

## THE RELATIONSHIP OF THE SYMBOLS OF LAND AND FATHERLAND IN BABUR'S LYRICS

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### Abstract

The article discusses the role of the great poet and statesman Zahiriddin Muhammad Babur in literature, the motive of separation in his lyrics. The grandeur of the poet's love for the country, longing for the country is revealed through his rubai and ghazals.

**Keywords:** Babur, lyrics, devan, motive, image, homeland, rubai, ghazal.

It is known that Zahiriddin Muhammad Babur occupied a special place in the history, culture, and literature of the Middle Ages. Along with being a statesman, general, and scientist, he gained great fame with his sahibdevan poetry. His elegant ghazals and rubai are among the rarest masterpieces of Turkish poetry. When talking about the themes of the poet's lyrics, it should be said that the theme of the homeland appears in his works in a way that is not similar to other poets. It is no exaggeration to say that the motif of the homeland in Babur's work has acquired a new spirit in our classical poetry. Because the attitude of the poet's lyrics to the country, sincere and boundless love for it has a special glory.

Literary critic V. Rahmonov enumerates the qualities of Babur's sincere poetry: "On top of that, the biographical feature that he boldly introduced into classical poetry also illuminates Babur's poetry in a special way. This next feature gives life to the poet's patriotic feelings.

In fact, if we turn to the poems of the poet, we can witness that his foundation is the desertion of the motherland, longing, emigration, alienation, and separation. In Babur's poems, hasbi is high. As mentioned, Babur will suffer hijra for the rest of his life. The most painful and painful part of Hijran is being away from home. The feeling of not being able to return to the country is clearly reflected in the poet's poems, and it turns into real torture. While the poet is standing in distant India and suffering the pain of separation, in his imagination the "bird of the soul" is suffocated in the cage of migration, and the exile eats away the "dear life".

*Hijron qafasida jon qushi ram qiladur,*

*G'urbat bu aziz umrni kam qiladur.*

*Ne nav' bitay firoqu g'urbat sharhin —*

*Kim, ko'z yoshi nomaning yuzin nam qiladur.*

The main feature of Babur's poetry is that it glorifies the image of the homeland in a unique way. That is, no poet's work reflects the lover and homeland without mixing. In Babur's romantic lines, the symbol of the motherland is clearly felt. For example, the ghazal beginning with "Bahor ayomidur..." can be a clear proof of this:

*Na yerda bo'lsang, ey gul, andadur chun joni Boburning,*

*G'aribingga tarahhum aylagilkim, andijoniydur.*

The reference to the flower in the first verse of this stanza seems like a romantic experience at first glance. However, in the next verse, it is understood that Babur is turning to the motherland in the form of a lover. In this place, the fact that the poet expressed his heart to his homeland by saying "hey flower" also shows his skill in creating images. Because Babur is always burning with the desire to return to his homeland, he even admits in one Rubaiyi that his visit is temporary and not permanent:

Beqaydmen-u xarobi siym ermasmen,  
Ham mol yig'ishtirur laim ermasmen,  
Kobulda istiqomat qildi Bobur" dersiz,

Andoq demangizki, muqim ermasmen. In another poem, he uses the symbols of homeland and country side by side:

*Ko'pdin berikim, yoru diyorim yo'qtur,  
Bir lahzayu bir nafas qarorim yo'qtur.*

*In one of his Fards, Babur concluded:*

*Yor qadri bilmadim to yordin ayrilmadim,  
Yor qadri muncha ham dushvor ekandur bilmadim.*

*In this place, Babur refers to the motherland in the image of a mountain, reminding that the value of the country cannot be known until it is lost.*

Hijran is the poet's main treasure and his cruel opponent who constantly torments him.

Hijron g'amidin zaif jonim so'ldi,  
G' urbat alami birla ichim qon bo'ldi.

The poet celebrates patriotism and patriotism in Mirza Babur's lyrics so much that the great king Babur now considers his actions to be far from Andijan as a "mistake" even though it is the throne of a large country.

Tole` yo'qi jonimg'a balolig' bo'ldi,  
Har ishniki ayladim xatolig' bo'ldi.  
O'z yerni qo'yib, Hind sori yuzlandim,  
Yo rab, netayin, ne yuz qarolig' bo'ldi.

The inventive words that ensured Ruba'i's impressiveness are impatience, harming the soul, making a mistake, blackness of the face, all of these are the result of leaving one's homeland and accepting foreignness. Babur was the king of a great kingdom, immersed in its affairs, conducted a just policy there, and contributed to the development of culture, but the questions of the motherland remained in his mind. From there, he lives in a mulja ilinji. Even the nature of the country, its delicacies remind the country, a piece of it is remembered with longing and honored.

Qovun birla uzumning hajrida ko'nglimda g'am so',  
Oqar suvning firoqidan ko'zimdin har dam oqar suv.

We can easily say that no poet could express the tragedy of being far from his native land in the versatile and effective manner of Mirza Baburchalik. That is why Zahiriddin Muhammad Babur lives forever in hearts as a true Uzbek child.

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