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ABSTRACT

In the history of our literature, we rarely find a book like "*Baburnama*" in which people and their characterization are given a large place. Characterization is like a person's height, face, eyes, clothes, behavior, and morals. In this work, we come across a clear, unique characterization of many people: when it comes to Khans, Emirs, and Begs, there are given short, clear descriptions of their date of birth and lineage, shape and appearance, morals and character, the occurrence of wars, and their commanders. This type of poetic unit, which guarantees the artistry of the author of the work, is considered one of the most important elements in the original literature.

Babur explores characters' inner lives as well as their outward manifestations when developing characterization, noting both the positive and negative aspects of historical figures. It fully demonstrates the author's skills by portraying the characters in such a realistic manner and by clearly and thoroughly expressing their functions.

Keywords: *Babur, Baburnama, Mughals, Timuri Rulers*

INTRODUCTION

Zahiruddin Muhammed Babur, known as Babur Shah, was born in 1483 as the son of Omer Sheikh, a third-generation descendant of Timur and the leader of Ferghana, a region in present-day Uzbekistan. After his father died in 1494, Babur ascended to his throne at an early age (Malayev, 2013, p. 232).

Zahiriddin Muhammad Babur's work, "*Baburnama*," is a unique product of his thinking that came to the field as a bright expression of his intellectual, thinking, and critical nature and surprised that literature lover. In fact, the work contains valuable information about important areas of social life. The author praised the benevolence and generosity of his father, Omar Sheikh, and the Timuri rulers, starting with the ordinary people around him.

Babur is the founder of the Mughal dynasty and was a great king, a classic poet, theoretician, literary critic, historian, jurist, linguist, art critic, ethnographer, and plant scientist, and he had a multifaceted activity and creativity.

BABURNAMA

The Baburnama "History of Babur" or "Letters of Babur" alternatively known as Tuzuk-e Baburi) is the memoirs of Zahir-ud-din Mohammad Babur (1483–1530), founder of the Turks-Mughal Empire and a great-grandson of Timur. It is written in the Uzbek Chagatai language, known to Babur as Turki, the spoken language of the Timuri (Stephen, 2018, p. 154).

Babur was an educated Timuri prince, and his observations and comments in his memoirs reflect an interest in nature, society, politics, and economics. The book covers topics as diverse as astronomy, geography, statecraft, military matters, weapons and battles, plants and animals, biographies and family chronicles, courtiers and artists, poetry, music, and paintings, wine parties, historical monument tours, and contemplations on human nature (*Encyclopædia Britannica*. 2016).

Although Babur himself does not seem to have commissioned any illustrated versions, his grandson began as soon as he was presented with the finished Persian translation in November 1589. The first of four illustrated copies made under Akbar over the following decade or so was broken up for sale in 1913. Some 70 miniatures are dispersed among various collections, with 20 in the Victoria and Albert Museum in London. The three other versions, partially copied from the first, are in the National Museum, New Delhi (almost complete, dated 1597–98), the British Library (143 out of an original 183 miniatures, probably early 1590), and a miniature over two pages in the British Museum (Babur, 1989). The State Museum of Oriental Art in Moscow (57 folios) and the Walters Art Museum in Baltimore (30 miniatures) hold incomplete copies of "Baburnama" (Babur, 2020, p 54). Later illustrated manuscripts were also produced, albeit on a smaller scale.

It is clearly reflected in the text that "Baburnama" has more than 20 fields. This work brought world fame to Babur. In order for each work to enter the reader's heart and remain firmly in his memory, the writer requires an impressive description of the events he is describing.

What Is Characterization?

Characterization is a literary device that is used step-by-step in literature to highlight and explain the details of a character in a story. It is in this initial stage that the writer introduces the character with noticeable emergence. After introducing the character, the writer often talks about his behavior; and, as the story progresses, his thought processes. The next stage involves the character expressing his opinions and ideas and getting into conversations with the rest of the characters. The final part shows how others in the story respond to the character's personality.

Characterization as a literary tool was coined in the mid-15th century. Aristotle argued in his *Poetics* that "tragedy is a representation, not of men, but of action and life." Thus, the assertion of the dominance of plot over characters, termed "plot-driven narrative," is unmistakable. This point of view was later abandoned by many because, in the 19th century, the dominance of character over plot became clear through petty-bourgeois novels.

Characterization is considered one of the main components of literary works, and the author's artistic power in evolving and nurturing it as best as possible in the heart of stories and poems can be one of the strengths and factors in attracting the audience. The element of character, as the main narrative structure in every literary work, plays a significant role in the process of processing the formation of events and the forward movement of any text. Character is considered to be the central and most important element of literary works. The element of character is a constant and important element in literature, and it forms the cornerstone of a literary work. In expressing the importance of characterization, it is enough to say that if there is no character in the literary work, especially in the story, the story will not happen. No matter what type of characterization the writer uses, if he tries to reveal the spiritual world of the hero and reflect his unique features, the reader will see a living person before his eyes.

Babur's Characterization Skill

Each writer has his own unique characteristics when creating a character. Babur's ability to create a character is that he finds the necessary point to use a character in short sentences to show the image truthfully. For this reason, the author called its original name "Events Diary". Babur himself was the main participant and protagonist of these events, and he writes about them as follows:

Bu olam aro ajab alamlar ko'rdum,
I got the sufferings in this world
Olam elidin turfa sitamlar ko'rdum,
I got a lot of oppression from this world
Har kim bu "Vaqoyi'ni o'qur, bilgaykim,
Anyone who reads this book knows that
Ne ranju mehnatu ne g'amlar ko'rdum
How much suffering and assignments I saw
(Vahidov, 2006, P. 473).

From the day he started writing "Vaqayee Noma," the author made a commitment to write real and accurate information and interpretation of events and people's personalities and expressed the following thoughts: "I wrote the true events. Because, in this work, it was necessary that the truth of every word be written and every action be told as it happened". In addition to the imagination of the author, the external and internal characters of many historical figures, including Timuri rulers, women, Emirs, officials, opponents, representatives of science and art, etc., are skillfully drawn, and their actions and their character quality are shown openly.

When covering the character of historical figures, the author tried to treat them objectively, based on their lifestyle and living conditions, to describe the character in the most important and short phrases. The author gives information about the rulers of *Mawaraunnahr*, first of all, about his father, Omar Sheikh Mirza. Here, Babur used a unique method to describe the lives and activities of the early rulers. First of all, he mentions the names of the rulers, their birth and genealogy, figures, ethics, and character, occurrences and wars, provinces, sons, women, and commanders. He truthfully describes the information about them. In Babur's work, the information about Omar Sheikh Mirza, Sultan Ahmad Mirza, Sultan Mahmud Mirza, Baysunqar Mirza, and Sultan Hussein Bayqara is based on the order listed above. People who participated in "*Baburnama*" can be divided into three groups according to their role in the work:

The comprehensive book sheds light on important historical figures, creative individuals, and also on the general populace. The main focus is on historical figures' images. In our opinion, it is fair to classify historical figures into five groups based on their involvement in the workforce, the responsibilities they carry, their professions, and their social circumstances:

1. The image of governors: Mirza Omarsheikh, Mirza Baadiuzzaman, Mirza Abdul Aziz, Mirza Baysunqar, Mirza Hussein Bayqara, Sultan Ahmad, Sultan Mahmud, Mirza Ulughbek, Shaibani Khan and others.
2. The image of the Emirs: Darwish Alibek, Jahangir Barlaas, Nuyanbek, Zunlun Arghun, Muhammad Burunduq Barlaas and others.
3. The image of ministers: Mujadaddin Muhammad, Sheikhul Islam Saifuddin Ahmad, Mullazaadayi Mulla Osman, Mavlana Sheikh Hussein, Mir Murtaz, Mulla Masud Shirwani and others.
4. The image of religious scholars: Khoja Obaidullah Ahror, Kamaaluddin Hussein Gozargahi, Mir Sarburuhna and others.
5. Image of military officials: Dilaawarkhan, Qasimbek and others.

From the beginning to the end of the work, Babur tried to give a true assessment of the realities and personalities of the characters, regardless of their personal attitudes. Babur's father, Omarsheikh Mirza, is one of the characters vividly depicted in the work. He described his father, Omarsheikh Mirza, as "a lazy man with a short stature, a wide beard, and a rough face. It means his father had a wide face. He used to wear it very tight and tie it by pulling it, and when he was tying it, he would pull his stomach inside and tie it. (Babur, 2008, p. 8). When Babur painted the portrait of Mirza Omarsheikh, he also emphasized that he wore a Mongolian cap in places other than the court during the summer. This image covers the main characteristic aspects of the hero and his clothes. The features of wearing these clothes show the physiological figures of the hero's appearance. These particularities are presented in such a combination that they make it easier to learn the character and inner world of this person (Babur, 2015, p. 16). Babur mentions his father's interest in scholars and their works and every time I read *Shahnama*," (Babur, 2008, p. 8). "His father's respect for Alisher Navayee's work and all of his literature His love for Persian literature, especially Abulqasim Firdawsi's works, says Describing the positive qualities of his father, the author says, "He was very generous." He was generous in his behavior; he was a kind, eloquent, and sweet-spoken man, and he was a brave man" (Babur, 2008, p. 8).

The author describes one of the Timuri rulers, his uncle Sultan Ahmad Mirza: "He was tall, with a long beard, a red face, and a lazy man. His beard was on his neck. He didn't have a beard on two of his cheeks. She was a good-natured person. He tied the turban to the tradition of that period (Babur, 2008, p. 8). There was a person. He was very sweet in conversation. Such qualities are the positive qualities of Sultan Ahmad Mirza. The author explains the character of Sultan Ahmad Mirza as follows: "He was a Hanafi sectarian, a man of pure faith, who used to pray five times a day." He did not abandon her, even in drunken times (Babur, 2015, p. 74).

It is well known from history that many Timuri Emirs (chiefs) and Begs (lords) were attentive to the Islamic faith. In particular, this is evidenced by the fact that Sultan Ahmad Mirza was a disciple of such a great scholar and saint as Khwaja Ahrar Wali and that Khwaja Ahrar Wali was very polite in his conversation: "He was a disciple of Khwaja Obaidullah. Hazrat

Khawaja was his disciple and patron. He was very polite, especially in the conversation with Khawja. It is said that he never sat with one knee crossed at the Khawja meeting (Babur, 2008, p. 22).

Babur, thinking about Sultan Ahmed Mirza, says that he was not educated, he was not literate, but he was a simple and upright person (Babur, 1989, p. 46). When Babur imagines a portrait of Abusaid Mirza's third son, Sultan Mahmud, he says: "He was a short man with a tall beard, a lazy, uncritical person (Babur, 2008, p. 32). In fact, Sultan Mahmud Mirza's appearance was not only his appearance but also one of the most important aspects of his character (Babur, 2008, p. 33).

He did not appreciate Hazrat Khawaja Obaidullah. He was a heartless person. His mood was light; there were a few jokes. At the beginning of Devon, in the eyes of the people, they used to do ugly and dirty things. It was bad. His words could not be understood immediately (Babur, 2008, p. 33). Described as a person of bad faith, heartless, and less modest, his words cannot be understood immediately. After Sultan Mahmud Mirza, his second son, Baysunqar Mirza, is described as follows: "He was a young man with big glasses, a rough face, medium height, a Turkman face, and a handsome young man (Babur, 2020, p. 98). So, Baysunqar Mirza had big eyes, was of average height, looked like a Turkmen, and was a handsome person. This image is mentioned 57 times in the work. The author also expresses the following thoughts about Mirza's behavior: "He was a just and kind person and a virtuous prince and was taught by Sayed Mahmud Shiye" (Babur, 2008, p. 92). He was an equal in justice, a simple person, and a virtuous king. It is said that his teacher was Sayed Mahmud of the Shia sect. So, when Baysunqar Mirza went to Samarqand, he renounced this belief in the Shia sect and was purified in faith (Babur, 2008, p. 92). It can be seen from Babur's opinion that Baysunqar Mirza was eager to drink alcohol. He used to pray in a place where he did not drink alcohol (Babur, 2008, p. 92). When Mirza is not drinking, he is depicted as performing his prayers in full. When we read historical works, we do not find in any of them a serious, fair, and clear assessment of Hussein Bayqara's personality, as in "Baburnama". Babur's uncle, Sultan Hussein, describes the portrait of Mirza as follows: "He was a man with crooked glasses and the stature of a lion. Belidin's bottom was thin. Although he lived a great age, he had a white beard, and he used to wear bright, red, and green clothes (Babur, 2008, p. 226).

Babur evaluates Mirza Hossein Baiqara's state-building leadership positively and writes: "The time of Sultan Hossein Mirza was a strange time; there were noble and unique people in Khorasan, especially in the city of Hiri (Herat)." Everyone had a job, and all were determined to do it."

The foreign Babur scholar U. Erskin explains Babur's characteristic qualities as follows: "When Babur talks about a person, he describes their appearance, clothes, taste, and habits in such truthful detail that we see the same person in real life. It's as if we live with them (Erskin, 1995, p. 105).

Hossein Bayqara sometimes wears a burqa made of Karaqol lamb skin, and by emphasizing that he wears a decorative turban only when necessary, it is emphasized that he is a simple and ordinary businessman who does not pay attention to royal luxury. In this way, the author describes the qualities characteristic of a portrait of a famous historical person and manages to create a perfect image of him in the reader.

In all of these, we can see that one of the principles of portraiture is depicted with historical accuracy. In "Baburnama", the author takes a critical approach to the work of Hussein

Mirza and expresses his opinion. He describes the fact that he arranged the Divan and wrote poems in Turkish and Persian as follows: "He used a Western nickname; he also arranged the divan; and he recited Turkish and Persian poetry. This verse belongs to him:

Dar guzar didam pariroyi shudam divanaash,
When I was walking, I saw a handsome man/women and I fell in love with him
Chist nomi o, kujo baashad nadanam xanaash.
I don't know his/her name and I don't know his/her house.
(Babur, 2008, P. 229).

The author summarized information about the literary, political, social environment, of Khurasan, especially Herat, through the image of Hussein Bayqara.

RESULT

Thus, while evaluating Timuri rulers, Babur first paid attention to their ability to fight, acquire, and preserve land, their faith, and their humanity. The author's objective approach to describing each ruler and his use of words and phrases increased the value of the work even more. In addition, the author's assessment of the personality of the Timuri rulers from the point of view of the interests of society, homeland, and country and the basis of Babur's statement of honesty and truth in determining the criteria of the period for the Timuri rulers are of particular importance because the history and personality of this period are very important in determining the position.

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