



TYPOLOGICAL SIMILARITIES IN FLORA ANNA STEELE'S "KING-ERRANT" AND PIRIMKUL KADYROV'S "STARRY NIGHTS" IN THE INTERPRETATION OF THE KING AND COMMANDER BABUR

Khayrullayeva Kamola Ravshanovna

English language teacher at Bukhara State Medical Institute,
Bukhara, Uzbekistan

<https://doi.org/10.5281/zenodo.6368804>

ARTICLE INFO

Received: 01st March 2022

Accepted: 10th March 2022

Online: 14th March 2022

KEY WORDS

Zahiriddin Muhammad Babur, Amir Temur, king and poet, Chingizxan, Shaybaniyxan

ABSTRACT

This article examines the interpretation of the image of Zahiriddin Muhammad Babur in Pirimkul Kadyrov's "Starry Nights" and Flora Annie Steele's "King-Errant". The descriptions given to Babur's appearance during his childhood, teenage years, manhood and the end of his life as a king and a poet, a warrior and a cultural figure have been reviewed. Furthermore, those facts are enriched by the personal thoughts and opinions of two western and eastern writers.

In Uzbek and world literature, it has become a tradition to embody the images of figures who have left a worthy name in history. Therefore, Zahiriddin Babur, who became famous for his great personality, leadership, rule and poetry, is one of such figures. Our observations show that Babur is one of the most historical figures whose artistic image has been created not only in Uzbek but also in world literature. Among them are Flora Anna Steele's "King-Errant", Frits Vuyrtle's "Prince of Andijan", Harold Lamb's "Babur- the tiger", Stephan Meridith Edwardes's "Babur: diarist and despot", P. Kadyrov's "Starry Nights", H. Sultanov's "The Beach of Happiness" and "Baburnama".

Flora Anna Steele's novel "King-Errant" covers the events of Babur's life from the time he ascended the throne to the end of his life. This work corresponds in content and essence to the novel "Starry Nights" by the famous Uzbek writer P.

Kadyrov. This can be observed in portrait images, plot system, composition. It is noteworthy that the English writer relied on historical sources, in particular, the English translation of the "Baburnama" in the creation of the image of the king and poet, world-famous Babur, considering that "Baburnama" is a reliable source in the creation of the image of Babur, it becomes clear how close the work is to historical reality. Based on a comparison of the two works, we will try to identify similarities and differences in the creation of the image of Babur.

This condition can be classified into three:

1. Similarities and differences in the creation of a portrait of Babur.
2. Similarities and differences in the plot of the works.
3. Proportions and differences in character image.



MAIN PART

In Anna Steele's "King-Errant", she portrays a teenager, Babur, as follows: "Babur was a very thin boy; in the eyes typical of Westerners, the teenager, who was beginning to show signs of youth in his six-foot-tall limbs, looked at least 15 years old. But Babur, the heir to this small Fergana kingdom, was only twelve years old. Still, he had his own goals." We see the correspondence to this image in P. Kadyrov's novel "Starry Nights": Taking a step is also quite weighty. The last three years since he ascended the throne have brought him up very quickly, and his eyes are as calm as those of many who have seen him. Only her hip stature and yet-full shoulders reminded her that she was now 15 years old. However, Babur's adolescence did a lot of work on the climb. In front of everyone, he climbed the rocks lightly, sometimes reaching out to help his mother and sister." F.A. Steele claims that Babur had "signs of youth in his limbs that come six feet". This can be seen in the expression of P. Kadyrov: "When Babur got off the horse, he grew taller and became equal to the older men." In both, there are clear indications that Bobur grew up much earlier. On the other hand, Babur's self-confidence, despite his young age, is described in F.A.Steele's work as "he had his own goals", while in P. Kadyrov writes like this: "The last three years since he ascended the throne have brought him up very quickly, and his eyes are as calm as those of many who have seen him." So, it is not accidental that Babur ascended the throne, he has great goals. In addition, both writers show that 12-year-old Babur looks 15-year-old and is quite ready to take the throne. The peculiarity of these two portraits is that Anna Steele's

description as "in the eyes of the West." In fact, Babur has an oriental look. Or its thinness is not mentioned in historical sources, as well as in "Starry Nights". However, the slender figure and slightly swollen shoulders fit Babur's image.

When we get acquainted with Babur's life, we can be sure that he fell seriously ill when he captured Samarkand. His condition worsened to the point that even rumors of the death of the young king Babur spread among the people. Flora Anna Steele describes the same situation in her work: "A tall, thin, young body was fighting for her destiny with her sharp qualities and curious eyes. He struggled with the disease for an hour or two, but suddenly his voice stopped and he fainted." A similar situation is described in Pirimkul Kadyrov's novel "Starry Nights": "Babur, suffocated by fever, stood up and opened the letter with trembling hands. Suddenly a bucket of cold water seemed to pour over him, and his limbs froze and relaxed, and his head slumped on the pillow. That's it!" Both of these plays depict Babur becoming very weak and fainting from the pain. But the differences are that Anna Steele brings about a change in Zahiriddin's body, that is, "tall, thin, young body," while Kadyrov describes Babur's condition and uses analogies such as "a bucket of water poured over him."

The two writers also use different approaches to describe Babur's appearance as a teenager. In particular, Flora Anna Steele portrays the young king as follows: "Babur, tall and strong, stood up and waved his broad arms to get out of motion." P.Kadyrov tries to depict Babur's appearance from the point of view of his mother Kutlug Nigar Khanum: "As Bobur



walked side by side with his mother, Kutlug Nigor realized that his height had grown considerably in those ten months and Babur, a brave young man at the age of sixteen was growing up fast and becoming a hybrid, and once again thanked God." In the above two images, one can see the some similarities. The difference is this. Anna Style adds Babur's "broad arms", while Kadyrov points out that "Babur's height has grown" significantly.

Zahiriddin's appearance in the most prosperous period of his life, when he ascended the throne of Kabul and established his rule there, is described in the novel "King-Errant": "sweating, the tired soldiers could not get off the horse, at which point the tall, erect, strong Babur rose from his stirrup and gave the order". In the novel "Starry Nights" his image is reflected in the views of his sister Khanzoda Begim: "It was Babur. But the princess remembered her brother in the form of a sleek nineteen-year-old boy with no beard. The broad-shouldered, straight-shaven young man standing in front of him now was not even royal in his clothes: a simple turban with no ornaments on his head, and a beret with a cumin on his head. It is very difficult to see the proportions in these two images, as both artists have different approaches to depicting 30-35 years old Babur. F.A.Steele created the image of "tall, upright, full-bodied Babur", while P.Kadirov showed the image of "a young man with broad shoulders, a straight beard".

Flora Anna Steele also uses the phrase, "A tall, erect, athletic young man in his forties, standing facing the Kabul Valley." It can also be seen from these images that Babur, despite being over forty years old, was a regular sportsman and was able to maintain his physical strength on a regular basis.

In describing the king, who suffered from many diseases in the last years of his life, P. Kadyrov in the novel "Starry Nights" looks through the eyes of a famous architect of his time, Khandamir, had shrunk considerably. "Khandamir saw very clearly in the sunlight how much he had shaved himself as he set out on his journey to Mount Sekri. Khandamir looked at his thin, bulging face, the wrinkles around his eyes and forehead, and the lids that had sunk into insomnia, and felt regret for him.

CONCLUSION

From the abovementioned facts, it is clear that there are many similarities and differences in Uzbek and world literature in the creation of the portrait of Babur. In particular, Flora Anna Steele and Pirmkul Kadyrov's images of Zahiriddin Muhammad Babur in his childhood, adolescence and manhood show many similarities. But in these places, they describe the creation of a portrait from their own point of view. This, in turn, gives students a different perspective on the image.

References:

1. Khayrullayeva, K. R. (2020). Description of Zahiriddin Babur's achievements in various fields in the works of Uzbek and world authors. ISJ Theoretical & Applied Science, 09 (89), 8-11. So: <http://s-o-i.org/1.1/TAS-09-89-2> Doi: <https://dx.doi.org/10.15863/TAS.2020.09.89.2>



2. Ravshanovna, Khayrullayeva Kamola, and Hakimova Muhabbat Alimovna. "THE EXEMPLARY LIFE OF BABUR MIRZA IN THE INTERPRETATION OF STEPHEN MEREDITH."
3. Kamolov Ikhtiyor Nigmatullayevich, Khayrullayeva Kamola Ravshanovna and Quvvatova Dilrabo Khabibovna THE IMAGE OF BABUR IN THE INTERPRETATION OF HAROLD LAMB. *Journal of Contemporary Issues in Business and Government* Vol. 27, No. 4, 2021. P-ISSN: 2204-1990; E-ISSN: 1323-6903. DOI: 10.47750/cibg.2021.27.04.015. <https://cibg.org.au/>.
4. Khayrullayeva Kamola Ravshanovna. INTERPRETATION OF ZAHIRIDDIN MUHAMMAD BABUR'S IMAGE IN UZBEK AND WORLD LITERATURE. *EPR International Journal of Research and Development (IJRD)*, Volume: 5 | Issue: 5 | May 2020. SJIF Impact Factor: 7.001| ISI I.F.Value:1.241| Journal DOI: 10.36713/epri2016. ISSN: 2455-7838(Online).
5. Ravshanovna, Khayrullayeva Kamola. "The image of babur mirza in the interpretation of stephen meredith." *ACADEMICIA: An International Multidisciplinary Research Journal* 11.11 (2021): 239-244.
6. Zayniddinova, T. N. "The Image of the Eastern Ruler in the Works of Christopher Marlowe". *CENTRAL ASIAN JOURNAL OF SOCIAL SCIENCES AND HISTORY*, Vol. 2, no. 10, Oct. 2021, pp. 10-14, <https://cajssh.centralasianstudies.org/index.php/CAJSSH/article/view/173>.
7. Zayniddinova, T. N. . (2022). The Problem of "A Strong Personality" in Shakespeare's Dramas: Richard III and Macbeth. *Middle European Scientific Bulletin*, 20, 7-10. <https://doi.org/10.47494/mesb.2022.20.1006>
8. Zayniddinova, T. N. . (2022). Lyrical Dialogue in Shakespeare's Poems as a Reflection of Renaissance Anthropocentrism and a Strong Personality. *Middle European Scientific Bulletin*, 21, 120-125.
9. Остонова, С. Н. National traditions and rituals in modern Uzbekistan (basing on the analysis of Uzbek traditional meal «Palov») / С. Н. Остонова. — Текст : непосредственный // Молодой ученый. — 2020. — № 47 (337). — С. 199-203. — URL: <https://moluch.ru/archive/337/75335/> (дата обращения: 28.10.2021)
10. Остонова, С. Н. National traditions and rituals in modern Uzbekistan (basing on the analysis of Uzbek traditional meal «Palov») / С. Н. Остонова. — Текст : непосредственный // Молодой ученый. — 2020. — № 47 (337). — С. 199-203. — URL: <https://moluch.ru/archive/337/75335/> (дата обращения: 28.10.2021).
11. Ziyodillaeva Mahbuba Ermatovna. (2022). INTERLINGUISTIC FEATURES OF AMERICAN ENGLISH AND MEXICAN SPANISH. SOCIOLINGUISTIC RESEARCH ON CHICANO ENGLISH. *Galaxy International Interdisciplinary Research Journal*, 10(2), 328-332. Retrieved from <https://internationaljournals.co.in/index.php/giirj/article/view/1266>