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METHODOLOGICAL JOURNAL**<http://mentaljournal-jspu.uz/index.php/mesmj/index>**INTERPRETATION OF THE SPIRITUAL AND SPIRITUAL EDGES
OF BABUR MIRZA'S LIFE IN THE EPIC "THREE WORDS"****Yulduz Akulovna Karimova**

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Key words: concept of the work, artistic intention of the author, epic image, artistic language, poetic line.

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Abstract: In this article, the spiritual and spiritual aspects of the life of the phenomenal person Babur Mirzo, the main character of the epic "Three Words" by the national poet of Uzbekistan Tolan Nizam, and the artistic research and interpretation of the secrets of the world of meaning are studied.

INTRODUCTION

Literary critic Ozad Sharafiddinov writes about the epic poem of the national poet of Uzbekistan Tolan Nizam dedicated to Babur Mirza: "The poet made a literary journey to the more distant destinations of the age - the time when Zahiriddin Muhammad Babur lived, and wrote "Three words" about this great king and poet. created the saga. In Dostan, Tolan Nizam does not aim to tell the story of Babur's life from beginning to end, but to create a whole poetic image by reflecting the most important parts of this life full of defeats and victories, joys and sorrows. will succeed."

In fact, although the epic has a biographical character in a certain sense, in the work we do not see the external description of the events that are equivalent to the "Baburnoma" chronicle, but the life shocks, fate of Babur Mirza, the owner of a very contradictory and complex destiny. we see his inner world, psychology, the landscape of the soul floating in the vortex of emotions and experiences, in front of the games, the "sufferings and sufferings of the wheel".

Babur Mirzo's verses, which are epigraphs to the epic, give preliminary information about the author's artistic concept:

Throughout his life, he said three words to Boburg:

One is cursing, one is harsh, one is lying.

The author swears at the epic (in "Baburnoma" words such as nomard, mardak, kornamak are used in the sense of swearing), Babur Mirza, who shouldered the fists of hard, false fate, Mowarounnahr, Afghanistan, India brings the hottest points of his past life into the territory, the reader focuses on the internal dramatic collisions in the psyche of the hero.

MATERIALS AND METHODS

The composition of the epic "Three Words" reminds of the composition of "Boburnoma". The most important places in the life of Babur Mirza, who passed away in three countries: Movarounnahr, Afghanistan, India, were the basis of three chapters of the epic. The inclusion of ghazals, rubai, dedications, and laments in the composition of the "Three Words" epic shows that the work is not of the same weight as traditional epics.

"Tolan Nizam's epics," writes Muhammad Ali, "seem as if they are made up of poems with different parts and written in different weights." But when they come together, they create a wonderful scene. In this sense, they are similar to a mosaic panel - if you look closely, they are made up of separate pieces, and the colors of these pieces are also different. But if you look at it from a distance, the pieces complement each other, and different colors merge into one another, and a whole picture appears."

All the people who have come to life in this picture are the life scenes of Babur Mirza, whom Allah blessed very early with luck and throne, talent and talent, adversity and hardship, emigration and longing, reflected in art.

The saga begins with a huge image of Koshtegirmon, the largest dasha of Andijan. The good news that Umarshaikh Mirza, governor of Fergana estate, Timurid ruler, has a son is spreading around.

In the work, the author convincingly describes the joy of the arrival of the crown prince in Timurid, in accordance with that time, that environment, and the weather, so that the reader feels as if he is five centuries behind, in the bosom of ancient Andijan.

"Koshtegirman is buried in happiness, old ladies ran from house to house", the son and grandson were in awe of what he saw. (p. 389). The poet also used a very correct phrase to show the excitement of the grandfather Genghis, who was teary-eyed by the tree of his new grandson: "Yunuskhan is coming, his lungs are full" (p. 390).

In the verse "Trumpet sounds, heralds' sassi, as sharp as the breaking of the sky, shaking" is shown in the verses that embrace the city, the memory of the places in the epic, especially the past name of Karadarya, ensures the historicity of the expression. as if adding more majesty and mystery to the image: "Koshtegirmon, the Ark was filled with guests, Ilamish was proud with shouts" (p. 390).

In the epic, there is an image related to the behavior of Umarshaikh Mirza, who is proud of the happiness of fatherhood, and the author's extremely successful finding is extremely important in defining the concept of the work and the author's artistic intention:

The father threw the baby in the head

A sword to the right and a pencil to the left. (p. 390)

The sword and pen thrown on the right and left side of the baby Zahiriddin's head are a reference to Babur Mirza's royal and poetic role. , aims at the educational goal of showing that he prioritized the life-giving practice of relying on science and enlightenment, and that Babur Mirza was a worthy successor to this tradition.

Reflecting on literary traditions, succession, and artistic research in our modern epic writing, he said: "...changes in life do not by themselves bring innovations to the nature of the genre. It all depends on the artistic interpretation of the material of life, the poet's creative point of view, how he approaches and in what way, the poets' ideological-aesthetic purpose, creative concept and poetic skills," says literary critic No'monjon Rahimjonov.

According to the demand of artistic perception of the materials of the historical period, we can observe that the epic image was manifested in its own way in the epics that we analyzed. Depending on the changes in the social reality, the material of life, and the artistic expression of the historical truth, which are the basis of the subject of the epic, sometimes lyrical, sometimes epic, sometimes dramatic features are visible in the epic. In the "Three Words" epic, the elements of the epic image reflect reality in harmony with lyricism, rather than descriptively.

The child grew steadily, a new sprout,

His eyes shine like a bright star.

Her hair is brown, her eyelashes are straight,

His eyebrows are black, like a beaver (p. 390).

In the portrait image, Babur Mirzo's childhood up to the death of Umarshaikh Mirzo - happy moments, pictures of his begum mother - after the image "They read a book, every moment appears - bright stars in a pure soul" Farobi, Koshg' Remembering the genius of such greats as Ary, Narshahi, Temur Sahibgiron, Navoi, Saadi shows the roots of Babur Mirza's universally recognized encyclopedic thinking. It is these images that give the reader artistic information about Babur Mirza's inner growth.

If we pay attention, the image of a star is used in both the external and internal portraits of Babur Mirza. The author likens Babur Mirza's eyes to a bright star in the external image, while in the inner image, he compares the clarity emerging in Babur Mirza's heart to a bright star. If we consider the associative nature of the image, remembering that Babur Mirzo's example of a star shining in the sky of the Timurid kingdom is the basis for a deeper understanding of the essence of the expression.

In " Three Words ", unlike the epics written on this topic before, the core part of Babur Mirzo's spirituality is revealed artistically. It should be noted that the foundation of this disclosure is, of course, the "Baburnoma" itself, as the Babur scholars have recognized, "The world is not free of saints, there is the authority and spiritual influence of the guardian servants of the Most High in life, the upper part of the life of the world - The understanding that it has an inner - invisible inner side as well as its outer side is a treasure of secrets found in the statements of "Boburnoma". "Thoughts about people like Khwaja Ubaidullah Ahror, Sheikh Puron (Parron), Sheikh Maslahat-Muslihiddin Khojandi, Khwaja Maulanoy Qazi in the work are among the secrets of the world of meaning."

Babur Mirzo, who has not received enough attention in his native land due to the narrow, narrow, strict scientific views of various forms, has a strong genotypic character as the fifth generation of Sahibgiron Amir Temur, socio-political, He was recognized as a phenomenal person who matured under the influence of economic, cultural, and spiritual factors, and interested scientists.

The "Three Words" saga that we are analyzing is a product of the independence period, the fruit of free thought and free creativity. The difference of the epic from other works on this topic is that in it the spiritual and spiritual aspects of the life of a phenomenal person like Babur Mirzo, the secrets of the world of meaning, the place and position of spiritual mentors such as Khoja Ahror Vali, Makhdumi Azam Kosani in this world, have their own artistic expressed. Babur Mirza's lessons are remembered in the epic:

They ask the king to read it again and again,

Letters of Khoja Ubaidullah Ahror

They will please you from evening to lunch -

Ulug Bahavuddin sect (p. 392), -

is called Khoja Ahror Vali Umarshaikh, who was 80 years old when Babur Mirza was born, was the perfect murshid of Mirza's family. Tolan Nizam's analyzed verses in "Boburnoma" about Umarshaikh Mirza, "Hazrat Khoja Ubaydullah had a will, he was a great visitor to his conversations. It was written based on the information that Hazrat Khoja also called him a child.

In the epic, the letters read from the king (from Umarshaikh Mirza - Y.K.) (Khoja Ahror Vali and Umarshaikh Mirza's correspondence - Y.K.) are absorbed into the essence of Ulug Bahavuddin's "Dil ba" yor-u dast ba kor" teaching is figuratively expressed as a program for the crown prince as well. In the currently analyzed passage, Babur Mirza's faith in Khwaja Ahror Vali remains stable and durable in terms of succession.

In the epic "Three Words", the process of formation and development of Babur Mirzo's character is studied in a unique way. We observe this process against the background of various events, as well as in the depiction of the mental world of the hero, the scenes of the soul. According to the plot of the epic, the first loss in Babur Mirza's life is with Sardar, his childhood classmate and

friend. In the epic, Sardar is not an active character, the author informs the reader about him through Babur's memories, because "A chance happened, a needless death, Sardar threw a clutch at his young life." The pain of separation that filled the young Babur's heart, the sincerity and loyalty in his heart, the magical memories he spent with his friend to bring out the pain of separation are depicted in the memory of the hero. In the language of Babur Mirza, "I miss your words, your name is on my tongue", joyful walks on the river bank, children's games that filled the pond with noise, "Thousands of "one night" tales - all these are details of an epic image that clearly shows the landscape of feelings and experiences before the eyes of the reader. Through these details, the reader sees the materialized landscape and psychological image of the feelings burning in Babur Mirza's heart in the unity of poetic image and thought.

The image of Sardar has multiple meanings. Ma'sum, in the image of Sardar, who died at an early age, the writer, in fact, created the image of Childhood, which left Babur Mirza very early due to the untimely death of Umarshaikh Mirza. It is not for nothing that the young Babur says in anguish: "It's too late for me without you, my dear... You left me early, my childhood."

RESULTS AND DISCUSSIONS

English scientist William Erskine said: "He (Baburshah - Y.K.) experienced all the bitterness of life, the heat and cold of fate before he was twenty years old. Sometimes he appears in front of us in the form of an insignificant prince, sometimes in the form of a victorious king who owns a huge kingdom, sometimes in the form of a bewatan and an exiled fugitive. But in any case, hope for life and strong will did not leave him," he writes.

In " Three Words " the English scholar Babur Mirza emphasized the hope of life, the strength of the will, the strength of the body and soul that grew stronger and stronger during the hardships of the wheel, and the sources that nourished the heart and soul were artistically researched.

After the death of Umarshaikh Mirza, the leadership of the Ferghana estate, the treachery of the officials, the hypocrisy of his brothers, and the chaos in the Timurid kingdom confused the young ruler Babur. He wants to find the root of these evils. Babur Mirza searches for the answer in his father's soul, talks to him in absentia. This conversation, which is one of the most dramatic scenes of the subject of the epic, was created in the spirit of the traditions of the world classical artistic experience, and it came out very convincingly against the background of the tense social and political situation described in the epic. After all, it was natural that the young, inexperienced Babur, who saw many good things from Umarshaikh Mirza during his lifetime, and who sensed the suspicious actions of even the most trusted begs, wished Madad from the world of the dead, from the soul of his father.

"Father, what kind of evil sight is this?" I would stand tall with you!" To his tortured son, the father reminds him of his responsibility and historical duty: "You are the son of a king, don't forget that I have left you a legacy - the Motherland."

Umarshaikh Mirza emphasized that the kingdom is a destiny and at the same time an opportunity for Babur Mirza, and as the crown prince, he should lead the country to happiness by keeping the people, the Motherland, inherited from the ancestors intact and intact. Babur Mirza, who was stuck in a vortex of doubts, "Tell me the ancient treasures I don't know?" Umarshaikh Mirza answered "Ahmad Tanbal, Uzun Qasim, Qavchin and... Hasad" to the question, and listed Hasad among several hypocrite begs, showing that envy has always been the most ancient treasure of the kingdom.

A mature thinker of the Islamic world, Abulhasan Movardi: "Know that envy is a reprimanded character because it causes damage to the body and religion. Therefore, Allah Almighty orders to seek refuge from his evil. Allah Almighty says: "Say (I seek refuge) from the evil of the envious person" (Surah Falaq, verse 5). This verse alone is enough to know how bad envy is... The envious person is displeased with the fate of Allah Almighty, and if these blessings are his, he does not give them, and he does not bring anyone closer to him... Jealousy this is the common and disgusting type. Because its owner will not be happy, there is no way to please him. If this envy is combined with evil and being able to do it, it will turn into destruction and revenge.

In fact, ancient history is a witness to several cases of revenge and destruction caused by envy, which is the source of damage and losses. The evil that Movardi emphasized and the envy combined with being able to do it turned into a fatherkush in the form of Abdulatif, Mo'min Mirza suffered from his young life, became Khisravshah and his blessings attracted the eyes of his children, Ahmad Tanbal and He didn't allow Baburshah to stay in his country, he poisoned him as princess Dilovarbegim. As we have seen, the author of the saga, Umarshaikh Mirza, attached a great philosophical and artistic meaning to the fact that envy is a living treasure. Another historical truth is revealed from the father-son conversation: jealousy became a great social pain that caused the throne's gratitude in the last days of the Timurid reign. As they say, "There is no honor in the envious" (Mansur ul-Hakim), Timurid rulers not only lost their honor due to this vice, but also lost their kingdom.

In " Three Words " the image of Babur Mirza's departure from the country is interpreted in a unique way. Babur Mirza, who was tired of being unpatriotic, tired of humiliation and discrimination in his homeland, with a brave decision to "walk in the forest" rode to Khurasan and, according to the account of the events of 1503 in "Boburnoma", went to Kabul from the valley at the foot of the Hisar mountain range. has passed. The image of the Hisar Mountains in the epic, translated into art. The charm of the literary critic Bahadir Sarimsakov's "Art work" (image), the power that captivates the reader is the clarity of the image or expression... If the idea that the creator wants to convey is abstract, if the external and internal image of the image is not clearly imagined, its image or expression will not be clear" - reminds us of his thoughts.

Thanks to the writer's skill in choosing words and using them, the Hisar mountains appear before the eyes of the reader in all their glory. The landscape of the mountain, which remains at the base of the real beauty and holds the insensible, lifeless glaciers on its head, is in harmony with the painful conditions of Babur Mirzo's spiritual world, which Babur Mirzo himself interprets as follows:

The heart is hard, he despises me, and the body is tight,
One is persecution, the other is exile, and the other is hijran.

A merciless executioner who has suffered several times more severe punishments for his age, left his broken dreams, said "It's time to take my head" The author was able to impressively show the moments of Babur Mirzo's footsteps leaving the soil of his motherland, both in the image and in the rhythm of the work. At this point, the poet's skill in expressiveness deserves special recognition.

Alliteration based on the repetition of the "R" sound: Hisar, purviqor, bahar, kar provided the musicality and melodiousness of the poetic lines. At the same time, the artistic effect achieved by highlighting a certain idea, emphasizing a certain situation, in turn, undoubtedly increased the attractiveness and brightness of the image, as stated above in the theoretical rule.

On his own
Sorrow is increasing
It's going
Bahadur Shah
Babur Mirza
Come, give way
In your arms
One-way lion.

It is known that "The primary function of the landscape in the work is to give an idea of the place and time where the events are taking place. However, the functions of the landscape in the work are not limited to this, it has the feature of polyfunctionality. In this case, the image of the place can harmonize with the psyche of the character and serve as a contrasting background for it.

It can be said that in the epic, Tolan Nizam tried to create significant parallel images by skillfully transferring the scenes of the outer world to the inner world of the hero, using the polyfunctional nature of the landscape. The places where Babur Mirza is traveling: "The winds of Morga desert never stop...", "Kohi Hurd bor... Baland Hisar", "Murgab is a strong river", "Ham Herirud water is calm" or a mirror drawn parallel to Babur Mirza's deep nature, as if holding a mirror to his human charm (non-stop - non-quietness, height, azim, oso (asov) - disobedience).

When Babur Mirza left the homeland and reached Hisar, there was nothing with him, except for more than 200, less than 300 people who were wearing sandals on their feet, wearing heavy cloaks, and holding sticks in their hands. "Usrat (poverty - Y.K.) I was in this rank, there were two tents

between us. My tent was facing my father. They built a hut for me in every country, I was killed in a hut," Babur Mirzo recalls in "Boburnoma" (events of 1503-1504).

In this situation, Tolan Nizam was able to achieve a more impressive artistic effect against the contrasting background, even by placing Babur Mirza and Baland Hisar. The higher, higher, higher the mountain is, the more Babur Mirza is standing in front of it. But Babur Mirza is higher than the mountain with his great human heart, his aria higher than this mountain, and his sururi in Timuridza. The author of the epic ingeniously transferred the idea he wanted to convey to the reader to the art of language.

High Hisar

O Purviqor

Your leg is spring

Snow on your head

The land is left

What is left is

in the rhythm of poetic lines, the intelligent reader, with the grace of both eyes and ears, witnesses the repeated emphasis of Babur Mirza's concept of life, which has risen to the level of faith.

Tolan Nizam was able to inculcate in the essence of the work that Babur Mirza, who fought with the enemies of the kingdom not only for his soul, but first of all, actually left the Motherland and mastered the art of remaining a part of the country in those distant Hijran lands.

One of the unique aspects of the epic "Three Words" is to create a complete interpretation of Babur Mirza's image in the work, to show certain aspects of the hero's character more vividly to the reader. we can see that he made good use of narrative) and legends.

As the writer himself noted, "Mothers have created so many songs, poems, so many narratives, so many fairy tales. Among them, there is a love legend of an Afghan girl, princess Bubna, for Babur Mirza, which has a passionate but sad end. The author of the saga created the second part of his work, dedicated to the events of Afghanistan, based on this legend.

I dropped a tune from the tunes of my people

Corresponds to "Gorogli", "Alpomish" scale...

I'm sorry to lose a strange legend,

Let me tell you the secret truth (p. 424) -

says the author.

"Legends are important as an important artistic document necessary for studying the life and spiritual world of the people," sources in the field say.

Immortal examples of folklore have always been a source of inspiration for poets and writers. Creators reworked the adventures of subjects and heroes created by the people in their creative

laboratories according to their talent levels and artistic intentions, approached them from the point of view of the demands and needs of a certain period, historical conditions, made some changes, polished them, the rich.

CONCLUSION

This love story, which was repeatedly worked in the artistic imagination of Tolan Nizam and acquired its own charm, created by welding the legendary world of folk art with the real world of long history, formed the love line of the subject of the epic. But in this line, not Bobur Mirza, but the noble girl Bubna comes to the fore as the main character, and this serves to highlight the human aspects of Bobur Mirza.

As we have witnessed, the saplings planted by our great ancestors like Babur Mirza on the real ground of long history, nourished and nourished by the wisdom of the people for centuries, eventually bore fruit in the thinking of our creators like Tolan Nizam.

As mentioned above, the epic "Three Words" is a unique artistic document and creation in our close study of the ethical, spiritual, human and creative world of Babur Mirza.

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