



SATIRE IN "BOBURNOMA" AND "TARIHI RASHIDIY"

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ABSTRACT

This article analyzes the attitude of Zahiriddin Muhammad Babur and Haydar Mirza to comedy, the humorous mood of the work. Bobur's artistic skills are studied in comparison with his literary views on comedy. The common and individual aspects of the literary style of Haydar Mirza and Babur are explored. The main sources for the analysis of the literary thinking of the writers are "Boburnoma" and "Tarihi Rashidi". These works are based on observations about the role of humor and satire in other fields. Bobur and Haydar's attitude to satire is comparable. This article uses biographical as well as comparative analysis of methods. Observations suggest that humor played an important role in determining Bobur's literary potential. In Haydar Mirzo's "Tarihi Rashidi" the attitude to humor and satire is limited. In the style of Haydar Mirzo, it was found that the author followed the principle of impartiality, which is characteristic of historians, and kept the tradition in the literary style.

KEYWORDS

Literary historical works, humor, satire, literary environment, artistic skills, literary style.

INTRODUCTION

In the views of our great scholar-thinkers Nizami Aruzi, A. Navoi, A. Tarazi and Babur, comments on

literary types and genres are described. In particular, Navoi and Babur in their treatises focus on the genesis



and characteristics of perfection of literary genres. Navoi's views on prose and poetry also expressed strong views on the reasons for the wider circulation of these literary genres. It should not be forgotten that in the contest of poetry and prose, Navoi wanted to give priority to poetry [1;47]. There were also views of literature as an art in the broadest sense and poetry in the narrowest sense, Abdurahman Sadiy defines the word art while categorizing fine arts into words: "Word art in narrow meaning is more general and popular than poetry or other modes of arts. It is easy to understand through the language which is common means of expression among people" [2;65]. This issue of literary criticism is also evident in the descriptions of literary works and literary commentaries on various pages of literary and historical works, such as "Baburnoma" and "Tarihi Rashidiy". Along with the genres and arts that have been mastered in these works, there are many places that reflect a number of principles of our national Turkic literature. In our observations, we have tried to connect these aspects with the relatively little-studied aspects of scientific research related to the works of Baburnoma and Tarihi Rashidiy. Zahiriddin Muhammad Babur in "Baburnoma" and Muhammad Haydar Mirzo in "Tarihi Rashidiy" were narrated in the style and in harmony with the features of the prose of their poetic verses, along with the fact that the bringing of artistic fragments ensures the readability of the work and serves to us to picture of the authors as literary critics. In this regard, every selected piece of poetry, or a particular literary-scientific idea, is a work of art that has been screened and selected through the prism of the creativity of these creative authors. In the composition of these authoritative sources we draw attention to the peculiarities of certain literary genres and literary forms, which embody many features of poetry and prose.

MATERIALS AND METHODS

Satire. The humorous elements that define the inner potential of the poet or storyteller have passed into the written literature from the folklore, in which case it is felt that various satirical phrases, proverbs and sayings are deeply ingrained into Turkic literature. Several comic genres have been formed from the roots of satire in folk oral art [3;10]. In particular, genres such as "askiya" (Dialogue-based humouristic narration), "latifa" (mini-story based joke), "lof" (humoristic exaggeration), "tegmachiq" (kidding) mean that the Turkic peoples have a delicate understanding of the word and use them effectively in their daily lives. Researchers have observed that satire is part of not only comic genres, but also the nature of folk proverbs. In particular, the linguist B.Juraeva emphasizes that the ability to create satire and humor as one of the occasional methodological tasks of proverbs [4;16-20]. This means that the elements of humor that are ingrained in the wisdom which also express the delicate taste of our people in words. The 15th-century historian and poet Zayniddin Wasifi admits in his work "Badoul-Vaqoyi" that there were such comedians as Mirsarbarahna, Burhani Gung, Hasan Voiz, Said Ghiyosiddin, Sharfi, Halil Sakhob, and Muhammad Badakhshi in Herat. In the pages of "Baburnoma" the author's ability to point is reflected in the interpretation of the essence of major events and the effective use of elements of humor and humor in conveying the spirit of a particular situation. Babur was able to incorporate mild laughter in the depiction of a certain reality, or he expressed his bitter critical views in his great work. In "Baburnoma" satire and humor are always complementary. But the poet never laughs at the physical defects of people, but exposes the traits and behaviors of those who are being ridiculed by the onslaught of bitter emotions [5;76]. In this regard, we will focus on some passages



of the work. In the account of the events of 1501-1502, Babur was deeply depressed; the pain of a disbanded army, the oppression of treacherous princes, and his broken heart was very depressed. In those eager moments, when he was in Tashkent with his uncle Mahmudkhan for a while, but there was no hope for the khan's grandfather, his decision to leave the throne deepened: "bu nav'xorliq va zorliq bila el bilguncha, oyog'im etganча ketsam yaxshi. Xitoyg'a bormoqni jazm qilib, bosh olib ketmakka azm qildim. Kichiklikdin beri Xitoy sarig'a havasim bor edi...kichik xon dodam ham yigirma to'rt-yigirma besh yildurkim, muloqot qilmaydurlar, men ham ularni ko'rgan emasman, men borsam, ham kichik xon dodamni ko'rsam, ham muloqot qilmoqqa vosita va soyi'bo'lsam. G'arazim bu erdikim, bu bahona bila bu oradin chiqsam, Mo'g'uluston va Turfong'a borg'onda xud hech monii va dag'dag'a qolmas, o'z jilovim o'z iligimda bo'lur. Bu xayolimdin hech kishi sohibi vuquf emas edi, kishini sohibi vuquf ham qilib bo'lmas edi» (Meaning: "It is better to go as far as I can, with this kind of humiliation and violence. I decided to leave for China. Ever since I was a child, I had great interests about Chinese peoples. My little khan grandfather had not contacted with me for twenty-four or twenty-five years. I had not seen him either. If I visited my little khan grandfather, I would communicate with him. My goal was to get out of this situation with this excuse, and when I went to Mongolia and Turfon, I would not be left without any threat or dependence and I would have my own authority. I guessed that nobody were aware of my further plans.) [5;90] Bobur's sad mood, the loss of the throne and the pain of defeat will be transmitted to the reader. However, on this page, Babur refreshes the reader's mood through his narration often refreshes the images and episodes: Babur's secret trip to China was canceled, Sultan Ahmad Khan visited Tashkent and Babur returned to Tashkent with the guests wearing the Mongol

costume which was gifted him by his younger uncle. Babur did not hide his astonishment at the uniqueness of the Mongol costume: "maftunliq mo'g'uliy bo'rk va sonchma tikkan xitoyi atlas to'n va xitoyi qo'r, burung'i rasimliq toshi chintoiy bila chintoiyni so'l sari, yana uch to'rt nima xotun kishining yoqosig'a osar anbardon va xaritasidek nimalar osibturlar, so'ng sarida ham ushmundoq uch to'rt nima osubturlar.." (Meaning: They were wearing beautiful Mongol costumes, Chinese robe and gown knitted from Chinese silk which were embroidered and decorated with old-fashioned stones, there were some kinds of ornaments and the necklaces like women's on their collars") [5;90]. When he returned to his elder uncle Mahmudkhan, even his relatives did not recognize him in this costume: "Хожа Абулмакорим улуф хон додам била эди, мени тонимойдур, сўрубтурким, булар қайси султондур? Айтқондин сўнг тонибтур". (Meaning: My great-grandfather was with Khoja Abulmakorim did not recognize me and asked which sultan I was. He remembered me after being told who I was.) Babur's satirical style was revealed in this extract. He first explains the cause of the situation to the reader with a secret smile, and at the end of the extract, he illuminates the soft effect of humor. While investigating the cultural environment, he had the ability to observe and evaluate the rules of etiquette, the sharp taste and subtle perception inherent in the circle of Herat artists when he visited according to the invitation of the sons of Husain Baykaro. According to Babur, his brother Jahangir Mirza ordered his singer to sing under the influence of the mood of "mushaira" (a poetic gathering where participants compete with their poetic talents) during a literary circle with the participation of guests in Herat. Babur describes this situation as follows: "Hiri eli past va nozik va hamvor o'qurlar. Jahongir Mirzoning bir xonandasi bor edi, Mirjon otliq, Samarqandiy edi. Baland va durusht va nohamvor o'qur edi. Jahongir



Mirzo kayfiyat mahalda buyurdikim, o'qug'ay, g'arib, baland va durusht va bemaza o'qudi. Xuroson eli purzarofat tirilur el. Muning o'qushidin birisi qulog'in tutamudur, yana biri chiroyin tutamudur, Mirzo jihatidin hech kim man'qilaolmaydur." (Meaning: Jahangir Mirzo had a singer, named Mirjon from Samarkand. He used to recite well and loudly. When Jahangir Mirzo was in a good mood, he read aloud, strangely, loudly and steadily and without hesitation.) [5;145] In this scene, as we have seen above, Babur first prepares the reader by recalling the factor that causes laughter and shows successful use of the bold expression method in sharing a humorous mood through the situation of the sharp taste and high level of the people of Heart which caused the humorous gesture of the laughter regards the gentleness of the singer, who did not meet the requirements of the people of Heart. Through the observation of Babur, the weight of the two literary and creative environments is weighed at the same time on the scales of art, which is perceived through the state of the listening hosts. In many other interesting episodes of the work, Babur looks at the essence of reality from a higher angle, sincere humor and critical humor do not leave him in the description of his helpless situation and in the assessment of the triumph of victory. Through the appropriate humorous mood in assessing his past, the feature is also one of the literary characters characteristic of his narrative style. There were only seven soldiers of Bobur when he was forced to retreat during the suppression of the revolt of the rebels in Andijan. After a long time, knowing that the number of unknown pursuers, Babur regretted: "...qovg'inchi yigirma –yigirma besh kishi ekandur, biz sekkiz kishi eduk, nechukkim mazkur bo'ldi. Agar ul vahmda muncha kishi ekanini tahqiq bilsak edi, yaxshi urushur eduk.. qochg'on yog'iy ko'p bo'lsa ham oz qovg'unchi bila chehra bo'la olmas. Nechukkim, debturlar: "safi mag'lubro ho'e

basandast". (Meaning: " They were twenty or twenty-five chasers and we were eight people. If we only we knew how many people they were in that panic, we would have fought well. As the proverb goes "Enough is enough for the defeated") [5;97] In the center of the story, the author draws on the situation of the defeated commander, as well as effectively uses folk tales as a writer who skillfully portrays it. Many humorous episodes of the work do not bore the reader for a moment, such as the defeat of Babur by the invincible Afghan warriors, the biting in his mouth, the humorous narration among the people and the fencing of his soldiers in the dark without recognizing each other. Babur's attitude to humor is expressed not only in the art, but also in the play through the direct expression of his literary and aesthetic views. And King Babur always enjoyed among the poets. Describing the mood of the conversation, Babur says that the following verse of Muhammad Salih was memorized by the people:

Joe ki tu boshi digarero chi kunad kas,

Mahbubii har ishvargarero chi kunad kas.

Meaning: Wherever you are, what else can you do?

The love of every lover is what one does

In accordance with the tradition of the literary circle, a direct answer to this verse will have to be given, and the ingenuity of the poets will have to be tested. Babur jokes with Mullo Abdullo who was an enthusiast of poetry, suddenly recited this verse:

Monandi tu madxushu karero chu kunad kas,

Har govkunu moda harero chi kunad kas



Meaning: "Who needs an unconscious deaf like you, who needs a man who acts like a bull or a female donkey?" [5;185]

RESULTS AND DISCUSSIONS

In the "Baburnoma" against the background of many narratives, the image of a mature literary critic, a clever scientist and a sensitive poet, as well as his broken heart and vigilant point of view are combined. With the recitation of the above verses, Babur's spiritually acknowledged confession and decision about the decline and value of the word also urges the reader to be verbally intelligent and gentle in his treatment: "Bu fursattakim, "Mubayyin"ni nazm qiladur edim, xotiri fotirg'a xutur etti va hazin ko'ngulg'a mundoq ettikim, hayf bo'lg'ay ul tildinkim mundoq alfozni darj qilg'ay, yana fikrini qabih so'zlarg'a va darig'bo'lg'ay ul ko'nguldinkim, mundoq maoniy zuhur etgay...andin beri hajv va hazl she'r va nazmidin torik va toib erdim" (Meaning: I wish the world would be full of words, that I would be able to express my thoughts in obscene words, and that the world would be full of meaning. Babur's ability to self-analyze and self-reflect on the use of words in the presence of the reader is one of the rare cases not only among the rulers of the East, but also among the people of world literature. Babur, well aware of the benefits and harms of language, wishes that the language of the work of art would be free from any useless jokes and ridiculous expressions:

Ne qilayin sening bila, ey til,

Jihatingdin mening ichim qondur.

Necha yaxshi desang bu hazl ila she'r

Biri fahshu biri yolg'ondur.

Gar desang kuymayin bu jurm bila.

Jilavingni bu arsadin yondur

Meaning: O, tongue! I am a speechless and poor;

You are able to make me feel bloody inside.

How nice to say this poem with humor,

One word makes kill and the other is a lie

Don't let your full potential to open the door

Keep diet to say every word.

It is clear from the verse "Jilavingni bu arsadin yondur" means that the poet had decided on a so-called "diet", i.e., "he preferred to expend the power of talent in poetry on other serious genres" [6;47]. This situation is further supported by Babur with the following thought: "...bu nav'botil andeshadin, bu yo'sunluq noloyiq peshadin ko'ngulni tindurub, qalamni sindurdum". Meaning:... this kind of vanity, this mossy unworthy decision calmed my heart and broke the pen." However, Bobur decided to be torik va toyib did not mean that he completely give up but changed his attitude towards humor. With these conclusions, he seeks to convince us that the power of the word in art arises with great wisdom, and that the petty greed of the penman, which is missed as a result of any small negligence, undermines the phase of the people. His attitude to humor as a poet is also reflected in some of his rubai (a genre in classic Turkic poetry):

Har yerdaki, gul bo'lsa tikan bo'lsa ne tong,

Har qandaki, may durdidan bo'lsa ne tong.

She'rimda agar hazl, agar jid kechiring,

Yaxshi borida agar yomon bo'lsa ne tong.



Meaning: Everywhere there is a flower; there is a thorn, what a wonder,

Anywhere, what a wonder, that there is a wine

If there is humor in my poem, forgive me,

where there is badness there exist goodness, what a wonder.

[Babur, Devon, 1994 p.80]

In Muhammad Haydar Mirza's book "Tarihi Rashidiy" there are almost no satirical features in the author's style. As Haydar Mirzo not only covered the history of the Mongol Khans, but also decided to dwell in detail on the way of life of Sufi sheikhs of his time, the work of the poets. There is a sense of politeness, caution, which is characteristic of the people of the poetry in the description of such figures in the author's style. Although the historian's lineage occupies a much higher position in the history of the Mongols, it is clear that in his authorial position he refrained from the use of any bitter criticism and satire, and didactic principles prevailed in the depiction of erroneous figures. However, in the creation of a certain character in the background of some realities of the work, there are places that are rarely used in some episodes in a certain sense of humor in defining the lyrical mood. For example, in creating a poetic portrait of Mawlana Binai, he gives vivid examples of the "mutayiba" (light humour) that permeated his character. The biography of Mawlana Bina is reflected not only in the interpretation of Haydar Mirza, but also in the book "Badoyi ul Vaqoyi", which is one of the important writings of that period. In the authors' assessment, Binoi's sharp-witted, witty, eloquent, and

mature poetess is defined. In "Tarihi Rashidiy", Haydar Mirzo describes the satirical image of Binoi in accordance with his views on Navoi's work. We turn to the scenes of the heated literary debate between Binoi and Navoi. According to Haidar, Binoi left for Iraq after a dispute with Navoi over his stubbornness. Navoi, who later returned to Herat, was summoned by Navoi to talk to him, in order to quell the anger. During the conversation, Navoi asked Binai about the Iraqis. Binai replied, "...iroqiylarning bir ishi manga xo'b ko'rindiki, ular also turkey she'r aytmas ekandurlar." (meaning: One of the things that I liked about the Iraqis was that they never recited poetry in Turkic. [9;287] Although Navoi was criticized and asked another question: "Tell me the truth, which pieces did you like among my devons?" Binoi recited two pieces turn by turn with having humor on. However, these materials did not belong to Navoi which Navoi had made a concession as the one belonged to Mevlana Lutfi and the other to Mevlana Sahib Doro. At the end of the conversation, Navoi again bids farewell to Binai. Haidar Mirza Binoi quoted exactly what he heard in his sketches. By quoting this bitter metaphor, Haydar Mirzo Binoi was able to accurately describe the qualities of curiosity and humility and the forgiveness of Navoi as well. The significance of this description is that any of the words games, hidden and open disputes between Navoi and Binai mentioned in "Baburnoma" and "Badoi ul vaqoe" are not repeated but rather complements them.

In the... chapter of "Tarihi Rashidiy" the author tells a humorous story a bit stating that he served his Mongol khans for a lifetime, but in the end did not find enlightenment. According to that story, Talhak told his servants before his death in Termez "mening qabrim yonidan o'tayotgan yo'lovchi, ruhimga duo o'qisa o'ziga la'nat bo'lsin, agar o'qimay o'tsa,otasiga



la'nat bo'lsin,-deydi.Kishilar kulib, bu ikki la'natdan qanday ozod bo'lish mumkin deyishganda, hech kim Termizga bormasin va Talxakning qabriga yaqin yo'lamasin, deya javob bergan". (Meaning: "If the passer by my grave prays for my spirit, damn him! If they don't pray for me, damn his farther!". In this case, people laughed and thought how to get rid of these two curses and consequently, no one let go to Termez and go near the tomb of Talhak. [9;160] Through this story, Haydar Mirza also draws a bitter sarcastic conclusion that he was despised in front of the Mongol khans for so many services and was eventually persecuted at all.

CONCLUSION

The following conclusions were drawn from our observations on literary genres and forms, arts, which played an important role in the content of "Baburnoma" and "Tarihi Rashidiy":

- In observing the satirical and humorous state of both major works, it is known that the two writers have different styles in their comedy;
- In many episodes and films described by Babur, humor appears as a sign of his artistic style, and in many cases the humorous mood is associated with the prose writer's self-examination;
- The role of humor in the writings of Heydar Mirza is rarely shown in some places, in which case his style is associated with the predominance of other literary aspects;
- There are a lot of passages mixed with satire in the pages of "Baburnoma", in which, in the eyes of Babur, the person and the facts of satire are proved by reasonable considerations;
- It is also known that the literary norm of Babur's comedy is constantly monitored by him;
- Haydar Mirzo's comedy, as we have seen above, appeared indirectly only in connection with the

creative portrait of Binoi, in which the author remained neutral in his position;

- In Babur Mirza's views, his literary potential is further clarified through his attitude to humor;
- Bobur's bold humor and ability to use appropriate jokes determine his literary position, not his quality of domination;
- In the second book of "Tarihi Rashidiy", Heydar Mirza tried to express his depressive experiences through only one ancient comic story, and the predominance of narration in his style is connected with the purpose of historiography.

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