



SIMILARITIES AND DIFFERENCES BETWEEN THE WORKS "BOBURNOMA" AND "BOBURIYNOMA"

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ABSTRACT

This article examines the works of the king and poet Zahiriddin Muhammad Bobur's "Boburnoma" and the renowned writer Xayriddin Sulton's "Boburiynoma" from a textual-comparative perspective. The common points between these works are analyzed.

Renowned literary scholar U. Normatov says of the famous writer Xayriddin Sulton's youth, "During his student years, I often observed this young man sitting in the back row of the university auditorium, reading the "Boburnoma" on his lap during lectures". From this, we can understand that the writer's fascination with the figure of Zahiriddin Muhammad Bobur began in his childhood. Regarding this, the following verse is also cited in the "Boburiynoma": "I know not if I was thirteen or fourteen years old, when my head encountered this mysterious passion".

In his childhood, the writer would gaze at Bobur's portrait hanging on the wall of the literature room in a remote village school.

Although he had memorized the rubai that began with the line "Tole yo'qi jonimg'a balolig' bo'ldi" written under the picture, he would read it over and over again, imagining incredible things about this great person. He would repeat these lines wherever he went. The melancholic melody of these verses became imprinted on his consciousness and heart. During his student years, under the influence of this very affection, several stories were born. On the other hand, childhood affection and respect alone were not enough to write beautiful stories like "Panoh", "Oy botgan pallada", and later "Saodat sohili". However, it is undoubtedly true that the writer's development as a true Bobur scholar-writer over the years stems from those pure childhood dreams.

It would not be an exaggeration to say that the writer's student years were a "period of studying Bobur". The reason was that instead of preparing for certain lessons according to the system of that time, he would read "Vaqoye": "Since yesterday, I had been sitting in a small room on the sunny side of our house, reading "Boburnoma". Actually, I came to the village to prepare for an exam on "Fundamentals of Marxist-Leninist Philosophy", escaping the city's hustle and bustle, but for two days now, the red-covered book, as thick as a pillow, has been lying untouched on the table. I don't know if tomorrow I'll end up telling the philosophy professor about Bobur Mirzo's battle at Panipat... The "Boburnoma" consists of four concise volumes. Berta Stein illustrated it with wonderful pictures. The meaning of some words is difficult to understand, so I have to consult the dictionary from time to time. The story of Bobur Mirzo's



birth intrigued me. Various mixed thoughts are swirling in my head. Namely, Bobur is a long-desired child, an incomparable gift from Allah to Umarshayx Mirzo and Qutlug Nigorxonim. I wonder if I could write something about this?”.

Thus, within the “Boburnoma” we are analyzing, the writer's first story about the king and the poet – “The Birth of the Tiger” - was created. Therefore, it can be said with complete confidence that the image of Bobur, particularly the influence of “Boburnoma”, is present in all the writer’s works.

The similarity of “Boburnoma” to “Vaqoye” was intended by the writer himself from the very beginning: “Admiring the ocean-deep content, pure, simple, and courageous freshness of the immortal “Boburnoma”, the book was named “Boburnoma”.

Of course, in terms of meaning and content, the classical work written by our great ancestor is unparalleled, and in this regard, it is impossible to match His Excellency. Our hope is that perhaps, even in form, our forgotten writings will evoke the “Boburnoma”. Indeed, a reader of this educational novel will be convinced that the author has achieved his artistic intent. However, despite the fact that the work is written in imitation of Bobur, the originality and character traits of Xayriddin Sulton are clearly visible.

It is advisable to study the similarities and differences between the two works by dividing them into two categories. First, in terms of form. Second, in terms of textual content.

If we pay attention to the form, in “Vaqoye”, the events of certain years are described as a whole section, with the events of days and weeks given within the text of this section. In “Boburiynoma”, however, the events of each year, day, and place are presented as separate sections in the form of “Side Notebook Entries”. For example: “1993, October 21. Agra. Taj Mahal Mausoleum”. In some instances, events occurring over a considerable period of time are not described. For example, after the section “1979, January 4. Tashkent. Workers’ Town. Rental House”, it jumps to “1981, August 29. Tashkent. Rental house in Yunusobod”. The seven-month chain of continuity between them is broken. Perhaps this is due to the absence of events relevant to the topic during that period.

In “Boburnoma”, the events of certain years (the years in the missing pages are still abstract) are systematically described. At this point, the strong chain of the masterpiece – “Boburnoma”, the thoroughness of its artistic device comes to mind once again. It is noticeable that Xayriddin Sulton also tried to hold on to the chain of development of these events. In this, the fact that he also gave place names along with time in his chapters served the progressive nature of the work. In other words, geographical place names serve as an important tool for the author to maintain the plot and compositional consistency in the work, and to ensure historical reality.

While describing the events of certain years, Bobur also gives examples of works written at that time. For example, at the end of the chapter “Events of the Nine Hundred and Sixth Year (1500-1501)”, he says that he wrote and completed the ghazal “Topmadim”, which is very popular today, and gives the first verse of the ghazal:

“Tonglasig’a Som-siyrak navohisini charga solib ovladilar. Kelib, Turok chorbog’iga tushuldi. Ul g’azalekim, tugattim, ushbu kun ushbu yurtta tugattim. Ul tugangan g’azal budur:

Jonimdin o’zga yori vafodor topmadim,

Ko’nglumdin o’zga mahrami asror topmadim.



Bu g'azal yetti bayt turur".

"Somsarak Parkentdan sakkiz-o'n chaqirim narida, o'rkach-o'rkach adirlar qo'ynida joylashgan chog'roq bir qishloq", this famous ghazal by Mirzo Bobur was written in the territory of what is now Tashkent region.

Our contemporary writer also begins the events of the work from his student days, presenting to the readers his first story on the subject, written at that time. In the course of the story, he refers to works such as "Panoh", "Tavba", "Saodat sohili", "Boburning tushlari". In this respect, the work is also in harmony with "Boburnoma".

Although literary scholars have expressed different views on the style of "Boburnoma" in the literary field (see Chapter 3, Section 2), no one denies its most fundamental and obvious discovery for its time, the style of truthfulness. In this sense, we can say that the character of truthfulness of Z.M. Bobur has become a creative style not only in "Boburnoma", but in all his works. Therefore, as the author himself noted:

"Har vaqtki, ko'rgaysen mening so'zumni, So'zumni o'qub, anglag'aysen o'zumni".

Indeed, Bobur openly expresses his state in any situation. As the Afghan literary scholar Burxoniddin Namiq said, describing his wandering times, "Another characteristic is that Bobur doesn't hide his condition, doesn't embellish it, and isn't even ashamed of his bare feet". Indeed, detailed information about this is provided in the chapter "Events of the Nine Hundred and Ninth (1503-1504) Year" of "Boburnoma": "Ushbu yurtda yigirma uch yoshning ibtidosida yuzumga ustara qo'ydim. Ulug'-kichik meni umidvorlik bila irashib yuruydurganlar ikki yuzdin ko'prak, uch yuzdin ozroq bo'lg'ay edi. Aksar yayoq va iliklarida tayoq va oyoqlarida choruq va eginlarida chopon erdi. Usrat bu martabada edikim, bizning orada ikki chodir edi. Mening chodirim validamg'a tikilur edi. Manga har yurtta olacho'q yasar edilar, olacho'qda o'turur edim".

The same style of truthfulness is also important in the work of H. Sulton. Not only his "Boburiynoma", but also other works such as "Odamlardan tinglab hikoya" and "Navoi – 30" prove our point. The skill of writing works of art in this style of truthfulness is clearly manifested in his book "Odamlardan tinglab hikoya". The reason is that the author is so truthful that he even mentions the name of the narrator of the stories at the end of the text. Therefore, it should be noted that H. Sulton remained faithful to the style of truthfulness not only in the example of "Boburiynoma", but also in all his works. In the process of reading "Boburiynoma", we witness that the expedition members experienced a number of hardships during the journey: "Kechasi gumruksxona yo'lagida, marmar pol ustida "uyquxalta" larga kirib uxladik. Zax belga xiliy ta'sir qildi. Ammo boshqa iloji yo'q. Zokirjon aka — "Boy ota" aytmoqchi, biz kurortda emas, ekspeditsiyadamiz". The writer's ability to accurately describe events can be observed not only in the enlightening novel "Boburiynoma", but also in all his works.

"Boburiynoma" and "Vaqoye" share similarities not only in text style, form, imagery and narrative, but even in feelings. The reason for this is explained by Xayriddin Sulton in the introduction to the book: "Thus I became fascinated by the personality of Bobur Mirzo, unparalleled in courage and kindness, intelligence and fortitude.

Men uni otamday, onamday, farzandimday yaxshi ko'rib qoldim.

Qariyb yigirma yildirki, shu maftunkor ishq bilan sarmast yashayman".



Indeed, it is undeniable that even the feelings of very dear people, even members of the same family, become similar. Xayriddin Sulton also felt that Bobur was his blood relative, his closest person, and by reading his works over and over again, he felt a part of his feelings and emotions, sympathizing with them. If we recall that he even read "Vaqoye" in "Makkai Mukarrama", we can feel how high the writer's respect and love for Mirzo Bobur was. This situation is reflected in the pages of "Boburiynoma". In some places, the writer's love and affection for the great king and poet is so felt that even in the places where it is clearly said in "Boburnoma" that he does not want to make him cry. He only describes the situation that is similar to crying, with pity and tenderness. This can be seen in the example of the story "At the Setting Moon" ("Oy botgan pallada") given as part of an educational novel. *"Manga g'arib ta'sir qildi, kam kishining favtiga muncha mutaassir bo'lib edim. Bir hafta-o'n kungacha hamisha yig'lardim"*.

The story describes this situation as follows: *"Bobur boshini ko'tardi. Horg'in yuzini yomg'ir tomchilarimi, ko'z yoshimi... allanarsa yuvib tushar edi. O'ksik tovush bilan eshitar-eshitilmas shivirladi: -Kam kishining vafotidan muncha mutassir bo'lib edim..."*.

Indeed, no one wants to see a loved one cry or grieve. This is a reflection of the writer's emotional attitude towards the great poet. What we want to say is that in "Boburiynoma" one can observe not only the harmony of form, style and artistic elements, but also the influence of emotions in the text of "Boburnoma".

Bobur had a need for solitude in his nature. He dreamed of going out alone in the autumn, contemplating the autumnal beauty in solitude, and experiencing the pleasure of talking to his soul. Of course, the king's loyal servants and friends were concerned about his solitary wanderings and accompanied him. There were times when the poet, who was a king and a dervish at heart, was saddened by this misfortune. We read about this in the pages of "Boburnoma" *"Xayolimda bu edikim, elni g'ofil qilib, yolg'uz o'tlanib, Istarg'achg'a borg'ayman. El voqif edi, muyassar bo'lmadi"*.

This desire for solitude can also be found in the psyche of the author of "Boburiynoma". His solitary walks along the Mediterranean coast, his pilgrimage to Mecca at half past two in the morning and his prayers to Allah are all movingly described. However, there were also situations when this solitude and the habit of walking alone gave way, which are described in the work with sincere humour: *"Xiyobonning o'rtasida zina bilan tushiladigan yerosti tahoratxonasi bor ekan. Tashqariga baland panjarali temir eshik o'rnatilgan. Shundoq tushib, qo'l chayib chiqqunimcha eshik sharaq etdi-yu yopilgandek bo'ldi. Qarasam, kimdir qulflab ketib qolibdi. Yuqorida — xiyobon ichida bir-ikki bola o'ynab yurgan edi, shu chaqiraman, qani edi birortasi eshitsa!.. Tahoratxonada chiroq yo'q ekan, qopqorong'i, vahimali. Bir amallab eshik tepasidagi panjarali tuynuk orasidan oshib tushdim. Yorug'likka chiqib, ne ko'z bilan ko'rayki, na mashinalarimiz bor, na hamrohlar!"*

Xayriddin Sulton's attempt to imitate "Boburnoma" is also evident in the narrative style of the text, especially when describing people: "Another was Emil Rozibayev, a painter from Samarkand. He was truly a master of his trade. Later, many painters served in his place, but none of them could raise the magazine to the level of his artistic decoration. He was educated, kind and generous, with refined tastes. He loved everything beautiful. He always looked young. He had many rare books". However, it should also be noted that although the influence of



“Boburnoma” is noticeable, the style of our great ancestor was not fully used in the description of people. Perhaps, in order not to distract from the purpose of the novel, the people were described only briefly. Also, perhaps because of this, people's faults are almost never mentioned, and sometimes the method of allusion is used in such places. That is to say, the fault of the person being described is not revealed directly, but a hint is given to the astute reader. However, it is known that Bobur, in describing each person, also describes his lineage, morals and character, appearance and other aspects. Along with their qualities, he also lists their faults. Even when describing his father, the tyrant, he does not deviate from his own style: *“Shakl-shamoyili: past bo‘yluq, tegirma soqolliq, ko‘ba yuzluk, tanbal kishi edi”*. While writing about his morals and character, he also mentions his qualities one by one: *“Hanafiy mahzablik, pokiza e’tiqodliq kishi edi, besh vaqt namozni tark qilmas edi, umriy qazolarini tamom qilib edi, aksar tilovat qilur edi”*.

No matter who is mentioned in the “Boburnoma”, his qualities and shortcomings are equally true. Another surprising aspect is that even about his greatest enemy, Shayboniyxon, while listing a number of his bad deeds, he gives information that “he was a deserter and did not leave the five daily prayers, and he knew the science of recitation”. Therefore, Mirzo Bobur’s deep analytical thoughts and information do not raise the slightest doubt. After all, a person, no matter who he is, is prone to making mistakes. He cannot be flawless. But in order to be able to tell the truth about this, it is necessary to be a brave-hearted scholar like Mirzo Bobur. In addition, in addition to being brave, King Bobur also had the status of a king, so that he did not fear or give an account to anyone except Allah.

Although not explicitly, Xayriddin Sulton also applies a second color to some of his literary portraits, in the style of “a joke if you know, a truth if you don’t”: *“O‘qimishli, xushfe‘l va ulfat edi, rindona ta‘bi bor edi. Jamiki go‘zal narsalarni yaxshi ko‘rar edi. Mudom navqiron ko‘rinardi”*.

The sentence “He loved all beautiful things” in this definition “has a lot to say”. A well-read reader will certainly understand this. From this perspective, we have the right to say that the writer sought to follow the path of Boburona in creating a literary portrait.

Here is another observation. There is not a single portrait of a woman in the Boburnoma. Although information is given about about a thousand women, nowhere is there any mention of their appearance, clothing or height. For example, the names of the eleven daughters of Mahmud Mirzo, the third son of his uncle Abusaid Mirzo, whom he married, and even their children.

But nowhere does he give an artistic portrait. We can only get an idea of a woman from general statements in the text. Let’s take the picture of Esan Dawlatbegim, for example. The most detailed information about this historical woman in the “Boburnoma” is given at the beginning of the section “Events of the Nine Hundredth Year (1494-1495)”: “After five or six months, Hasan Yoqub’s client turned traitor and began to make a bad deal with my close friend. When he brought the matter to my attention, he gave me permission to make Jahongir Mirzo king. Hasan Yaqub’s rebellion, both with his emirs and his soldiers, was not good. Everyone knew of his idea. Xoja Qozi and Qasim Qavchin and Ali Dust Tagoyi and Uzun Hasan and some other statesmen gathered in the presence of my grandmother, Esan Davlatbegim, and brought the news here so that Hasan Yaqub would be punished and his conspiracy put to an end. Among



the wives, my grandmother Esan Davlatbegim was less of a judge and a magistrate, but she was more intelligent and resourceful. More work and strength could be gained from her advice”.

Here is the spiritual image of a woman in the “Boburnoma”! As we said above, although no portrait of a single woman is created, in some places her biography is revealed. Esan Davlatbegim, for example, was a wise and prudent woman who was Bobur Mirzo’s advisor from the time he ascended the throne at the age of twelve (“The advice of those who have more work and strength could be known”).

Mirzo Bobur, who was a lover of nature, went for a summer walk and went to the house of a man called Turdibek. He gave him a horse and some money and asked him to organise a feast. It is clear that a woman also wanted to join this circle. Judging by Turdibek’s words, “Hulhul enaganing armoni”, this woman must have been an old woman. As a result of the old woman’s drinking and her very inappropriate behaviour while drinking, Mirzo Bobur finally “escapes” from this circle.

So the image of the old drunkard here does not leave a good impression. It is worth noting, however, that not a word is said about the appearance of this old woman.

One of the differences between “Boburiynoma”, which was written under the influence of the great work, and “Vaqoye”, concerns this very topic. Although the influence of “Boburnoma” is felt throughout this work, there are some differences in creating a portrait of women. Xayriddin Sulton, a major representative of our modern prose, is aware not only of the traditions of oriental prose, but also of the masterpieces of world literature. He is well aware of the development of today’s literature. Therefore, in “Boburiynoma” one can see not only the expression of classical traditions, but also modern trends. In some places, the style of creating a portrait in modern literature is used: “The host - a young man from the fair-haired and fair-skinned race - greeted them with open faces. There was another guest inside. In the next room, a fat, old woman was seen sitting on a wooden bench”. In this, only external images of people whose spiritual world is unfamiliar to the author are drawn through words.

In addition, the text also attempts to harmonize with the encyclopedia in terms of reflecting the spirit of the era. “Life is a merciless thing, it has its own laws that do not obey reason and logic. When innocent blood is shed, the will of man also hardens. The land of Afghanistan is currently experiencing such an unstable situation. Sometimes it seems that war has become the main occupation of the people of the country.” In this, it is a description of the situation in Afghanistan in the nineties. The author not only expresses the spirit of the era, but also expresses his attitude to it, his scientific, artistic, and human views. After all, our classic literature, the Boburnoma, is read with love because it truly expresses the spirit of its era in the full sense.

The conclusion is that the enlightening novel “Boburiynoma” occupies a unique and special place in modern Uzbek prose, and it seems like an invitation to “Boburnoma”. Both in form and in the composition of the text, and in the style of narration, an imitation of the encyclopedic work of the king and poet Z.M.Bobur is noticeable. Young people who read this novel, if they have not yet had time, will have a desire to find and read “Vaqoye”. And those who read it will begin to understand its essence more deeply. In this sense, this enlightening novel is valuable both in terms of its artistic thoroughness and, like “Boburnoma”, because it is based on truth.



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