

## THE IMAGE OF BOBUR IN THE LEGENDS

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### ABSTRACT

*The article examines the peculiarities of Uzbek historical legends, their place in the system of folk prose and the composition of images. Zahiriddin Muhammad's analysis of folk tales about Babur illustrates oral stories about historical figures and the artistic interpretation of life in an epic plot.*

**KEYWORDS:** *Uzbek Folklore, Historical Legends, Epic Plot, Motive, Historical Prose, Image, Literary Source, Genesis, Plot Structure.*

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### INTRODUCTION

It is well known that the art of epic genres is based on fiction. Therefore, it is natural to take into account the nature of fiction in determining the specific features of the genre. No matter how realistic the realities of life, which are the basis for the emergence of historical legends, the perfection of the genre, as well as the laws of epic thinking, opens a wide way for fiction in the interpretation of the plot. Whether the fiction is vital or imaginary depends on the nature of the reality being expressed. Fiction is also vital because historical narratives reflect mainly real events, the lives and activities of people who actually lived in the past. Such narrations, although not directly occurring in the lives of the characters portrayed, actually narrate events that may have taken place in real life, i.e., that have a vital basis. This leads to such features as the vitality of historical narratives, historical concreteness, the reality of the interpretation of the characters. In particular, the details of the events in the legend of "Babur's nickname" are given on the basis of such a vital fabrication. It says, "Zahiriddin Muhammad, the son of Umarshaikh, the king of the Fergana region, grew up to be much smarter and braver than he was in his youth. Umarshaikh spends his free time hunting, and every time he goes hunting, he takes his son with him. One day, at the height of the hunt, young Zahiriddin Muhammad got lost in the forest. He was never afraid of his bravery. He did not cry. The sun had set and it was late. At one point he saw a lonely cave. I go in and lie down here, and in the morning I go out and get into the cave, thinking that I will definitely find my father. Going into the middle of the night, the man heard a horrible roar that made his ears tingle. Still, he didn't panic. He sat quietly, waiting for what would happen. The sound was getting closer and closer to the cave. Zahiriddin Muhammad took a deep breath and stared. A mother tiger, biting a large prey in its mouth, was approaching the cave. The boy was silent, wondering what would happen to the prey. The tiger entered the cave in awe. At that moment, the two tigers chased each other, passed Zahiriddin Muhammad and clung to his mother. The mother tiger licked and caressed her cubs, threw the prey to them and fed them. So the boy did not wake up until morning. It is morning. The mother tiger went out of

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the cave in search of prey. Zahiriddin Muhammad was silent for a while, but took a risk and went to the tigers. The tigers roared to greet him. The boy was not afraid. Then he found a common ground, became friendly with them, and became pale.

Now hear from Umarshaikh. Umarshaikh, who was devoted to hunting, did not notice that his son was missing. Late in the afternoon, when the trumpets sounded and the hunting stopped, it became clear that Zahiruddin Muhammad was missing. Hearing this, Umarshaikh was very sad. He screamed. He lit the torches and ordered the claws to be inspected step by step. "If my child is not found, I will cut off everyone's heads and bodies," he said.

At one point, Umarshaikh's eyes fell on the tiger's footprints. "My child was kidnapped by a tiger," he thought, and the fig rose into the sky. He fainted and fell from the horse.

Umarshaikh came to his senses and ordered them to take him on a bloodbath. As they followed, they came out in front of an abandoned cave at the edge of the forest. When they entered the cave, they saw a boy playing with two tigers. Umarshaikh's heart broke as he recognized and rejoiced at his son.

The hunters took Zahiruddin Muhammad and their tiger cubs back to the palace. The incident spread to the city in an instant. "The sons of His Majesty fought with the tiger and overcame it," said a young man between the ages of seven and seventy. Everyone grabbed his collar in amazement.

After that, the boy's real name was Zahiriddin Muhammad, with the nickname Babur, meaning tiger. Bobur grew up in harmony with the tiger cubs. All creatures, even the king of wild beasts, have grown up to be brave and courageous, not afraid of the tiger" [1, 102-107]

Underlying the epic plot of this historical narrative is a vital fabrication. Umarshaikh's hunting trip and his son Zahiriddin Muhammad getting lost in the mountains and spending the night in a lonely cave are real-life events. Both Umarshaikh and his young son loved hunting. Young Bobur may have got lost in the hunt and spent the night in a cave. In fact, this narration, which shows that Zahiruddin Muhammad's bravery was young but brave, is based on one of the ancient motifs - the hero's motive to enter the cave. The historical basis of this motif is linked to test ceremonies. Folklorist V. Ya. Propp considers the motive of the hero of a magical fairy tale to get lost in the woods and encounter a lily hut as an epic motif of the trial-and-initiation ceremonies of ancient times. He wrote that the probation ceremony was for the breeding period, and that the adult boys had to meet certain probationary conditions in order to obtain the status of an equal member of the tribe. For this purpose, a test ceremony was held in a special place, and during the ceremony, magical actions were performed, including the resurrection of the child being tested. Temporary death and resurrection were considered a means of attaining special magical properties. In order to symbolize the state of death and resurrection, the priests who performed the ceremony showed the tablets through various actions, consisting of a child being swallowed by a wild animal and reborn. According to the mythological notions of those times, a child who had been in the womb of a wild animal for a certain period of time had new traits, i.e., re-breastfeeding as an adult. The mouth of the house or hut where this ceremony is held is symbolically compared to the mouth of a wild animal: that is, entering the hut symbolically means that the animal swallows the child, and going out of the hut at the end of the ceremony means getting rid of the animal trap [2, 43-44].

Zahiruddin Muhammad's straying in the mountains and going to the cave is an epic interpretation of the fact that according to the traditions of the Seed period, the child went to the residence of the tribal priests to fulfill special conditions during the test ceremony. The narrators describe the young Zahiriddin Muhammad's courage and fearlessness through this ancient epic motif. This proves that the courage of the young Bobur in the battles of Samarkand and other places was not accidental.

In Uzbek folk tales, there are motifs such as the epic hero being fed by different animals, the hero growing up sucking animal milk, and the patronage of animals, all of which are part of the plot elements arising from the artistic interpretation of the above-mentioned ancient initiation ceremonies.

The fiction, which is the basis for the formation of the plot of the legend "Babur's nickname", is characterized by historical and ethnographic specificity. "The sign of historical and ethnographic specificity is directly related to the fact that the narration is associated with a particular historical figure, geographical area and ethnic unity" [4, 55].

Historical legends are one of the most ancient genres of Uzbek folk prose. The epic interpretation of such legends, which realistically reflects the events of the past, embodies the ancient traditions, customs, political and social views of our people and provides information about the life and work of specific historical figures, is characterized by historical and ethnographic specificity. The vitality of a series of characters, that is, the fact that they are composed of real people and imaginary characters, the temporal and spatial concreteness of the interpretation of events, the lack of a criterion plot, the performance by the general public and the audience and narrators as details of real events.

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