

"BOBURNOMA" IS THE PRIMARY SOURCE FOR DESCRIBING NATURE.

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ABSTRACT This article is about the heritage of Zahiruddin Muhammad Babur's masterpiece "Baburnoma". In the work, Babur gives detailed information about his origin, military campaigns, and the great kingdom he founded in India. Although "Boburnoma" contains many names of people and places, they are interesting and easy to read. Babur, being a great statesman, as a naturalist and tourist scientist, observed and covered events so carefully that many of them completely correspond to the conclusions of today's science. The work contains detailed and sufficient information about the nature, appearance, benefits and harms of rivers, mountains, deserts, cities, villages, cities, fields and steppes that Babur visited. This priceless legacy of Zahiruddin Muhammad Babur is a unique truth that leads our history forward into the future. That is why the work of this great thinker is still being repeatedly studied by orientalists. In 1980, UNESCO announced a competition for a new French translation.

Key words: nature, artistic-philosophical thoughts and views, essence of humanity, culture of science, beauty of nature, aesthetics, ecology, archeology, ethnography, art and man.

Zahiriddin Muhammad Babur's work "Boburnoma", which is an artistic and philosophical heritage, occupies a worthy place in the development of world aesthetic

thinking. This work has not yet been fully and deeply philosophically analyzed, its aesthetic world remains as a source of extensive analysis and illumination. "Boburnoma" in its aesthetic spirit, especially it is very little studied from the point of view of natural aesthetics. Therefore, extensive philosophical research of this historical memoir remains one of the main and urgent problems of scientific and practical research.

Today, Zahiriddin Muhammad Babur's work and artistic-philosophical views are an important factor in the formation of the moral-aesthetic thinking of young people, and serve as a high creative example for improving the foundations of Uzbek philosophy. For this reason, the scientific research of the inspiring moral-aesthetic thinking of the scholar, the high ideological-artistic content, the personality of the creator and his artistic skills, and the problems related to the spiritual and moral education of a person is of great importance.

Materials and methods

During his 47 years of life, Babur composed a large collection of poems, He created the poetic works "Mubayyin" and "Risolai Volidiya", he wrote the world-famous encyclopedia "Baburnoma", he created a simple and understandable new alphabet called "Hatti Baburiy", aruz, rhyme, music and war. He made a great contribution to the development and progress of science with his treatises on his work. Alas, Babur's rhyme, the manuscripts of his treatises on music and military work have not reached us. Babur's "Boburnoma" has been studied by linguists, literary scholars, source scholars and textualists, as well as philosophical-mystical and moral-aesthetic aspects of V.Zohidov, H.Qudratullaev, A.Zohidiy, B.Jalilov. For example, Abdulkadir Zahidiy said, "...we were convinced that Babur's artistic (aesthetic) heritage, philosophical worldview, concept, problems, and ideals can be specially researched. Our initial general conclusion is that Babur's original (true) beauty - the beauty of God Almighty, the beauty of the human world, great humanitarian ideas and values, and the methods of artistic creation - are in this work. We have come to the firm opinion that it is a religious-philosophical work that can be studied, reconstructed (reduced), given conclusions, and evaluated with

contemporary philosophy, aesthetic theory, and research methods," says [Zohidy A. 2016: p. 295].

Babur also expressed his aesthetic views in the poetic genre, typical of the style of Eastern scholar thinkers. Babur was considered the owner of high aesthetic taste of his time. Just as not everyone was lucky enough to enjoy the beauty of nature, no matter how complicated and dangerous the era in which Babur lived, he was able to feel the beauty of nature and realize his aesthetic relations.

III. Discussion and results

Before the author gives a moral definition and description to the people in "Boburnoma", he should study the best habits of people, continue their useful ones, put forward the issues of calling for the creation and introduction of new ones instead of the rules and regulations that do not meet the current requirements of life, in the following places, I want to describe the event in a very concise and understandable way. managed to reveal the true meaning of the thought.

"Zahridin Muhammad Babur's royal position, combined with the correctness, truthfulness and loyalty inherent in his nature, prepares the ground for telling the truth in the Baburnama" [Qudratullaev H. 2018: p.25].

The anthropocentric structure of the world occupies a central place in Babur's art, like the humanists of the Middle Ages in the East and Europe. That is, as the thinkers of that time imagined based on the geocentric theory, the center of the universe is not the Earth or the Sun, which consists of inanimate rocks and combustible gases, but the greatest and greatest man. In Babur's humanitarianism, love for man is not a gift, but there is also a choice here. Babur loved and admired the perfect person, a physiological-social and spiritual-spiritual person. Not every human-like being can be called a person. A perfect person who has reached such a high level is seen by the writer as the representative of God on earth, and the great thinker proudly says that they do not call him the Truth (Allah) only because they fear him. It is enough not to associate a person with Allah.

At a time when Babur is considered a perfect human being, wide knowledge of the life of scholars can become a culture of knowing not only his artistic and creative heritage, but also our ancestors. There are few scientific articles and researches on the aesthetic characteristics of the Uzbek people, therefore it is important to comprehensively study and analyze the artistic and aesthetic views of Babur's world on the aesthetics of nature in scientific work. For example, in his work "Boburnoma", the writer also talks about the sumbul tree: "The description of the sumbul tree was heard, we saw it in these countries. There are few hyacinth trees in this foothills. Some will happen." "We visited the wonderful flower gardens. Yellow-yellow flowers are blooming, purple flowers are blooming yellow flowers are blooming on the ground. As if by magic, on six sides of this hill, one yellow flower and one purple flower are blooming in a pattern. There were fewer flowers on both sides, it was a flower garden as far as the eye could see" [Rasulova O. 2005: p.101].

Aesthetic requirements can be clearly observed in Babur's poems about nature. He not only admires and sees the beauty of nature, but also conveys the relationship of man with nature and his inner spiritual world by comparing his visible drawing. In this way, he gives life to lifeless nature, revives it, reveals the essence of natural beauty. The nature characteristic of Babur's work enhances the image, sometimes the tension of the story and situation being described, sometimes reveals the character and mood of people [Boburnoma. 1960: p.28]. Another important aesthetic aspect of Babur's work is that the impression is not only felt, but also its next peak, the completeness and growth of aesthetics. This is the author's way of revealing the essence of aesthetic beauty. If we look at the meaning of "A thick leaf of a tree whispers to itself...", the image on the leaves is humanity. creates an aesthetic appearance as if whispering. That is, the sound of leaves blowing in the wind is like their whisper. This is Babur's aesthetic equation, which not only shows the reader the visible appearance of nature, but also serves to reveal the hidden appearance of nature. In Babur's poems also describes the relationship between animals and nature aesthetically. A special approach and philosophical outlook is required to

imagine, feel and accept Babur's aesthetics. One of the reasons why Babur conveys the image of nature in his poems is that he has such a worldview. Babur's great individuality is not limited to his work, the high aesthetic taste is another example of this greatness. Examining Babur's art of looking at the world through the influence of aesthetics allows for a detailed study of his philosophical views and outlook. This is a search, a poem of young writers makes an incomparable contribution to the formation of a unique artistic style in his writing. In addition, a deep understanding and study of Babur's philosophical-aesthetic heritage, the ability to identify its secrets, gives a great opportunity to convey the aesthetic meaning of his poems in a high-quality and correct manner. Babur used the image of nature not only to recognize the beauty, but also to study the truth of life. The fact that natural phenomena are temporary, that the beauty of nature is not eternal, and that they are endlessly changing is contrary to the principle of eternal life of humanity.

Babur said that even if a person dies, the human spirit and humanity will not die

Being able to explain within the framework of the aesthetics of nature is one of the undiscovered aspects of aesthetics.

If poems affect nature, nature also affects humanity, because man and nature are interconnected as a whole organism. Another important aspect used in the perception of nature as an aesthetic artistic complex in Babur's art is aesthetic parallelism. This concept allows us to see the similarity of nature and human aesthetics in poetry. It also describes the close connection between man and nature with aesthetic colors.

It can be said that the absence of one component of nature leads to the loss of one element of human nature - the novelty of aesthetics. In what sense, Babur makes man similar to nature, in other words, nature pretends to be man. If nature causes humanity to know, then humanity also knows nature

is the cause of learning. This will be a true proof of the breadth of philosophical concepts, the purity of Babur's wisdom and aesthetics.

Nature is an indispensable tool that helps to determine the reaction of any soul to a certain event. In his poems, Babur described the symbol of nature in the color of nature. Through this, he expressed his worldview.

It would be no mistake to say that Babur used the aesthetics of nature not only to know beauty, elegance and grandeur, but also to feel the immutable truth of life. The manifestation of the immortal soul of man around time and nature was a unique artistic effect and aesthetic image found in Babur's work. And when Babur touches nature, it is inevitable that nature also touches living beings, because man and nature are completely dependent on each other. Ecological education is described from the beginning to the end of the work "Boburnoma", in one place, how to train an elephant, and in another place, how to hunt wild animals without harming people, seasons, types of trees, the taste and size of fruits, even rain. It also describes how much rain falls. Babur also gave detailed information about the precious obnus tree [Rasulova O. 2005: p.101].

In our opinion, Babur's use of aesthetic parallelism in describing nature and defining the traditions of ecological culture of the Uzbek people can be a new change in literature. Since life goes hand in hand with the concepts of truth and reality, these two topics are taken as a part. We hope that the next part of the discussed nature will serve to further demonstrate Babur's artistic and aesthetic understanding and pave the way. Since love has been a source and an integral part of philosophical understanding for centuries, and love is often associated with love, the analysis of this type of love is the artistic-aesthetic world of Babur helps to learn and understand better.

Taking into account this philosophical trinity (life/truth, nature and love), we can say that aesthetic phenomena in Babur's art are not limited only to vital, material values. Babur's views on life - his dreams and hopes and unique aesthetic colors are also distinguished. Babur excitedly talks about the art of Kamoliddin Behzod, a great artist of his time. It also shows the shortcomings of his work.

Babur, who spent his whole life writing high artistic and philosophical works, regrets that the leaf of hope will wither, lose its beauty, and wither. The aesthetics of nature is

not in the withering of an opened leaf, in Babur's comparison of hope to a leaf, not a flower. If we consider a flower as life, the petals are different values, principles and laws of life, and leaves, according to Babur, are like hope.

Indeed, hope is a call to infinite faith, a messenger of goodness, a source of human energy and strength. But when the leaves wither, doesn't the flower stop blooming and feeding itself? Babur also lived with the same hope and when he felt that hope is deceptive, his life seemed meaningless.

At this point, it should be said that Babur can perceive his inner soul full of aesthetic sense. He expresses his aesthetic views with his own human qualities as follows: "The human soul is not far from being inclined to evil, I could not purify my soul, because the soul commands evil. Returning from it is not possible except by the grace of God.

This is a gift from Allah, He gives it to whom He wills, Allah is the owner of great gifts" [Baburnoma. 1960: p.467].

Aesthetic requirements can be clearly seen in Babur's poems about nature. He not only admires and admires the beauty of nature, but also describes the human connection with nature and the inner spiritual world by comparing the visible drawing. Through this way, he gives life to the inanimate nature, revives it, reveals the essence of the beauty of nature. The depiction of nature characteristic of Babur's art sometimes increases the tension of the story and situation being described, sometimes reveals the character and mood of people [Boburnoma. 1960: p.28].

Another important aesthetic aspect of Babur's work is that the impression is not only felt, but also its next peak, the completeness and growth of aesthetics. This is the author's way of revealing the essence of aesthetic beauty. If we look at the meaning of "A thick leaf of a tree whispers by itself...", the image on the leaves creates an aesthetic appearance as if it is whispering humanely. That is, it blew in the wind the sound of the leaves is like their rustling. This is Babur's aesthetic equation, which not only shows the reader the visible appearance of nature, but also serves to reveal the hidden appearance of nature. In his poems, Babur describes the relationship between animals and nature aesthetically.

IV. Summary

So, Zahiriddin Muhammad Babur is a great encyclopedic scientist who was able to create an "aesthetic map" of our national aesthetic heritage and considered nature as an object of aesthetic attitude. This high artistic and aesthetic skill, formed on the basis of the rich experience of his time, is the unique achievements of the creator based on his own scientific experiments. The aesthetic of lyrical-romantic melodies is becoming dominant in Babur's artistic-philosophical views, which are being formed and improved more and more. The unique, beautiful images of the author in his works of various genres, in particular, as the owner of a soul enraptured by the beauty of nature, immediately amaze a person. The educational value of the literary heritage is assessed first of all by its ability to provide complete information about the life of the people belonging to it. This work of art is also a reflection of life. It is not for nothing that it is called the "mirror of life". Muhammad Babur's works, regardless of the topic, can give a complete picture of the life, traditions, way of life, worldview and hopes of our people. In a number of his poems, Babur described nature with high artistic skill. According to the genres, it would not be wrong to say that all these poems belong to nature lyrics. If we analyze these verses philosophically, Babur appears to us as an author who created the aesthetics of nature in the philosophical language of his time. These poems describe not only images of nature, but also the impact of nature on humans, the role and tasks of nature in human life, as well as human assessment of nature, and the relationship between humans and nature in general. Based on the above, it is important to thoroughly study the relationships within the aesthetics of human nature and reveal their characteristics in order not to misinterpret the aesthetic worldview and aesthetic consciousness of a person, specific laws and concepts.

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