical topics that have been occupying their minds for a long time.

As noted by our literary experts: "The name of the work of art is a semiotic key." In this sense, it can be said that the first information about the artistic intention of the authors is conveyed to the reader in the title of "Gumbazdagi nur" and "Kun va tun" epics about Babur Mirzo by Barot Boyqabilov, which we will analyze below. These names with polyphony, deep poetic meaning, and artistic weight seem to be the key to the concept that determines the essence of epics.

In the title "Gumbazdagi nur" Muhammad Ali refers to the dome of the Gori Amir mausoleum, the eternal abode of Amir Temur.

2 FINDINGS AND RESULTS

In the 'Islam' encyclopedia, the word "light" is explained as "in the Qur'an, light means God himself

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(the light of the heavens and the earth), and light is one of the many attributes of God.” If we consider this comment, then we can witness the deep thinking of the creator that the author has pointedly pointed out the great truth, which was completely impossible to say at that time, that the owner Amir Temur was chosen among the chosen ones. After all, whether his light is figurative or divine, it is the source of life. The place where the light falls brightens, warmth begins, and life begins. Amir Temur’s artistic life seems to have started from this light.

Poet Barot Boyqabilov also called his epic about Babur Mirzo, written in 1968, “Kun va tun”. In the “Annotated Dictionary of the Uzbek Language”, one of the seven explanations given to the word “Kun” indicates that this word means sun, and in another place, it is explained as “the part of the day when the sun rises”. So, the author equates Babur Mirza with the sun, the owner of a unique personality who was able to combine two completely opposite poles: royalty and poetry with an incomparable grace. The name “Kun va tun” means that the great children of our nation like Babur Mirza illuminated the night in which they lived - winter, the feudal past, with their intelligence, activity, and high talent, and spread warmth like the sun reaches the ages and teaches his long generations about humanity, perseverance, will, eloquence and maturity.

It is known that Mirza Babur, who attracted the attention of the enlightened world for five centuries, was viewed as an invader and a feudal ruler in his homeland during the Shura era. As we mentioned above, Barot Boyqabilov’s epic “Kun va tun” was written at the time when the attitude towards our national-spiritual heritage, the honour and personality of our great ancestors softened.

From the first verses of the epic, the “cautious” author emphasizes that the reader is introduced not to the king, but to the world of the soul and spirit of the poet Babur Mirza:

Andijon shahriga qo‘yganda qadam,
Bog‘ aro sezaman Bobur ruhini.
Za‘faron devonin varaqlagan dam,
Tinglayman shoirning mungli ohini -

Boyqabilov B (1999).

Step into Andijan city,
I feel the spirit of Babur.
The time when the saffron leaf is leafed through,
I listen to the mournful voice of the poet.

The metaphors “zafaron devan” and “mungli oh” in the passage taken from the work allow us to fully imagine both the external and internal image of Babur Mirza. The author masterfully materialized the feeling of longing through yellow and saffron colors.

It is as if the reader feels the pain of Babur Mirza saying, “I have no choice but to give you a lot, I have no decision for one moment and one breath”. In Hijran, the words poured out from the poet's heart, bleeding from longing, make the Divan a saffron color. Such poetic expressions exaggerate the tragedy in the image and bring the mental scenes of Babur Mirzo closer to the reader.

In the saga of Barot Boyqabilov, the priority trend in creating the image of Babur Mirza in almost all genres of Uzbek literature of the Shura period, that is, the attempt to create the image of the poet Babur, not the king Babur, is more noticeable. The author emphasizes this in the introduction of the epic:

Ot surib Sayhundan Jamnaga qadar,
Taxt talash janglarin etmam hikoya.
Shoir yuragini tig‘lagan xanjar –
Hijron dostoniga erur kifoya.
Riding from Sayhun to Jamna,
The story of the battle for the throne.
The dagger that pierced the poet's heart -
It will be enough for the story of Hijran.

Knowing that a great test - an ideological test - is waiting for the epic to be written, the writer knows that Babur’s sufferings besieging his homeland, the sorrow of the country, the longing for the motherland, the idea of the epic pilgrimage of the homeland stuck like a dagger in the poet’s heart, this is - He seems to surround his work with the epic of Hijran.

The saga begins with the image of Babur Mirza’s departure from the homeland.

In the picture, not only the tragic situation of the Timurid prince “Dilsiyoh” who was leaving his country “in the dark night” and “on a black horse” like a leaf in the ravages of time, but also “Sayhun crying below the flowing caravan”, “Like an orphan “O‘ksinar alam”, “A burning candle in the house of hearts”, “A bright moon in the cradle of the sky”, “Mountains cry out from the heart”, “Alam pours out its young Sayhun” the gloomy image of the Motherland, which is separated from its most worthy, smartest, bravest son, was also shown.

Both in history and today, there have always been people who left their motherland and went far away from their homeland due to the demands of fate. But the departure of Babur Mirza and others from the country was not a simple departure, it was a great loss. The author’s talent is that he was able to make the reader feel the pain of this great departure:

Gul-gul ochilmasdan bahor lolasi,
Fasli kuz dastidan bo‘ston ketadiri.
Tog‘lar ko‘ksin teshar dildan chiqqan oh,
Ota qabrin tashlab o‘g‘lon ketadiri.
Saltanat tojini tark aylab Bobur,

Bilmadim, do'stlarim, qayon ketadir?
 Spring tulip before the blossoms open,
 The season starts with autumn.
 The mountains are blue, oh, from the heart,
 The father leaves the grave and the son leaves.
 Babur left the royal crown,
 I don't know, my friends, where will it go?

The rhetorical question in the quoted passage made it possible for the author to use the method of retrospection in the construction of the epic subject. Because before showing where Babur, who is giving up the crown of the kingdom, shows why he is leaving, it ensures the consistency of the events and the integrity of the subject. The writer goes back in history - to the events of 1501 - according to the retrospective method.

It is known that Babur Mirza appeared on the stage of history as the last representative of the Timurids, who ruled Transoxiana for 130 years. Babur Mirza wanted to follow the example of the politics and state management of his great-grandfather Amir Temur, and he had a noble and auspicious goal of uniting Central Asia into one powerful state. For this purpose, he fought to put an end to the mutual extermination wars between the Timurids. Shaibani Khan, the enemy of the Timurid kingdom, faced an experienced enemy. But the event is different, the fate is different. Babur Mirza's noble dreams did not come true, the 19-year-old prince became lonely and weak in front of the cruel games of history.

As a realist writer, the author of "Kun va tun" does not limit himself to vivid description and artistic expression of "Boburnoma" events but tries to reveal their causal connections and essence. According to the requirements of the genre, the writer artistically perceives and interprets the most ideal points in the life and character of Babur Mirzo.

In the epic, the pathetic situation of the people of Samarkand, who were besieged for a long time, was revealed in impressive scenes:

Chumoli singari tentirab nochor
 Bir burda non izlar ko'chama-ko'cha.
 Akasi ukaga boqmaydi bir bor
 Domiga tortmoqchi qorong'i kecha
 It is helpless like an ant
 There is a bread trail on the street.
 Brother does not take care of brother
 It's a dark night.

Through such images as "The dry army is desperate, the guards are guarding the gate of Konigil", "There is no food except for the rustling of the tree and the leaves of the mulberry, for the horse and the crow" shows that he is wandering around like a disaster, When the Timurid kingdom was in complete danger,

the people whom Babur looked after, even the ruler of the event like Husayn Boykara, said, "Send an ambassador to Shaibani!"

So'nggi umidlari so'ngan Bobur Mirzo afsusnadamat bilan:

Sulton Husayn yanglig' qo'li baland shoh,
 Shayboniydan cho'chib qolsa, netay men—
 Babur Mirza, whose last hopes had faded,
 regretfully said:

Sultan Husayn is a king with a high hand.

What should I do if he is frightened by Shaybani,
 Says.

In these painful words spoken by Babur Mirza, we seem to understand the circumstances that led the Timurid state to an inevitable crisis.

The fact that the writer conveys the helpless situation of Samarkand under siege to the reader through the eyes and observation of Babur Mirza increased the impact of the image: "Compassion covered his heart, and he said from a humble state": "Oh my Lord!"

In this situation, Babur Mirza made his last decision:

Qafasdagi qushday yashash na hojat,
 Men ketsam, qamaldan qutular shahar.
 No need to live like a caged bird,
 If I leave, the city will be besieged.

After losing Samarkand to the enemy for the second time, the author details Babur Mirza's battles with Ahmed Tanbal to regain the throne of Andijan, wandering around the country, waiting for help from his uneducated khan uncles to save his position does not illuminate.

In the depiction of the events of the siege of Samarkand alone, the writer combines the inner world of Babur Mirza, who was left helpless before the judgment of history, with the external world of reality in convincing pictures, and as we witnessed above, the landscape of that time, the current social and political situation, is integrated before the eyes of the reader was able to show.

Literary scholar Pirmat Shermuhammedov: "There are many complicated aspects of addressing a historical topic. The writer must study the period in which he was written, fully adhere to the historical truth, and at the same time exaggerate the aspects of historical events that are relevant to today. Otherwise, there will be no point in referring to historical events" - Shermuhammedov P (1981), - says.

In our opinion, the artist should show more deeply not only the aspects of historical events that are relevant to today, but also the universal and universal aspects that are important for all times and eras. The basis of turning to history and re-artistic perception of the material of the past should be the writer's position and purpose.

In “Kun va tun” we see such a clear position of the writer, a socio-ethical concept that has become a spiritual need of the writer. The plot, conflict, and image system of the epic are also chosen according to the author’s concept.

In all times, internal conflicts, conspiracies, not seeing each other, disunity is a vice that destroys the kingdom from the inside and easily opens the door of the country to the external enemy. The inevitable loss of one’s original children is interpreted in the work as a great human pain and dream.

Several historical figures in “Boburnoma”: Khoja Kalonbek, Qambar Ali, Nasir Mirza, Jahangir Mirza, Muqimbek, Muhammad Husain, Mirza Khan, Masuma Sultanbegim, Ibrahim Lodi, Khondamir have their place in the story of the epic. Also, according to the author’s artistic intention, there are a number of textures in the epic: an old scientist from Kabul, an old gardener, Indian king Singh, Krishnan from Delhi, two lovers; he introduced the characters of an Afghan boy and an Indian girl, and a widow whose husband died in the battle of Panipat. Without deviating from the principle of historicity, the writer tries to reveal the relationship between Babur Mirzo and his surrounding environment and conditions with the participation of these characters.

It is known that Babur Mirza restored the structures that supplied water to the cities of Kabul and Ghazna, but later became useless. In order to ensure the safety of trade routes from Agra to Kabul, he built caravanserais and rabots. He gathered scientists and poets around him, sponsored and encouraged their creative research. Babur Mirza continued his creative work in India, paying special attention to the improvement of the cities of Agra and Delhi. He directs the construction of palaces, palaces, public baths, and gardens along the banks of the Jamna River. He will eliminate the idle taxes that afflict the working people.

In the epic “Kun va tun”, the author artistically studies these historical facts, tries to interpret the life of that time, all the contradictions of the environment in which Babur Mirzo found himself through his heart. Babur Mirza in the picture “Babur riding his black horse with a whip, joyfully crossing the street of Kabul” does not rise to the sky from his victory, but looks at the ground, under his feet, where he is taking refuge. Asri listens to the plea of the Afghan soil saying ‘Water, water’, “My life is spent on the island, Cancer is sticking a sword in my chest” and the fields that need a sip of water. The dreams of Babur Mirza, who entered the Afghan soil not as a conqueror, but as a child, were transferred to the language of Mirza:

“If I don't care about Kabul, what do I need this bright world?” (p. 580)

Babur Mirza’s activities in India are more deeply explored in the epic:

Tor-u mor aylagach Rano Sangoni
Qoshiga chorladi hind umarosin:
Tangri berdi menga katta dunyoni,
Endi rozi qilsak hind fuqarosin.
G‘ayri dinmiz, lekin topilg‘ay chora,
Mendan jabr-u jafu ko‘rmas xaloyiq
Siz agar jonimga kirsangiz ora
Ish tutsak, hindlarning ko‘ngliga loyiq.
Rano Sangoni after turning tor-u mor

The Indian asked him:

- God gave me a big world,
Now if we agree, you are an Indian citizen.
It's not our religion, but we can find a solution.
The people will not suffer from me
If you come into my life

If we work, we deserve the hearts of the Indians.

In this plaque, one can see the artistic expression of the fact that the foundation of the Babur Empire, which lasted for more than three centuries and played an important role in the history of India, was built by its creator from the very beginning on the basis of love, humanity, mutual trust and equality.

Bunda oqar suv yo‘q, yo‘qdir bog‘-u rog‘,
Toshqin Jamna oqib yotur befoyda.
Ekinsiz mung‘ayib yotibdi tuproq,
Daraxt ham ko‘karmas suvi yo‘q joyda

There is no running water in it, there is no garden or river,

The flood Jamna flows in vain.

The soil is languishing without crops,

Even a tree cannot grow where there is no water, said Babur Mirza, according to his custom, he pays attention to water and soil, which are the basis for the well-being of the people. “The air of Ogra is suffocating, there are few cool places in Delhi and Dibalpur,” laments Babur Mirza. Thinking about the country’s future, prosperity: “Digging a ditch is the cure for this, I see that the country will have a garden and a river together. If we build a bath in Delhi, Ogra, if we dig pools, we will turn it into a flower garden” leads to goodness.

Babur Mirza showed his optimism, tolerance, “far from restrictions and bigotry like sectarianism” (J. Nehru) and said, “It is difficult to do business in this country without you, the palace needs ministers from Indians”, and he named Shaikhora among the Indian scholars appoints him as his minister. We can see that Adib relied on historical truth in this image. Also, through characters belonging to the Indian people such as Roja Singh, Anand, Krishnan, the writer was

able to convincingly create a generalized image of all Indians who recognized a just, compassionate, vassal ruler as their true leader and leader in the form of Babur Mirza.

It is known that the enlightened world ranks Babur Mirza's pen talent second only to Alisher Navoi, and nationalism policy to his grandfather Amir Temur.

In the epic, the author found an opportunity to tell this truth, which was very rare for his time, in an artistic way. In the play, Babur Mirza talks to the spirit of Alisher Navoi and Amir Temur.

Babur Mirza, suffering from homesickness for his motherland, seems to find solace in Navoi, as he repeats the poet's lively verses about foreignness and alienation, as if Hazrat himself appears in front of him. Navoi Babur said that the kingship and poetry that fell to Mirza's fate were an unforgivable fate for him:

Qutlug' xazinaga uribsan panja,

Onda durri gavhar behad, behisob.

Sarf etsang yetgusi yetti tumang'a,

Turkiy ila ayla umring sarhisob

You hit the lucky treasure with your paw,

Then there are countless gems.

If you spend, it will be enough for seven districts,

Summary of your life with Turki,

says. Navoi's soul helps Babur Mirzo bravely overcome the strange moments of the foreign country, saying that his work in Turkish language is equal to the content of his life, and predicts this service of the poet to the nation by saying: "Show the dawn of the ages, Jamal!".

The conversation with the spirit of Amir Temur also caused the image of Babur Mirza to become brighter and fuller. Disturbed by the fact that the pillars of the great state he built are falling one by one, the owner says: 'Temur kept saying, the world stands on its feet. I have introduced my great nation to the world.' In his next words, the master says the reasons why he is considered worthy of such honour and affection:

Adl janglar qildim zamon zayli-la,

Haqiqat yo'lida tolmay kurashdim.

Muruvvat ko'rsatib muslim ahliga,

Insonga yaxshilik qilmoqqa shoshdim.

I have fought fair battles, time has passed,

I fought hard for the truth.

Showing kindness to the Muslim people,

I was in a hurry to do good to a person.

Through the owner's own words, the writer Amir Temur impressively expressed the eternal aspects of his genius.

At the beginning of the verses of the mentioned poetic passage, the writer expressed in his own way that the Adl, Haqiqat, Muruvvat were the solid foundations of the sovereign state, and these

foundations were transferred to the policy of nationalism without any change he was able to realize his ideological and artistic goal.

The selected topic, its determination from history - from the distant or recent past, the principles of sorting historical materials, transferring them to an artistic work, the principle of image in expression - all of this depends on the character of the characters of the creator, the nature of the genre: the subject, composition, conflict of the work, we know that it affects the language of the work and the style of the writer. At a time when creative freedom is limited and all kinds of ideological barriers are put up, the writer's people should search for a way to express their identity like a blinded spring, try to transfer what they want to their language by using various artistic methods and opportunities, and it is clear from literary experiments that certain results can be achieved in this case. But there are situations when sometimes those results can justify themselves, give a good artistic effect, and sometimes they can cause objectionable situations.

In the literature of the Shura period, at one time, the role of the individual in history, in particular, the neglect of the services of the rulers and religious leaders towards the development of the society and the development of the nation, one-sided approaches under the influence of ideology (Abdullah Qahhor's "Ashula to" written in 1962 about this problem) caused a biased attitude towards their personality, which in turn led to the emergence of mixed interpretations, sometimes blurring the face of reality, in works on historical topics.

In his book "Afterwords", the poet Usman Azim focused on the same issue, and the love story of Khalil Sultan and Shodimulk was changed to Mirzo Ulugbek and Feruza in the tragedy "Mirzo Ulugbek" by Maqsud Sheikhzada, Mirzo Ulug He points out that the principle of justice against historical figures was violated in the debates between Bek and Khoja Ahror, as well as in the presentation of Majiduddin as one of the murderers of Momin Mirza in the drama "Alisher Navoi" by Izzat Sultan and Uygun.

According to Usman Azim, "When you write a long history, you feel free", As you bring historical events into a whole form within the framework of creative appropriation - based on the demand of the subject - you allow more or less art.

But this freedom has a moral and spiritual limit. This limit avoids distorting the historical truth, requires a fair approach to the actions of historical figures. Leaving such a limit cannot be justified by the writer's right to the artistic texture or by the superiority of artistic truth over real life. The writer's fantasy of

creating an artistic reality based on historical materials will not offend the reader who has more or less knowledge of modern events only if he does not violate the principle of justice towards historical figures” - U. Azim (2020).

Of course, there are objective and subjective reasons for the origin of such situations, which, as Usman Azim regrettably points out, cause an objection to the intelligent reader. If the nation knows its historical roots and sources of nourishment, if it receives spiritual support, evil ideological forces, knowing that it will be much more difficult to bend it, are destroying our rich past, our historical figures, their ways of life, political and social activities, complex those who kept important information about the paths of destiny in secret, “closed funds” and kept them in secret, sometimes revealing them, sometimes secretly prohibiting them when the time came. “...There are still many pages of our distant and recent past that are mixed up in the dust of history. In order to enlighten them in the eyes of our contemporaries, our writers and historians must do a lot of work in cooperation, just as a writer must study history well, a historian thinking about a work of art must also study literature well” - Sultan Khairiddin (2019), – the process itself shows that the opinion is justified.

The solution to the problem lies in the human and creative responsibility of the writer. Great Tolstoy said: “I write for everyone.” With this idea, he emphasized the public nature of fiction. At this point, we should not forget to accept as a fact that the majority of students, who make up a very large audience of different levels, have read in a historical work. In this regard, it would be fair to admit that Usman Azim’s objections about the responsibility of the writer in the artistic expression of the activities of real historical figures who entered the artistic work with their real names from the distant past, otherwise today We are living and thinking in the wake of a cruel era, which was once indifferent to the honor of people, and in which great human destinies were indiscriminately twisted by the will of the ruling ideology.

According to the author’s artistic imagination, there is also a meeting scene between Babur Mirza and Husayn Boyqaro in the epic “Kun va tun” that we analyzed. In the events of 1505-1506 of “Boburnoma”, Babur Mirza: “Sultan Husayn Mirza made a vow to Muhammad Shaybani Khan and wished all his sons, my son is the son of Syed Sultan Ali Hobbin Sayyid sent Afzal and wished. It was necessary for us to worship the side of Khorasan in many ways. On the one hand, the great king who sat on the throne of Temurbek like Sultan Husayn mirza

gathered and blessed his surrounding and younger sons and begs when you go with a sword, we go with a head, and when a hand goes with a stick, we go with a stone” - Zahiruddin Muhammad Babur. Kulliyat (2021), he writes.

But Babur cannot meet with Mirza Husayn Boykara, because he was waiting for it and had high hopes. Because: “At the end of this year, in the month of Zul-Hijjah, Sultan Husain took care of Mirza Shaibani Khan and reached God’s mercy” - Zahiruddin Muhammad Babur. Kulliyat (2021), informs in ‘Boburnoma”.

After the death of Babur Mirza Husayn Boyqaro, he went to Herat at the invitation of his sons - mirzas. He participates in the events dedicated to the memory of the deceased by Khadikhabegim. Babur Mirza lived there for a while.

In “Kun va tun” writer Babur connects the arrival of Mirza to Herat with the love line of the subject of the work. According to the artist’s artistic imagination, Babur Mirza comes to Herat to see his beloved Ma’sumabegy, who was forced to leave his homeland after Samarkand fell into the hands of Shaibani Khan. Hearing that Babur Mirza is coming to Herat, Husayn Boykara and his sons go to Joyi Injil to meet him.

The author describes Boykara’s portrait in accordance with the tense social and political situation of that time:

Husayn Boyqaro siymosi so‘lg‘in,
Xira ko‘zlarida g‘ussali armon.

Nogiron qalbida so‘nganday yolqin,
Asoga suyanib, boqar bedarmon.

Husayn Boyqaro’s face is pale,
An angry dream in his dim eyes.

In the heart of a disabled person, the flame fades,
Leaning on a staff, he is sick.

Transoxiana completely lost, Khurasan is also in great danger. In the epic, the portrait of the hero is created according to the portrait of the era. “The Persecuted Koragon Lineage”. The writer summarizes the chaotic appearance of the entire Timurid kingdom to the appearance of Boykara.

Father in the lines of Boykara’s portrait such as “A gray table in the head...”, “A sad dream in his dim eyes”, “His figure is bent like a sword”, “A poor man leans on a staff”, “A cold wind pinches his face”, “A life that casts a shadow on his eyebrows” Endless conflicts between son and son, a broken atmosphere, innocent blood spilled on the throne, innumerable mistakes that cannot be corrected, the son of time lost to the enemy, the pain and the traces of suffering are evident.

Through the meaning in the lines "Khurasan, which is facing a crisis, is the support pillar of Guladi Husayn", we understand that the reason for such a damaged state of Boykara is the absence of a support-pillar - a loyal friend like Navoi.

Although he is much smaller than the subject of the epic, Majididdin also occupies a special place. The very image of "The cloudy sky riding on his palm, Majididdin playing it in his hand" (Husayn Boykaroni - Y.K.) evokes associations related to the work of the minister in the mind of the student. It can be seen that the creator of "Kun va Tun" also followed the footsteps of the authors of the drama "Alisher Navoi" in the lines of Majididdin's image.

A legitimate question arises: for what artistic purpose did the writer meet Babur Mirza and Husayn Boykara in real life, face to face in a situation contrary to the truth of history?

In our opinion, there were two real forces that could have saved the Timurid kingdom in the unstable socio-political situation during Shaibani Khan's invasion. One is in Khurasan - the greatest of the Timurid rulers, "the valiant and experienced king" Husayn Boygaro, as mentioned in "Boburnoma", and the other is the young, arrogant and noble prince Babur Mirza in Transoxiana.

That is why Alisher Navoi, who was able to assess the situation correctly and was well aware of the situation of other Timurid princes, set his eyes on Babur Mirza. When Babur Mirza took Samarkand from the hands of Shaybani for the second time, he sent a letter, in which he pointed to the name of Babur Mirza and expressed that the capture of Samarkand this time was typical of a tiger, that is, by a brave way - M. Kenjabek(2021).

It is a pity and a dream that these two brave forces could not unite against the one evil, the reason for this inability to unite was the inaction of Hossein Boykara. That's why Babur Mirza said: "A brave and experienced king like Sultan Husain Mirza did not help us and did not send us an ambassador, but sent Kamaluddin Husain Gozurgahi to Shaybak Khan as an ambassador during the siege" - M. Kenjabek(2021) - he says regretfully.

Barot Boyqabilov, in the course of re-artistic perception of these historical events, tries to show once again the role of the individual in history in the person of Husayn Boygaro. He destroyed his enemies in dozens of battles. I don't know anyone of Temurbek's descendants, it is as if Sultan Husayn Mirza was drawn with a sword" - M. Kenjabek(2021). When the fate of the whole country and kingdom was being decided, the owner of the confessions was wrapped in the shell of internal conflicts, laziness,

inaction, inability to distinguish the important from the unimportant led to a crisis ending. It can be said that this is why Husayn Boykara's human destiny, and the fate of the ruler did not end well in the end. In order to show the dramatic end of such a life, Adib includes the scene of Husain Boygaro and Babur Mirza's face to face in the plot. And in this scene, we see not the ruler of Khorasan, "Ajabzamone", who was full of virtuous and incomparable people, and flourished in every way, but Sultan Husain, whose figure was bent like a sword due to the burden of his mistakes and mistakes.

There is another delicate point in this scene, which has a heavy artistic load and invites the reader to observe.

Husayn Boygaro enjoyed the conversation of Babur Mirza, who was full of determination and intelligence:

-Qulluq, Bobur Mirzo! Navoiy go'yo
Qoshimda turganday masrurmen bugun
Ash'oringiz bermish ko'zimga ziyo,
Tangri tole'ingiz etmasin nigun
- Service, Babur Mirza! As if Navoi
I am proud to be with you today.
Your poetry is pleasing to my eyes,
God bless you.

he prays. Babur wishes to Mirza Boygaro, "My God, Mirza, may your words come true, and may our kingdom not fall." While the author of the saga depicted the decline of the Timurid dynasty in the form of Husayn Boykara, who was old and weak at the end of his life, in the form of the optimistic and optimistic Babur Mirza, he points to the existence of a worthy successor who will mark the new pages of this glorious kingdom in the history.

Writer Khairiddin Sultan: "...in a work of art, the writer does not limit himself to the mere recording of the historical fact "correctly", on the contrary, he analyses the essence of the historical fact... some facts are interpreted in accordance with the artistic concept of the work... the main thing is that the artistic image corresponds not to the historical fact, but to the essence of the historical fact".

According to the author's fantasy, through the scene of the meeting between Husayn Boygaro and Babur Mirza, the historical scene of the period, the dominant political and social situation is so clearly and impressively interpreted that it is the artistic concept of the "Kun va tun" epic, as Khayriddin Sultan noted, we can say that it fully corresponds to the essence of the historical fact that has been interpreted (the night is the crisis of the Timurid kingdom, the day is Babur, who was able to show the survival of the honour of the Timurids and the empire he founded).

3 CONCLUSION

Barot Boyqabilov's epic "Kun va tun" is the first major work in Uzbek literature dedicated to the lyrical-epic interpretation of Babur Mirza's royal and poetic career.

While the title "Kun va tun" served as a semiotic key to the artistic concept of the epic, the historical period reflected in the work was able to concisely and clearly express the essence of the life of the historical main character.

Despite the ideological limitations of the Shura period, Babur Mirza's qualities as a charming human figure, an unparalleled commander, a sensitive creator, a creator and a just ruler are consistently interpreted in the epic.

In the epic, the figurative interpretation of Babur Mirza's just, humane-based patriotism policy in the Afghan and Indian lands was able to artistically justify the fact that the accusation of "Babur is an invading emperor" of the ideology of the Shura era is completely wrong.

In the epic "Kun va tun" the priority trend in creating the image of Babur Mirza in almost all genres of the Uzbek literature of the Shura period, that is, the need to pay more attention to the image of the poet Babur and not the king Babur, is evident.

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