

Lexical-Semantic Features of Nature Representation in *Baburnama*

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ABSTRACT

This article examines the role and significance of nature descriptions in the interpretation of the author's psychological state and the ideological content of Zahiriddin Muhammad Babur's Baburnama. The natural landscapes presented in the work are studied in three geographical contexts: the natural-geographical descriptions of Movarounnahr, Afghanistan and India. The study employs comparative-typological and psychological analysis methods to identify the relationship between landscape representation, the author's inner world, and the ideological meaning of the work. The analysis demonstrates that the descriptions of Movarounnahr are imbued with feelings of love, pride, and attachment to the homeland, thereby contributing to the formation of the image of the native land. In the descriptions of Afghanistan, the natural environment is closely associated with Babur's psychological experiences, particularly his sense of helplessness in relation to the past, wandering and uncertainty. The landscapes of India initially reflect a sense of alienation, homesickness, and the difficulties of adapting to a new environment. However, as Babur's political position became more stable and the process of state consolidation progressed, these feelings gradually gave way to tranquility, acceptance, and a more objective perception of the new land. Thus, the study reveals that nature descriptions in Baburnama function not merely as geographical or descriptive elements

but also as an important artistic means of expressing the author's psychological evolution and reinforcing the work's ideological and aesthetic content.

Keywords: *Baburnama*, nature description, psychological state, ideology, Movarounnahr, Afghanistan, India

INTRODUCTION

Landscape is an important component of the artistic reality created in a literary work, an image of the open space where events take place [5: 220]. Its first and simplest function is to denote the place where the image takes place. The aesthetic impact of this seemingly simple task on the reader cannot be neglected. In many cases, the depiction of the scene in a work of art is of great importance for the development of the plot or the expression of mood and mental state [13: 132]. In this regard, the landscape is recognized as one of the most important figurative means in fiction. After all, fiction cannot be imagined without a landscape. Since the creation of the world, the relationship between man and nature has existed organically and inseparably. As a part of nature, man lives in its embrace, receives nourishment from it, and receives spiritual and moral strength. In this regard, the issue of man and nature has long been harmonious in fiction. Nature is a means of revealing a person's inner world, psyche, mood and feelings.

The depiction of natural landscapes occupies a special place in the ideological and artistic value of *Baburnama*. It is known that if a creator captures on paper the events he witnessed or directly participated in, the landscape images in it turn out to be extremely realistic and vivid. Zahiriddin Muhammad Babur also used exactly this method in his work, that is, he was able to describe the events he saw and create landscapes of living nature:

We landed on the banks of the river that flows to Obi Istad in the Great Desert. This river is a dry river, no water ever flows here; for so many times that we have passed through this river, no running water has ever been seen in this river. This time, due to the summer

rains, so much water came to this stream that we couldn't find a suitable passage. Although it wasn't much, it was very much. The horse and the carcass were completely unharnessed. [6: 215]

The depiction of this stream in the work is not a figment of the author's imagination, but rather a precise expression of a completely real natural phenomenon. In his work, Zahiriddin Muhammad Babur depicts natural landscapes far from artificial exaggeration or artistic fabrication. While capturing the reality of his time on paper, he aimed to show the environment as it is – without changes and truthfully – and achieved this fully. In this regard, it is appropriate to recognize “Zahiriddin Muhammad Babur's historical-memoir work “Baburnama” as a perfect and unique example of the most realistic landscape in the history of Uzbek literature” [14: 127].

Zahiriddin Muhammad Babur did not limit himself to providing a detailed natural-geographical description of the territories of Mawarannahr, Afghanistan, and India. In the process of describing historical events, he makes lyrical digressions, capturing unique beautiful landscape scenes on paper with the refined taste of a skilled artist. His attitude toward nature deserves special attention. Even during walks, he carefully studied the surroundings and natural wonders, and when he could not see them directly, he regularly observed them through others.

The writer does not simply describe historical processes in chronological order. He describes the place where the events took place, the surrounding environment, and the appearance of the external world as a true creator. He sees the experiences in his psyche in harmony with the unique charm of nature. In the moments when he has captured Kabul and found some peace of mind – in the days when he goes for a walk with a wandering soul – it seems as if the whole world is showing him its beauty:

...We went for a walk in Boran, Chashtuba, and Gulbakhor. The spring is very good in the summer of Boran, in the Chashtuba steppe, and in the Gulbakhor foothills. Look at the other lands of the Kabul region, the greenery will be much better, various tulips will bloom, I ordered a quantity of tulips, they counted, thirty-four

varieties of tulips came out... However, in the spring, there is little white ground here for strolling and shooting birds. [6: 285]

Despite this, Babur cannot hide the turmoil in his inner world from the reader. The passionate heart, which had just been enjoying the beauty of nature, soon remembers the pain of separation from the motherland, which is scratching its insides, and suffers again. Now even the colorful shimmer of nature is powerless to erase the longings that have accumulated in his heart. For even if she sees hundreds of thousands of Kabul springs, it is difficult for this heart, squeezed like a bud, to open. At the heart of this lies the longing for the Motherland and the pain of the native land:

Meningko'nglumki, gulningg'unchasidektah-batahqondur.
Agar yuzmingbahoro'lsa, ochilmog'i ne imkondur [6: 285]

Through these landscape sketches, the author's "I" – that is, his inner experiences and unique worldview – is fully embodied before the reader's eyes. "Babur's skill in landscape is seen in his impressive immersion into the background of historical reality" [14: 128].

METHODS

The study employs a combination of comparative-typological, psychological, biographical, and contextual analysis methods to investigate the role of nature descriptions in the interpretation of psychological states and ideological meanings in Baburnama. The comparative-typological method is used to examine and compare the representations of nature in three geographical contexts – Movarounnahr, Afghanistan, and India; and to identify their distinctive artistic and semantic features. The psychological analysis method makes it possible to reveal the relationship between landscape descriptions and Babur's inner experiences, emotions, and changing psychological states. The biographical method is applied to interpret nature descriptions in relation to significant stages and events in the author's life, thereby

clarifying the influence of his personal experiences on his perception of the natural environment. In addition, the contextual analysis method is employed to examine landscape descriptions within their historical, narrative, and compositional contexts, allowing their role in expressing the author's worldview and strengthening the ideological and aesthetic content of the work to be determined. The integrated application of these methods provides a comprehensive analysis of nature descriptions as an important artistic device through which the author's psychological evolution and the central ideas of Baburnama are conveyed.

RESULTS AND DISCUSSIONS

It is advisable to study the artistic significance of the landscape image in "Baburnama" through the following classification:

1. Natural-geographical description of Maverannahr;
2. Natural-geographical description of Afghanistan;
3. Natural-geographical description of India.

During the description of Maverannahr, Babur describes in detail the geographical area, nature, climate, plants, animals of eighteen large cities, including Fergana, Andijan, Osh, Margilan, Isfara, Khujand, Kandibadam, Akhsi, Kasan, Herat, Samarkand, Bukhara, Kesh, Karshi, Khuzar, Karmina, Karakul, Shovdar, and provides valuable information about dozens of small districts and villages. In particular, the first pages of the work contain an image of the Fergana region:

The Fergana region belongs to the fifth climate. It happened on the outskirts of Mamura. The eastern border of Kashgar, the western border of Samarkand, and the southern border of Badakhshan are mountains, while in the north, although there are ancient cities, such as Almalyk, Almaty, and Yangi Kim, in the books they are called Tarazkent, from the perspective of the Mongols and Uzbeks, which is ruined in history, there is no such administrator left. Mukhtasar is a province, rich in grain and fruit. The mountains

have turned into a whirlpool. To the west of Samarkand and Khujand, there are no mountains. No other living creature can come in winter. [6: 7]

In this passage, describing the natural and geographical appearance of the Fergana region, Babur reveals not only the external landscape of the region through landscape imagery, but also his own spiritual experiences and the ideological content of the work.

Babur's sincere love and pride for his native land can be felt in his description of Fergana as "from the fifth climate" emphasizing that its "grain and fruit are abundant." In the description of cities such as Almalyk, Almaty, and Otrar, which flourished in the past, he writes with sorrow that "due to the campaigns of the Mongols and Uzbeks, they have now been destroyed, leaving no trace of improvement." This depiction shows the author's hatred for destruction, his love for culture and improvement, and his mental pain at the loss of the past.

In the depiction of the Saykhun River, the parallelism between this image and human destiny is clearly visible. The author draws the flow of the Saykhun (Syr Darya) with extreme precision: it comes from the east and north, passes through the region, and ultimately "dissolves into the sands and does not join any river." There is a unique lyrical and philosophical meaning in the description of this natural process. This is a reference to Babur's own destiny – to his life of wandering, which, having set out on a journey with great goals, ended far from his homeland, in vast foreign lands like sand.

Babur's nature and relief depiction are not pure sentimentalism. He described Fergana as "surrounded by mountains. There are no mountains to the west. The enemy cannot come in winter from any other side than this side." This is not the eye of a creator, but the eye of a commander and politician. The main point of the work's idea is the protection of the country and the correct assessment of its geopolitical and military capabilities. The assessment in the description of the region that "it is a small region, its grain and fruit are abundant" reveals the social idea of the work. For Babur, the ideal country

is a region with a prosperous people, fertile lands, and economic independence.

Thus, these images reveal two important aspects of Babur's personality: on the one hand, he is a lyrical thinker who feels a spiritual connection with nature and history, and on the other hand, he is a major statesman who carefully assesses the geographical, military and economic situation of the country.

In the description of the natural-geographical region of Mawarannahr, the image of Karakul is also of particular importance:

There is also the Karakul region. The end is more prestigious than everything else. It is seven leagues northwest of Bukhara. It's got a good fog. Among them are the Sughd district and the districts adjacent to Sughd. The beginning is Yaryaylak, the end is Bukhara; there is not a single wooden road that does not have a settlement and an administration. It is so famous that Temurbek said: "I have a garden that is thirty yigoch. This is the tumonot. [6: 73]

Here, the main task of the landscape image is to show the natural and economic significance of Karakul. The presence of water sources, the mention of fertile districts and well-maintained villages means that the region is convenient for living and productive for farming. Through this, Babur demonstrates the wealth and potential of the land of Mawarannahr. At the same time, in the author's view, the value of the land is determined not only by its natural wealth but also by the great people who lived and worked on this land. For this reason, he connects the description of this area with the personality of Temurbek: "Temurbek said: I have a garden that is thirty yigoch." Through this episode, Babur recalls the great past of his dynasty, the power of his kingdom, and the most prosperous periods of Mawarannahr. At the same time, one can feel Babur's deep respect for the personality of Amir Temur. Babur, as a ruler who linked his lineage with Timur, pronounces the name of his great ancestor with pride and respect, indirectly emphasizing the need to preserve and continue the prosperous and powerful country he created – a great heritage – during his time.

In the year nine hundred and six of the Hijra, Shaybak Khan seized Samarkand due to the “unknowledge and foolishness” of Zuhra begiaga. After the Uzbeks took Samarkand, Babur, deprived of the city and region, and whose whereabouts were unknown, set out from Kesh towards Hisar:

With Kamrud, moving upward, we decided to cross the threshold of the steppe... We entered the Kamrud Gorge and headed upstream. On the narrow and winding roads, on the gloomy and swift hills, a dense herd of horses and camels remained. Having landed three or four times, we reached such a high mountain, such a hill, and what kind of hill, never before had such a high and narrow mountain been seen, never before had such narrow and winding roads been traveled. Having passed through many trials and tribulations with great anxiety and hardship, we crossed high and narrow mountain passes with a hundred trials and hardships and arrived in the region of Fon [6: 113]

The image of the pass is a symbolic expression of Babur’s mental state, the worries and hardships he endured, and how dangerous, “unrestrained” and on the brink of a precipice his life was at that time. The description of the author’s “passage through dangerous narrow and difficult paths with many worries and difficulties” shows the author’s mental exhaustion, but also demonstrates his strong personality, ready to withstand any difficulties. Thus, this image becomes an important artistic tool in the work, expressing the ideas of perseverance, patience, and a firm pursuit of a goal.

After crossing the difficult pass, the author is amazed to see the lake between those mountains: “Among the mountains of Fon, a great lake has fallen, the environment is approximately a Sharia, the tavr is a lake, not free of trouble” [6: 114]. Even in the most difficult, darkest moments, a creative soul can see the beauty of the world and does not lose hope for life.

The description of nature depicting Babur Mirza’s wanderings after he lost Samarkand for the second time and left that place, or more precisely, during his difficult days in Khujand and its surrounding areas, as above, as if speaking about the hardships on his difficult life path:

In the middle of this winter, Shaybani Khan crossed the Khujand River on ice and raided the vicinity of Shahrukhiya and Pskent. When the news arrived, without considering the small number of our people, we galloped off. We headed straight for the lower villages of Khujand, Hashtiyak. The blow was cold. In this region, the wind of Hodarvesh does not blow, it is always gloomy. It was so cold that in those two or three days, two or three people died from the intensity of the cold. [6: 135]

The harsh winter, the frozen water of Khujand, the incessant wind of Khodarvesh, the severe frost and the deaths of people as a result of it are the artistic parallels of the author's complex fate, misfortunes and hardships: the coldness of nature reminds of the difficult times in Babur's life, and the frozen river is a temporary obstacle to his dreams and plans. But just as the river did not stop flowing, so did Babur's pursuit of his goal. The cruelty of nature and the gravity of the historical situation complement each other, making the protagonist feel the suffering in their psyche even deeper.

However, an important aspect of Babur's character is that he does not give up in the face of these trials. Even the episode of his repeated immersion in frozen water demonstrates his willpower, resilience, and spiritual endurance. Thus, the depiction of nature does not only create a tragic mood, but also reveals the qualities of determination and patience of Babur's personality.

Thus, the descriptions of the nature of Mawarannahr, along with being valuable geographical information, are primarily an artistic expression of the author's psyche. Babur describes with great love and sincerity the mountains, rivers, gardens, climate and natural resources of the country where he was born and grew up and dreamed of ruling. In these images, his love for the motherland, longing, national pride, and concern for the fate of Mawarannahr are clearly felt. At the same time, the beautiful and prosperous landscapes of Mawarannahr reflect Babur's dreams and aspirations for the prosperity of the country, state stability, and the well-being of the people, while the natural conditions

reflected in certain landscapes serve to deepen the understanding of the essence and significance of historical events.

The work systematically describes the natural-geographical location of the cities and districts within the territory of Afghanistan. The author dwells separately on the four pastures (*olangi*) of Kabul and their characteristic features. He also emphasizes that the Kabul region is a strategically closed territory, where it is very difficult for the enemy to invade, and shows the roads leading to the region.

The following is a classification of the Kabul guzars and the peoples living there who speak 12 different languages. In addition, the geographical and natural structure of 14 districts of the region (Lamganat, Alingor, Kunar, Nurgil, Chagansaray, Nijrov, Panjhir, Gurband, Lahugar, Zurmat, Farmul, Bangash, Ghazni, Durnoma) and dozens of villages belonging to them are described in detail. This information allows the reader to clearly imagine a complete picture of not only the Kabul region, but also the entire Afghan region.

The author also pays special attention to the climate of this region:

There is very pleasant air. There is no place in the world as airy as the air of Kabul. In the summer, you can't sleep at night without a fur coat. In winter, although the snow often falls heavily, there is no severe cold. Samarkand and Tabriz are also famous for their pleasant weather, but they have extreme cold. [6: 182]

After detailed geographical and historical information about the territory of Afghanistan, this logical continuation is followed by a description of the historical events that took place in the region. The natural landscapes presented in this series of images have high artistic and aesthetic value in revealing the author's psyche and philosophically deepening the idea of the work. It is noteworthy that the image of the road is of particular importance among the landscape elements encountered during the narrative of the events. Quantitative analysis of the depictions of nature in the work shows that if half of the depictions of nature are made up of images such as gardens, majestic mountains and rain,

which is a symbol of spiritual purification, the remaining half corresponds to the image of the road.

It is known that during his stay in Afghanistan, the author had completely lost hope for the land of his ancestors – Maverannahr – and had turned his gaze toward the great goal of establishing an entirely new empire in India. When analyzed from this point of view, the frequent and detailed description of the road in the parts of the work related to the Afghan period has a deep figurative meaning. These paths serve as a “spiritual and geopolitical transition corridor” leading from the author’s sense of past hopelessness and the hopelessness of losing their homeland to new strategic goals and great successes.

Some of these road descriptions reveal the author’s inner suffering, which was fraught with feelings of uncertainty and wandering at that time: “From one slope, some runners burned lighter, moved from there, walked without a path, landed once in between, and at dawn, descending from a hill, passed through a long narrow strait, and descended to Bannu. The people of the army, camels, and horses had spent centuries and centuries in this place. Most of the fallen booty remained in his thoughts.

The main road is one or two blocks to our right, but this is not a horse-drawn road. It is said that the shepherd and herdsman, sometimes to bring the herd and flock down this road and along this path, call this road “Gospandliyor.” The road is called “liyar” in the Afghan language [6: 208].

Moving toward the dawn, he landed nearby among the villages of the steppe, and from there, moving, he landed on the banks of the Gumal River. From the western side of the steppe, two roads emerge: one is the Sangsurah road, passing through Bark, and Farmul arrives. Another one, along the Gumal River, before reaching Bark, also arrives at Farmul. Some liked the path of Gumal. In the steppe, it rained continuously for two or three days. Gumalrudi had grown up quite a bit. And so, having found a way out with anxiety, we crossed. People who knew the way complained that they had to cross this river several times on the way to Ghumal. If the water is so great, it is difficult. There was also hesitation on this path, and the words were still not put together. [6: 210]

Having left Sari-Deh, we set out for Kattavaz-Tuz all night in the dark. It was a pitch-black night, the ground was salty, no mountains or ridges were visible, no paths or tracks were known, and no one could lead them. Finally, I began to shoot, once or twice reached this area, and with that comparison, I took the pole to my right shoulder and shook it, and God brought it true. It is true that Qiyoqtu and Ulabatu came to the river, so that Gilji would sit where Khoja Ismail would be, and this river would lead the way. [6: 287]

These images deepen the ideological content of the work and signify that the path of a person to achieve great goals always involves hardships and struggles. They also manifest as an important artistic and aesthetic tool that reveals the suffering, patience and perseverance in the author's psyche and illuminates the ideas of action, search and striving for a goal of the work.

In addition, there are images of the path that gives the soul of tired soldiers and a despondent commander peace, breadth and a divine hope, releasing the commander's burden of heavy military duties for a time, and creating the image of a creator who is amazed by the majesty of existence, which strengthens the author's inner faith in the success of the march towards new goals.

In particular, the depiction of the journey around Lake Obi-Istoda in the work differs fundamentally from the difficult road scenes mentioned above due to its attractive visual aesthetics and calm nature. Here, the author combines the concept of the road with the beautiful landscape along its banks – the boundless expanse of water, a herd of tens of thousands of wild geese appearing as red as the color of the sunset from afar, and the horizon line connecting with the sky:

After two or three movements, we reached Obi-Istoda. The great water appeared to the stranger. The steppes on that side cannot be seen at all. The water seems to be connected to the sky, and the mountains and hills on that side are not like the mountains and hills on that side of the Serob. These mountains and hills also seem to be suspended between the earth and the sky. It is said that the waters of the KattaVaz valley, the Zurmat valley, and the Ghazniriver

accumulate here as a result of spring rains in the Karabakh steppe, and in the summer, when the water rises, as a result of crops. When a group of us reached Obi Istoda, we wondered what we were thinking. Every now and then, between this water and the sky, something red as the dawn appears, and then disappears. This was the case until it got close, but when it got close, it became clear that it was a mountain goose. What a wanderer this bird is, infinitely happier than any other, it is a thick bird's egg by the water's edge.

The reason is that the water was in the horse's belly according to one rule. [6: 215]

The waterfront path, covered in this beautiful landscape, becomes a unique aesthetic background that transforms the depression in the inner world of the protagonist of *Baburnama* into catharsis – spiritual purification and tranquility. This description of the road artistically reflects the harmony of the determination inherent in the personality of Babur and the subtle spirit inherent in creativity.

Another image in which the harmony of nature and the author's inner world in Afghanistan is clearly visible is the image of rain: "In the evening in this country it rained so much that the water inside the tent was thin, I gathered the carpets in one place, made them high, and sat on them. This night passed with such joy" [6: 214].

The storms and rains in the external environment seem to be a symbolic reflection of the changes in Babur's life, the internal storms in the struggle for the kingdom. The betrayal of Baki Chaghaniani, which occurred at the same time, is a clear proof of our opinion: "Jahangir Mirza came and said to my ear that he had a secret word. It was made secluded. He said, "Baki Chaganiyani came to me and said, "Give the king permission with seven, eight, or ten men, cross the Sindh River, and elevate you as king" [6: 214].

In another place, the image of rain serves to reveal the author's spiritual experiences (amazement, fear, determination) as both a writer and a commander:

On Sunday, it rained so much that water flooded all the salts. Between the gardens where Behra and the camp stood, there was a

little water. Until noon, the distance was a great river. In the vicinity of Behra, there was no passage more than a yard's distance from the ground; they were cutting across, and I set out to stroll along the waters that entered between the two prayers. The rain and the rainstorm were so intense that it became apparent that he would return to the camp once again. Most of the people threw down their yokes and heavy carriages, threw on their coats of mail and weapons, and, stripping their horses, galloped away. Most of the water had exhausted its salts. In the morning, ships were brought from the river, and most of the army moved the tents and tents by ship [6: 322]

Thus, through the depiction of the nature of Afghanistan and the depiction of the road, which occupies a special place in the work, the wandering of the author's psyche, in some places, satisfaction and inner turmoil in the pursuit of power are reflected.

The author, who lived and enjoyed the beautiful nature of Mawarannahr and Afghanistan, and at the same time deeply loved this environment, after coming to India, emphasizes that the natural appearance of this country is completely different from the places he has seen and got used to:

India is the first climate, the second climate and the third climate. The fourth climate is absent in Hindustan. It happened in a strange country. Looking at our regions is a different world. The mountains and rivers, the jungles and deserts, the lands and regions, the animals and plants, the people and the language, the rain and the wind were all different. Kabul taubengarmsers, although some of them have a similarity to Hindustan, sometimes they do not. [6: 391]

Now Babur began to study the territory of India more deeply. He describes in detail the information collected as a result of his observations: "The characteristics and mood of the land and people of the province of India were well known and specific, and this was the case. After this, whatever appears to be written, I will edit; whatever is heard, I will recite" [6: 421].

In the information provided as a result of the author's initial observations about India, his cautious, even to a certain extent

alienated mental state towards the new environment is felt. The landscapes of India do not match the aesthetic taste and life experience of Babur, who lived for many years in the mountainous, garden-rich, architecturally developed environment of Mawarannahr and Kabul. He first compares the new territory with his homeland and sees more shortcomings in it. This situation manifests as an artistic expression of the feelings of alienation, longing, dissatisfaction, and internal difficulties in adapting to a new environment in the author's psyche.

In addition, these observations of Babur also reflect the mental state of the ruler, who is just trying to understand the conquered country. He has not yet accepted India as his homeland, but is evaluating it with the eyes of a meticulous researcher and traveler observing from the outside. Therefore, a critical spirit prevails in the images. The fact that the author focuses more on shortcomings also indicates that he is in the process of mastering the new political and cultural environment:

The cities and provinces of Hindustan are inexhaustible. All the cities and all the lands are equal in size, and there will be no roof over the garden. Most of his lovers have turned out to be utterly lost. The banks of some rivers and streams have been dammed by paschal rains, causing water to flow and flow from all directions. In some places in the salt marshes, there is a thicket of thorns and trees, and the people of Pargana do not give livestock in these thickets. [6: 394]

Other than rivers and black waters, which flow in ravines and pits, there is no running water in the garden or in the building." And in their buildings there is no purity, air, color, or form. [6: 418]

And if dust and ashes are in such a state that they cannot see each other, they call this andi. [6: 419]

It always comes to mind that there is one great fault of India: there is no running water. Wherever there is a place to sit, it is possible to build wheels, make running waters, and create lands of plan and form. A few days after his arrival in Ogra, we crossed the Jön River and discussed the gardens. It was such an unsightly and wretched place that we left it with a hundred repulsions and displeasure. Due

to the evil and unpleasantness of this place, the thought of the summer house was forgotten. [6: 430]

The positive information provided by the author on the peculiarities of the nature of India in the following pages indicates that he is gradually understanding this country more deeply and adapting to it. As the state governance is strengthened and the political situation stabilizes, Babur's gaze also changes: the initial alienation and dissatisfaction are replaced by interest and calmness. In particular, the images of a spring described by TurdibekHoksor after the victory over Rano Sanga show that the author began to look at the nature of India with interest, striving to discover its beauties, and spiritually adapting to the new country and achieving peace:

As the troops passed through here, TurdibekHoksor described this spring, came, took a horseback ride, and set off, and this spring occurred. In India, where flowing water never flows, a spring does not desire itself. From time to time, there is a spring that seepes out of the ground like damp water. It will not gush forth like the springs of that land. The water from this spring is equivalent to half a mill's water. It boils from the mountain's damask, the surroundings are completely beautiful, it is very pleasant. [6: 472]

From then on, India was not merely a conquered territory, but an integral part of Babur's life and empire. Therefore, he began to further develop this country based on his political and cultural views by conducting landscaping and construction work in the country more intensively, building new gardens, buildings, and water facilities: "I ordered that a magnificent pool be built on top of this spring" [6: 472].

In the evening prayer, I arrived at the garden and building in the west of Dulpur, which had been ordered. The end of the cape of a mountain that commands this garden and building has occurred. The end of this mountain is made of a single red building stone with a beak. I ordered that this mountain be dug up and the earth be dug into the ground...

To the north of the place where the pool is located, there are thick trees: anbara, jomin, and all kinds of trees. Between these trees, I had ordered a deep pit, and that pit seemed to reach my intimacy. The water from this pit flows to that pool. To the northwest of this basin, Sultan Iskandar built a dam. Buildings have been erected on the bank. The waters of the upper paskal of the band are collected and form a great lake, the eastern edge of which is a garden. On the eastern side of the lake, I also ordered to carve sufanamas from single stones. A mosque was ordered on the western side. [6: 488]

The image of Udva presented in the work is also of particular importance in revealing the author's psyche and the idea of the work. This image clearly demonstrates Babur's creative spirit and love for nature, as well as his loyalty to Islamic values, the establishment of his own religious and political ideology in the conquered territories, and the goal of gaining spiritual dominance:

Twenty-five pits were dug around the two great lakes inside the udvo. They drew water from these pits and planted vegetable gardens, flowers, and trees. Udva is not a bad land, it is a good land. His fault is the idols around him. I also ordered the idols to be destroyed. [6: 491]

CONCLUSION

Thus, if through the depiction of the nature of Mawarannahr, feelings of love, respect, and pride for the Motherland are demonstrated, then in the landscapes of Afghanistan, the author's psychology reflects the inner suffering of past helplessness, wandering, and despair. In depictions of Indian nature, a sense of alienation, homesickness, and the difficulties of adapting to a new environment are initially evident; later, as state governance strengthened and the situation stabilized, it can be observed that this mood was replaced by calmness.

It should be noted that the process of this analysis also clearly demonstrates the scale of the scientific worldview entrusted to historical prose. Consequently, creators of that

period were required to be familiar with many fields of science, and historical and prose works embodied the intellectual potential and product of the thinking of an entire society. In this regard, it is appropriate to note the high assessment given by V. V. Barthold to the information presented in *Baburnama* that geographical images, for example, Fergana and Samarkand and the description of its surroundings is rightfully recognized as classical.

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