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AUTHOR'S IMAGE IN "BOBURNOMA" AND "SHAJARI TURK"

Abstract: The image of the author, historical and architectural works of statesman, king and poet - Zahiriddin Muhammad Babur and Abulgazi Bahodirhon is explored in this study. In describing historical events, such issues as objectivity, author's "I", attitude to reality, author's worldview are analyzed. The architectural works - "Boburnoma" and "Shajarai Turk" - explore the peculiarities of the authors in presenting historical information. The image of an author is comparatively analyzed in historical architectural works - "Baburnoma" and "Shajarai Turk". In Baburnoma, Babur, in Shajarai Turk, the images of Abulgazi are linked to the struggle for the crown, both in their lives, as ruler of the country, and at the same time, their creativity is linked. For this reason, Babur and Abulgazi appear to be heroes who, although lived at different times and in different countries, have fought for the crown throne. Babur does not give a single page in his "Baburnoma" from birth to his death, but began his work on the throne. We can find out more about Babur by reading the entire Baburnoma book. Abulgazi does not say anything about himself in the preface of the work, but briefly explains the reason for writing the work. The first chapter begins with the antiquity. He describes in detail in the last chapters of his work. The basis of our analysis is the scientific-theoretical comparative study of the author's image in the historical artistic prose.

Key words: historical realities, architectural works, "Baburnoma", "Shajarai Turk", Babur, Abulgazi, king, poet, general, original, author's "I", author's image.

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Introduction

The authors of Baburnoma and Shajarai Turk have a lot in common with their purpose, image system and ideological and artistic features. According to D. Durishin, "the ways of comparative literary studies include similarities and differences not only in literary directions, genres and genres, but also in the ideological, psychological direction, character descriptions, the system of motives, the elements of art, even in the analysis". In this case, although D. Durishin provides a comparative study of fiction, it can be applied directly to historical and architectural works. The Baburnoma and the Shajarai Turk contain various events, historical conditions, historical figures, cities and villages. In general, not to mention the late 15th, 16th and 17th centuries, the main focus of these images is directly related to the authors' lives. Therefore, the works are distinctive. The main

characters of both works are the authors themselves. From the beginning to the end of the works of Baburnoma and Shajarai Turk, Babur and Abulgazi appear as author, sometimes as a commanding officer, sometimes as a caring father, sometimes as a poet, sometimes as a skilful historian and sometimes as a politician. In this regard, a valid question arises. So, what is the difference between Bobur and Abulgazi in his works? Is there a difference between them? To what extent did the authors reflect their images? Such questions leave no one indifferent. For this reason it is necessary to think more deeply about these questions.

Literature review: In our literary studies, the concept of "I" was first developed by N.G. Chernyshovsky and it was used by in his commentary on Rostopchina's poems. The author of the comment said: "It is clear that: 1) the "I" of a lyric poem is not always the "I" who wrote the poem; 2) the poet's

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actions, circumstances and perceptions contained in the "I" in the lyrical poem must be very careful to relate to the poet himself, and this is nothing but a positive historical and literary understanding of the feelings and actions of the lyric "I". Yu.N.Tinyanov (1921 in article "Block") developed the lyrical "I" with the term "lyrical hero" and first used it in the science of literature. While "I" (sometimes "we") is a hero in the lyrics, it remains the "I" in all the poet's works, that is, does not change in appearance but changes in meaning. Consequently, "I" is unique in every lyrical period and in every national lyric. Speaking of a lyric hero, there are also occasions when he says he has a "lover's image" and a "rind thinker". In our opinion, the main character is the "I" who owns the monologic speech and besides, when it comes to the Uzbek lyrics, there may be some lyrical characters, such as a mate, a rival, a sheikh, a wife, a sage, an adversary, and so on. There is a certain difference between the lyrical "I" and the author's "I" in historical prose works. In the lyrical "I", the poet is distinguished not by the biographical events, but by their aesthetic perceptions and by the artistic expression of the author's "I". In lyric, the "lyric hero" is led by "I", the author's "I" in historical prose works from beginning to end. In the fifteenth century, the author's "I" was more commonly referred to in the works of Navoi as "Mahbub ul-kulub", "Holot" and "Letters", and by the 16th century, Zakhiriddin Babur was perfected in the "Waqoyi". This tradition was followed by the work of Abulghazi Bakhodir Khan in his work. For the first time in our literary study, H. Kudratullev's artistic portrayal of historical adventures, the author's "I" and the requirement of the literary aesthetics of the period for this "I" were explored as an experiment. We have tried to look at the many aspects of Baburnoma and Shajarai Turkish from the point of view of the author. In particular, we analyzed the potential for large-scale image creation, the relation to historical events, and historical figures based on the author's "I". Babur and Abulgazi, the main characters of "Baburnoma" and "Shajarai Turk", are not seen as ideal people, but are seen as real complex people with many features and activities. In a fiction, the system of images and events is centered around the protagonist. This feature is also found in Baburnoma and Shajarai Turk. So, another aspect of fiction in the works is the presence of the protagonist. The works of Babur and Abulgazi are similar in their works. It is also unique in its features. Babur's accession to Ferghana is related to the death of his father, and Abulghazi's reign is a complex process. That is, his first coming to the throne was at the age of 40, with many struggles and struggles, Bobur's first ascension to the throne was at the age of 12, according to the rules of that time. The picture of these events is reflected in "Boburnoma" and "Shajarai Turk". So how do we imagine about Babur and Abulgazi by reading Baburnoma and Shajarai Turk? Babur does

not give a single page in his "Baburnoma" from birth to his death, but begins his work on the throne. We can find out more about Babur by reading the entire Baburnoma book. Abulgazi does not say anything about himself in the preface of the work, but briefly explains the reason for writing the work. The first chapter begins with the antiquity. He describes in detail in the last chapters of his work. It is clear that Bobur's work begins with the discovery of his realistic style rather than the traditional way. The beginning of the work is like a culmination point. Because Bobur's work begins with the day he is in social and political position. As if the protagonist Babur is at the center of the system of events (as a representative of the Timurid dynasty). Abulgazi followed the traditional way of writing his story. When he called his "history," he understood the whole process of the creation and creation of the whole human race. From the time of Adam's emergence to the historical reality of his time, he considered the history of his ancestors and began his work from time immemorial. By reading "Boburnoma" and "Shajarai Turk," we will learn not only about the socio-political activities of the authors, but also about their personal qualities and creative activities. The social and political activities of the authors mean their continued struggle to strengthen their thrones, their specific policies for the country and the army, and their attitude toward the common people and their efforts to beautify their country. The reader will feel these aspects through reading the works. Each relationship reaches a deeper meaning and comes to a specific conclusion about the protagonist (authors) of the works. Babur describes his battle with Ahmad Tanbal in "Baburnoma". "In this case the right ankle was shot with a bullet. There was a helmet in my head, Tanbal had a headache, and my head was stunned by the sword. My helmet did not cut a wolf's net, and my head was severely wounded. I did not bend the sword, it was in the sheath, and I had no time to draw it. I was left alone and alone in the thick enemy. It was not the time to get up, I burned the polish, and another sword fell on my arrows. I burned seven or eight steps, and three men were killed by a manga." Despite the severe consequences of the brutal battles, Babur has fought bravely to fulfill his purpose. This trait in Babur is also evident in the actions of Abulgazi on the battlefield. Here's an example: "The ghost was running around, and one of the bullets hit my mouth. The river was bubbly and thick. I have struck a great owl. The man's eyes did not see me, but he turned to another person. At that moment, my horse's foot came in the mouse's hole, and I fell just four or five steps away." These facts of Babur and Abulgazi on the battlefield give the reader sympathy for them. The warlord, who suffered the most from the enemy, amazed the reader with his patience and perseverance. We read that Babur won the Ferghana throne by reading Baburnoma, fought Ahmed Tanbal in Andijan, made three trips to Samarkand, conquered

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Kabul, and walked five times to India, and established a firm Baburian empire; family environment, children, and sick days. And from Shajarai Turk, he fought Abulgazy's brothers, the Habash and Elbars, the Sultan, he fought with his father, and when the enemy won, he fled, and his bones were shattered and his bones were severed from his death. We know that he lived. From his youth, Babur and Abulgazi began to study martial arts perfectly. As both grew up in the palace environment, they saw and heard about military activities and movements. They are the children of heads of state. Both commanders were raised from an early age in a courageous, fearless and noble spirit. Because of this upbringing and natural talent, they have become the most powerful military commanders in history. Bobur created his own work, "The War". The military owner has gained fame as a military commander. The social activity of Babur and Abulgazi not only confirms the above, but also plays an important role in covering their personal qualities. As an example of this, we can mention this story from Boburnoma. "... I heard the news that Noyon's blue-blooded jungle fell and fell. Haknazar, my grandson of Noon, was sent away with another set, and they found Noyon's thirsty ground and took Noyan to his heels in Pentagon. They found Noyan's body buried under a high ravine in the middle of a conversation. ... I was strangely affected by the fact that I was so depressed by the few. One week to ten days I would always cry. ", writes Bobur. In the Humoyunnoma, Bobur's daughter Gulbadanbegim said that when Humoyun became ill, Babur would cry, "... Allah, if it is possible for the soul to die, I will give my life to Humoyun." Through a dozen such examples, we perceive the uniqueness of Babur's unique personality. As Hayriddin Sultan said, Bobur is a kind and wise father. In his exhortation to his children, the great human face of the king and poet is evident. We also see the human qualities that Babur has in Abulgazi. However, these qualities do not manifest in Abulgazi, but rather in the process of describing events, their attitudes and initiative. His relationship with his father and brothers is reflected in his human qualities, his dignity, his ability to see the future and the future. He was a man of faith and of faith. This aspect of Babur is also typical of him. Babur was also a religious leader of the time, as well as religious and mystic like Hazrat Hoja Ubaydullah. "Abulgazi also wrote poems. The book Shajarai Tarokima contains two poems in Uzbek, three poems in Shajarai Turkish, one in Uzbek, two in Persian, and one in Persian in Manofe'-ul-man. There is information that Abulgazi Bakhodir Khan created a devon from his poems. However, these data are not yet scientifically sound. Interestingly, Abulgazi does not report this in his memoir. However, his fascination with poetry is apparent in Shajarai Turk. In Shajarai Tarokima, two poems in the Uzbek language are 30-fold, and four poems in Shajarai-Turk are 30-fold. In the preface to

the work, Abulgazi humbly noted that "masnavism and revenge and ghazal and muatta 'and rhotat and all the artifacts, and the Arabic and Persian and Turkic dictionaries' meanings." This means that Abulghazi is well-versed in the science of masnar, qada, ruboi and ghazal. In the East, the royal and poetic tradition has a long history. There are many people in the history of our nation - both kings and poets. However, Zakhiriddin Babur is different in them. Although he is a king in life, he is seen as a poet who sings in his poetry a lover of love, a man who respects justice and truth, a poet who glorifies love and affection. The poems of Zakhiriddin Muhammad Babur can be conditionally divided into two devons, namely Kabul and India. We are acquainted with the main part of Zahiriddin Muhammad Babur's lyrics. The story of the creation of several ghazals and rubais is the work of Baburnama.

Discussion: As Bobur was returning from Kiri to Kabul, heavy snow fell and roads were blocked. He himself got off his horse and started snowballing. Troubled and depressed, the poet writes the following ghost. Bobur and Abulgazi are also seen as lyrical heroes. In Babur's works he presents a variety of ghazals and rubais, while Abulghazi presents wonderful hooves and masnaws. Through these poems we also learn the poetic skills of two authors in "Baburnoma" and "Shajarai Turk". According to the author who wrote the last pages of Baburnoma; "And it is unlikely that the king of his birth would have said what he had done and done well. But the perfect (the most beautiful - AM) of the bull, the octagon quality was always in the breed of the true mother: one was high in the nobility - (good behavior - AM); the second was generous - (high was AM - AM); third, region; the fourth, the region; the fifth, the administration - (beautifying the country - AM); the sophist, the noble intention is for the servants of Tengri (for the purpose of improving the welfare and welfare of the servants of God - AM); the orphan, to take up the cherry (soldier, army); octagonist, to do justice". These eight qualities are also reflected in the essence of Babur's story in Baburnoma. Interestingly, if Bobur had managed to finish his work on his own, would he not have described these qualities? It's dark to us. However, in the preface of Shajarai Turk, Abulgazi records his qualities with humility and embarrassment. "If I didn't come to you, I would describe it to the poor. This poor god, by grace, has given so much three craftsmen, in particular. First, the law of infantry and command is how to jump and make yards and yards, how often to walk, how to walk, how to talk to your friend, your enemy. The second is to understand the meaning of Arabic and Persian and Turkish dictionaries, as well as to understand the meaning of Arabic, Persian and Turkish dictionaries. There is a great deal of continuity and harmony between Bobur's image in Baburnoma and Bobur's life. In some cases, however,

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the author does not fully explain his image. She tries to keep her attitude towards the events a secret. It is well known from history that some of the information that was not included in the "Boburnoma" was interpreted by other creators in the history books. There are some similar differences between Abulgazi and Abulgazi in his work. In short, Bobur and Abulgazi's characters play an important role in the works of Baburnoma and Shajarai Turk. The two authors were able to fully reflect their lives in their memoirs (not including some minor flaws). Because, "the architectural works must reflect the real events of the epoch, but the author must also be a participant and witness of these events. Only then will these events create a unique architecture. The author's memoir accurately, in his own way, accurately describes events and defines his or her mastery. In the same way, it is possible to create a memoir that will accompany history." Bobur and Abulgazi are artists of this category. In general, "Boburnoma" and "Shajarai Turk" are directly related to the lives of authors, reflecting their inner experiences, passions, knowledge and worldview, and artistic skills. In "Baburnoma" and "Shajarai Turk", the author's "I" becomes more vivid in the way Bobur and Abulgazy treat historical events and interpretations of historical figures. In particular, Zahiriddin Muhammad Babur interprets historical events from the point of view of their worldview. For example, he writes of Husrovshah: "He was Husrave. Turkestan is in Kipchak ... Even though he had prayed and dined in food, the vale was a tyrant and a wicked man, a good man, and an ignorant and indecent man. Five days later the world blinded the native prince of his own, and killed another. Tengri was disobedient and brave in public. Domani has been cursed and despised until the Day of Judgment. He has done so many bad things for the world. In this respect, Babur treats Husrovshah objectively. We know from history that during the time of Khusravshah there were many plundering, crushing and corrupting people. Khusravshah himself was at the head of such actions. His blinding of Masud's tomb and the murder of Boysungur by his grandson make everyone hate him. By exposing the mischief and mischief of Khusravshah, Babur expresses his hatred as follows; "Cursed is everyone who hears this favor of Hezekiah. Cursed be he who hears this curse! " Ulugbek was killed by his son Abdullatif in 853 AH (1449). Although Babur is not a witness of this, he responds correctly. This proves that Bobur has come to the core of every event and has come up with a sound conclusion. He portrays history as an observer, a participant, and an outsider. In Boburnoma, all of the historical events (not including some minor drawbacks) have become historical facts. The historical events of Babur's history can be divided into three sections. These are: 1) in Movarounnahr; 2) in Afghanistan; 3) Detail of events in India.

Bobur describes the events in Maveraunnahr and treats them in a special way, by mixing (comparing and comparing them) with the events in India. Some of the years in Kabul are not described in the book. (910 (1504-1505), 915 (1509-1510), 924 (1518-1519), 927 (1520-1521), 928 (1521-1522), 930 (1523-1524), 931 (1524-1525) . There are different opinions on the reasons for the fall of these 15-16 years. [See 15; 47-59]. Some scholars believe that the pages were lost in the intensity of the war. However, some of our scholars say that Babur did not aim to make a special mention every year, which is the author's own way. We also agree with this point that Bobur does not aim at announcing year-round historical events in Kabul. It was intended to create a cohesive work. The details of historical events in India have been described and explained in great detail by Babur. The main reason for this is that the author's recent life and work are directly related to India.

As we continue to examine the author's reaction to the events, we consider it necessary to comment on another event in the work. Bobur Sultan Ali tells in detail the story of the surrender of Samarkand to Sheibani Khan. "This is the interpretation," writes Bobur, "that the mother of Sultan Ali Mirza's grandfather Zuhrebeggi is ignorant and ignorant. After receiving his father's province, Sultan Ali gave the title.

This opinion is that Abu Yusuf is aware of the harp, but that he is the genius of this opinion. " Sheibani Khan came to Zuhrebegim's promise and took Samarkand. However, Sheibani Khan kills Sultan Ali Mirza. Babur describes these events in full and expresses his attitude towards Zuhrebegim and Sheibani. Regarding a woman who lost her baby's life, "This poor woman was a foolish woman, and her husband's wife and his wife destroyed the air. Sheiban-khan didn't care about it, but he didn't look like a bush. " Understanding such phrases as "I made nine hundred and fourteen dates", "History is 925, I came and went around," It is possible that Babur relied on concrete evidence in the process of describing each case. When we speak about the author's reaction to the historical events in "Shajarai Turk", we first need to examine the historical events in the work, both traditional and pure.

The romantic narrative in the portrayal of traditionally narrative events, the fighting mood rises to the forefront. In the case of pure historical events, the realistic narrative that grieves and pleases the soul is dominated by the picture. The first type of events can range from the earliest times to the events of the Oguzkhan and Genghis Khan periods. The main reason we say traditionally recorded historical events is that the author did not personally see or participate in the events of that period. Abulgazi worked on this information from his prehistoric sources and worked creatively. Therefore, whether or not these historical events correspond to reality - a realistic image - will

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be determined by future scientific research. However, the book contains such historical events that the author was a direct participant in these events. The events of this period can be attributed to the information given in Chapter IX of the work. Abulgazi's narrative is based on historical events, depicting the narratives that exist in folklore and linking them to historical events. For example, in the second chapter of the work, the portrayal of historical events is combined with the narrative. At the same time, the author states that the "nine" measure of popularity stems from a historical event.

"The original word is Mongolian mungul. Gradually the Mongols rebelled because of Avom's failure to speak ... Nine people in this category ruled. Early Mongolian end of Elkhan. Sharafiddin Yazdi says in the introduction to the Zafarnoma: Nine things that paint a picture of the Turkish people. He takes the nine of them in the faces of the nine Mongolian lords."

The author relied on Sharafiddin Yazdi's opinion and supported his views. By this, we are not saying that the narration by Abulgazi is inconsistent with historical events. This narration, which is being transmitted from book to book, also has some aspects of historical relevance. Abulgazi mixes myths and legends and tells real stories. These include descriptions of salt use and information on the origin of the seeds. From the third chapter to the seventh chapter, from the birth of Genghis Khan to the remembrance of his ancestors, Abulgazy tells the story in a creative way. For example, on the page "Remembrance of Genghis Khan", Abulgazy tells Genghis Khan that "the history of the six hundred mice in the year Hijri rides on the Tayang Khan." The semi-true historical event, describing the battle between Genghis Khan and Tayang-khan, relates the following information close to the half-story: "... They fought until tomorrow. Tayanghon was seriously injured. Nayman cherry escaped. They could not carry Taikhan on a horse. The battle was at the foot of the mountain. Taikhan was brought up on the mountain. Hondin asked many words, but could not answer. After Hindain's disappointment, the Nayman's lords said, "Get up and the house is good until the country is gone and the country is looking for protection." Shortly afterwards, Genghis Khan said: "I have given your blood and your property. Navkar needs it, you deserve salt. Come here now, "he said five or six times. Not accepted. They died in battle. Seeing that they were dead, the men who had been buried in Tayang-khan's pursuit left the khan before the horse. He died on his way." The author's style of drawing

changes as he relates the history of the 17th century. The traditional narrative in historical events is replaced by a realistic character. The author personally saw, witnessed and participated in the historical events set forth in Chapter Nine. In the "Remembrance of the Arab Muhammad Khan's Kingdom" page, Abulgazi describes his father's actions, his own policies, his struggles, his generation and his relationship with his sons as a true historical event. At the end of the work, he recounts events of his life one by one. A similar distinction in historical narrative can be seen in the details of political events and the story of the Battle of Rano Sango.

Conclusion.

Zakhiriddin Muhammad Babur's ambiguity in reporting historical events also occurs during the process of Abulgazi's narrative. For example, in chapter 9 of Abulgazi's book, "... In the Movarounnahr of the Timurid descendants, the Abusaid memorial is passed down to his relatives by Abdullatif. He has a crown," he wrote. However, the story in Baburnoma is different. Bobur Ulugbek claims that the son of the deceased was killed by his son Abdullatif and claimed that Abdullatif was ruled for six months during the incident and was killed by Bobo Hussein. So, in this case, Abulgazi misrepresented the historical event. Abulgazi based his view on the historical reality. He has studied many historical books (including 18 history books) and draws certain conclusions based on his own worldview. Most importantly, he strongly believes in his conclusions. It therefore allows for some uncertainty. Analyzing the relationship of Babur and Abulgazi to historical events, we can conclude:

- Bobur recounts the historical events in "Boburnoma" with impartiality and honesty. Gives an accurate interpretation of each event;
- Abulgazi creatively and traditionally recounts historical events up to chapter 9;
- In Baburnoma, Babur clearly states the year, month, and day of the accident;
- Abulgazi first gives the full details of the incident and just tells them the year after the event (in some cases, the month).

Babur and Abulgazi react to historical events based on their time and worldview. Both authors do not report specific historical events. This behavior of Babur can be understood as social and political reasons. Abulgazi relies heavily on historical reality, his views on historical figures.

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