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The Role Of Letters In “Baburnoma” And “Tarihi Rashidiy”

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ABSTRACT

This article discusses the observations about the letters in the works “Baburnoma” and “Tarihi Rashidiy”. Important aspects of Babur's correspondence have been studied in the study of letters in the Turkic language and their peculiarities. Also, the letters of Bobur in “Baburnoma” and the letters of A.Navoi in “Muhokamat-ul lug'atayn” are compared. The letters contained in the work “History of Rashidiy” and their scope of influence on the content of the work is studied. It is known that both writers actively used Turkic and Persian genres when writing letters. The peculiarities of the letters of Babur and Haydar were examined by comparison and hermeneutic methods. At the end of the analysis, conclusions are given about the importance and function of the letter genre used in literary and historical works for today's literary criticism.

KEYWORDS

Literary-historical works, letter genre, classical lyrical genres, artistic and ideological features, development of prose, image of the author

INTRODUCTION

Maktubot (Letters). In describing Navoi's work, Babur assesses the history of the creation of his work "Munshoat" as follows: He compiled his essays in imitation of Mavlono Abdurahmon Jami. “I have finished and

collected every letter for every work.” When Babur says that he wrote the imitation of Abdurahmon Jomiy A. Navoi's "Munshoat", he is emphasizing the issue of literary influence, referring to the source that led to

the creation of this work. We also see that in the lyrical divan of Bobur's literary heritage, in the pages of such a large work as "Baburnoma", there are his own letters. Letter is a complete genre in the history of Uzbek literature. However, it is known to our literary critics that this genre developed mainly in the form of poetry. In the history of literature, there are evolutionary paths of letters before they rose to the level of a genre. Historian L. Turakulov, speaking about the ancient traditions of writing in the peoples of the East, says that "the rulers paid special attention to the education of their children in the field of writing, along with language, politics, literature, art, military affairs." In the opinion of the researcher, it seems inappropriate to evaluate the writing as a separate science, in our opinion, it should be considered as a branch of science and literature. According to the author of the article: "Science has received collections of letters from different rulers and different categories of people. They can also provide different levels of information about writing letters and correspondence in a unique way. With the exception of the collection of letters from Alisher Navoi, most of the letters are in Persian. However, in this article, the analysis of correspondence does not mention the letters written in Turkic in the "Baburnoma".

MATERIALS AND METHODS

There is also no secret that a number of works based on the "noma" poetical narrative writing genre have survived to the present day in classical fiction as well. In particular, Khorezmi's "Muhabbatnoma" and Khojandi's "Latofatnoma" can be mentioned. Or a poetic letter from Navoi to his friend Said Hasan Ardasher may be an important example of this genre. The letters between the heroes of the "Khamsa" epics can also be considered as a

great example of Oriental correspondence. However, these listed letters should be considered, first of all, as one of the motives developed in the context of the requirements of art and useful in the delicate depiction of the romantic state of poets, the psyche of lyrical heroes. The inclusion of letters in all the details of historical works is a rare literary phenomenon. While the letters included in the historical works played an important role in revealing the contradictions and various other relations between the self-ruling classes, the historian served to glorify the central hero, that is, to strengthen the spirit of tendency. For example, in Babur's contemporary Muhammad Salih's epic Shaybaniynoma, the full text of Shaybani's ghazal text sent to his enemies, Sultan Mahmud Khan and Sultan Ahmad Khan, served the above-mentioned ideological purpose. Bobur's letters are included in the "Baburnoma" in the context of the situation. In these letters, King Babur ends the lines that fully reveal his poetic intellect and literary talent. In the play, correspondence related to letters is mentioned under such names as target, book, essay, letter, petitioner, message, and paragraph.

But the most actively used of these is the word letter. While Babur gives information about the letters sent to him and written by him, in some parts of the text of the work he briefly mentions their general content, and in some places he quotes them in full. Some of the letters sent say that they consisted of a single continent, a rubai or a ghazal (poetic genres in classic Turkic poetry). One of the first letters mentioned in the Baburnoma is a letter written by his mother Kutlug Nigorkhanim, grandmother Esandavlatbegim and Khoja Qazi when Bobur first conquered a great city like Samarkand. According to Babur, the content of the letters written by all three

of them was the same: to leave Samarkand as soon as possible, to return to Andijan, to suppress the revolt, to recapture the father's throne: Samarkand was captured by Andijan forces. If Andijan is in the spotlight, and again, God willing, Samarkand can be in the spotlight. I received letters with this content. The author was also able to give a clear picture of the distressing situation of his relatives and the dangerous moments of his life, quoting the most touching points of the letters, which expressed the general content of the passage. Bobur's prose skills became clearer here, using the phrase "If you don't come and cry, you will know the power of Andijan." It should be noted that the spiritual world of the Timurid princesses in the palace of the Temurids was not inferior to that of the Timurid princes, and the above influential phrases are taken from the letter they wrote. Another noteworthy letter in the book is related to Alisher Navoi. "When we second time took Samarkand, Alisherbek was alive. I got his letter as well ". At a time when Bobur's work was in full swing, when Samarkand was captured for the second time (in 1500) by a dangerous enemy, the young leader's eloquence and creativity were quickly expressed, which gave hope to Navoi. Unfortunately, this unique letter from Navoi has not survived. Bobur himself did not quote a single line in the Baburnoma about the general content of Navoi's letter. Academician B.Valikhojaev points out that this letter may be related to the future and fate of the Temurids: "But given the social conditions of that time, the situation of Timurids and Shaibani, then Alisher Navoi's letter is probably dedicated to this issue. Alisher Navoi's letter did not address the issue. " Literary critic Ergash Ochilov says of the correspondence about Navoi: "Babur may have lost Navoi's letter in the looting, but what about Navoi? He could not ignore Babur's letter, who not only

engraved every word on the pages of a book, but also tried to write about his work for generations, collected letters written by him and compiled a collection called "Munshaot". Therefore, either the letter arrived too late and Navoi did not have time to mention it in any of his works, or it did not arrive at all. Babur said, "I also sent a book with a Turkic verse on the back. The most characteristic aspect of his statement was that he added a Turkic verse to the letter. That is, on the back of the letter from the combination of writing Turkic bytes, as noted by academician B. Valikhodjaev, there is a corresponding response to the letter of socio-political content.

After that, in addition to the letter, he wrote a verse in Turkic, not in Persian, to the great defender and devotee of Turkic poetry like Navoi, showing his respect for his harmonious work. Some critical Uzbek literary scholars have put forward some scientific hypotheses related to the same verse written by Babur to Navoi. In particular, the literary critic Vahob Rahmon suggests that this verse may be the following rubai:

Ash'orinkim, she'r oti to bo'lg'ay,
Tab'ahli anga volayu shaydo bo'lg'ay.
Har lafzi durru bahri maoniy anda,
Kim ko'rди dureki, anda daryo bo'lg'ay
(meaning: you create such a poem that as soon as it is written and given a name, people of taste will fall in love with your words, that every phrase seem so meaningful, anyone that deals finds as much as a river of meanings)

"The reader shouldn't get confused of the issue of using the pronoun "You" in Turkic "sen" you- for informal addressing and "siz" you-for polite and formal addressing in the poem and thinking that the teenager writer shouldn't address Navoi in the informal way of

saying “you” in his letter. Because it is a literary norm, a habit, a tradition. It should not be forgotten that Babur never put anyone ahead of Navoi in Uzbek poetry. ” Literary critic Abdurashid Abdugafurov also agrees with Vahob Rahmon that the following rubai was added to the letter:

Eykim, bori she'r ahlig'a sen xon yanglig',
She'ring bori she'rlarg'a Sulton yanglig'!
Mazmuni aning xatti savodi ichra,
Zulmat arosinda obi hayvon yanglig'![1,p.45]

(meaning: among all poets you as though a king, and your poems are the king among the existing poetry). Academician Aziz Kayumov, referring to the above rubai of Bobur, said: “Now we cannot say whether all these positive assessments are addressed to one poet or written about different poets. In any case, through these rubai we see Babur’s attitude towards poetry and the people of poetry. It is a fact that in Babur's circle there were artists who deserved such high praise. An appreciative poet, like Bobur, gave such a high value to those creators. ” rather than to whom the rubai is addressed, the ideas in it are an expression of Babur’s literary aesthetic views. Literary scholar H. Boltaboev argues that the content of the above rubai "Ash'orinkim..." should be accepted not as a compliment of Bobur, but as a lesson to young poets: "In the first verse, the poet puts the thesis that" if you call what you write a poem, then it He goes on to say that if the writers want him to be appreciated and martyred, his theoretical form should be as valuable as pearls, and its meaning as deep and infinite as the sea, and finally, if you can meet this demand of literature. The fact that these two geniuses did not meet face to face in the pages of history, the content of the verse and the poetic form of the unknown letter of a scholar like Babur to Navoi, aroused great

interest and controversy in the scientific community, definitely. In our opinion, an important aspect of Babur's intellect is that he wrote a verse in Turkic for the attention of a great statesman and thinker of his time as a nationalist Turkic king and poet, even though he was in the amateur stage of poetry at that time. The imitator who remains in the shadows also notes that he began to differ very early from the young contemporary poets. The author's views on the letters are also evident in the description of other interesting facts in the "Baburnoma". From the letters listed superficially in the book, we understand that they are brief decrees, political agreements, truces, and so on.

RESULTS AND DISCUSSIONS

Some of Babur’s letters are among the sources that have been the focus of attention and analysis by linguists and literary scholars to this day. In this research, we want to focus on some aspects of the letters, avoiding the repetition of the common denominator of many. In his letters, which he included in full in the Baburnoma, the wisdom of the rulers of the East, the intelligence of the thinkers, and the image of the wise dot are generalized. According to Babur's letters, the features of his writing can be divided into three parts:

Name of sender and recipient of the letter	Introductory part of the text	Main part	Final part
Babur's Letter to Humayun	When Humoyun was said a word of longing, the word and the mood on Monday, from the letters and petitions, became clear and obvious.	By the grace of God, you will conquer the lands, take the provinces, make your friends happy and your enemies sad, insha'Allah. This is the place for you to fight with your sword. Don't blame the work that came in the bag. If Samarkand, by the grace of God, is also a musakhhar, you will sit in Samarkand, I will make Gissar region, insha'Allah, an object... Let no one forget the charms of those provinces. Especially when the world is slippery and dark. At this opportunity they brought a melon, cut it, and it had a strange effect. I was crying.	I greet you with the words: On Thursday, Rabiul was first completed on the thirteenth of the month.
Bobur's letter to Qazi Kalon	After greeting Hoja Kalon, the word came to the great Shamsiddin Muhammad Ita'wa. The moods have	Let no one forget the charms of those provinces. Especially when the world is slippery and dark. At this opportunity they brought a melon, cut it, and it had a strange effect. I	You too must repent. Conversation and chagir I am happy with the interlocutor and

	become clear. We are very excited to go to those places ...	was crying.	co-worker, you have a conversation with him, you drink chagir with him. If the interlocutor and colleague are Sherahmad and Haydarkuli, I would like to greet you with a wish that there is no trace of repentance.
Bobur's letter to Comron	His son Arshadu Arjumandi Saodatnishon Muhammad Komron, greetings to the hero, and after the love affair, you have learned a lesson with my great-grandfather, blue-collar worker, and your inner self.	Eldin, if you say a good word, be perfect, and be a mutawajjih with all your talent. Iraq deserves to be heard and seen, no matter how good and talented they are, if you bring them up, you will not interfere in the country of the Emir...	After all, whatever happens, it's a mess. Vassal. We are connected under the supervision of Husnung. There is no Rahguzir. The word is this: dear, the Creator has no other word.

The bright literary aspects of Babur's style: it is clear that factors such as conciseness and impression have also moved into his letters, there are no obstacles at all to the quick and easy comprehension of the reader. Basically, Bobur's correspondence is given in full in the events of 1527-1528. In this case, in the last years of Babur's life, in his letters on the affairs of the kingdom in Kabul and India, it is clear that he was vigilant in the affairs of state administration and approached every delicate point in matters of succession carefully. He is also saddened by the fact that in his letters to his sons, family affection, along with a high example of the consequences, predominates more political potential, while Khoja Kalon (in Nisari's Muzakkiri ahbob, Khoja Kalonbek was one of Babur's most influential emirs and the emperor was honored) in his moments the noble mood of a broken-hearted stranger longing for a friend, the spiritual world of a dervish king tired of state affairs, emerges. In the description of the events in India in the "Baburnoma", Qazi Kalon tried to leave for Kabul without enduring the hardships of the hot climate.

*Agar baxayru salomat guzar zi Sind kunam,
Siyohro'y shavam, gar havo'i Hind kunam*
[2. p.211]

(Meaning: If I pass through Sindh in good health, I'd like to go black, if I can.) It is known that he wrote his poem on the roof of his house in Delhi. Bobur's letter in reply to him is made in the form of a rubai and is immediately sent to Khoja Kalon:

*Yuz shukr de, Boburki, karimu G'affor,
Berdi senga Sindu hindu mulki bisyor.
Issig'lig'ig'a gar yo'qtur toqat,
Sovuq yuzin ko'ray desang G'azni bor.*

(Meaning: Be thankful to God immensely, that he granted you Sindi Hindu properties, can't stand the heat, If you want to see a cold face, there is Ghazni.

In this humorously written rubai, based on the creative possibilities of the Turkic language, the coldness of Ghazni and the coldness of Qazi Kalo's desire are pointed out through word play. In "Muzakkiri ahbob" Qazi Kalon's answer to this letter is given in Turkic rubai:

*Izhori latofatu zarofat qilasz,
Har nuqtada yuz tuman kinoyat qilasz.
Gar Hind ishi terskariy emas, ne uchun
Issig'erdin sovug'zarofat qilasz [3]*

(Meaning: You will express your feeling diversely, in every point you make complaints, If Indian case is not acceptable, why you make cold jokes being in a hot land)

Nisari says that Babur has no answer to this rubai of Hodja Kalon. After this, Hoja Kalon became anxious and wrote the following:

*Ey podshohi xo'bon tokay kuniy tag'ofil,
Yode namekuney hech az oshiqoni Kobil.[4]*
(Meaning: O king of goodness, do not be afraid,
Do not mention any of Cain's lovers.)

Through Babur's correspondence with Hoja Kalon, we witness that these two friends were no less than each other in literary taste and poetic power, and that Bobur's Turkic rubai inspired Hoja Kalon to create a new Turkic rubai.

These factors also contributed to the inclusion of these letters of Bobur in the work in full.

Navoi's mastery of the art of essay, which was of great importance in the cultural environment of Khorasan and Movarounnahr during his lifetime, was reflected in a number of letters in his collection "Munshoat". Below we compare the commonalities of his essay art in terms of style and thematic scope with Bobur's names:

Alisher Navoi [6, p.601]	Babur [7, p.243]
<p>Yana ulkim, devon beklariga hukm qililsakim, bir kunda devonda o'lturub, musulmonlar ishin yasasalar. Bu kungi ishni ertaga qo'ymasalar...</p> <p>Meaning: Again, if I were to be sentenced to the beys of the devon, I would one day sit on the devon and do the work of the Muslims. If they don't put off today's work tomorrow...</p>	<p>Agar mening rizolig'imni tilarsen, xilvatnishinliqni va el bila kam ixtilotliqni bartaraf qilg'il. Kunda ikki navbatiningni va beklarni ixtiyorlarig'a qo'ymay, bu davlatxohlarning Ittifoqi bila har so'z unga qaror bergaysen.</p> <p>Meaning: If you ask for my consent, remove the loneliness and have little quarrel with the people. Let them decide every word with the union of these statesmen, without leaving the decisions at beys' disposal twice a day.</p>
<p>Yana ulkim, mulk va mol ishidin, bas dodxoh ishidin farog'at hosil bo'lsa, malolat dafi uchun kutubxonag'a kirilsa, kutubxona ahli bila mashg'ulluq qililsa...bataxisis "Zafanoma", agar mashoyix so'zi yo ba'zi davovin dag'i guftu shunuft bo'lsa nomunosib ermas</p> <p>Meaning: What is more, it is not appropriate to enter the library for the purpose of resting, to engage in the affairs of the library people,.</p>	<p>...ko'kaltosh emiktosh va ichkilaring bilan sabaq o'qurg'a ruju'kelturub emishsen.Bu jihattin ko'ngulga surur va xotirg'a huzur etib, na basyor xushhollik yuz berdi.Tengri taolo dargohidin umidim borkim, jami'qobiliyat va salohiyat bobinda komil va mukammal bo'lub kamolg'a etkaysen.</p> <p>Meaning: There is no joy in this aspiration and peace of mind. I hope from God that you will be accomplished and perfect in terms of total abilities and potential.</p>
<p>Yana ulkim, har turluk arzadoshtkim, yuqori bitilsa, "nasx va ta'liq" xati bila andoq xono bitilsakim, o'qurda o'qur kishiga tashvish etmasa, "turkcha" xat bila xud aslo bitilmasaki, bu bobda qavle dag'e bordur.Har</p>	<p>... Yana men degandek, bu xatlaringni bitibsen va o'qumaysen, ne uchunkim, agar o'qur xayol qilsang edi, o'quyolmas eding. O'quyolmagandin so'ng, albatta, tag'yir berur eding. Xatingni xud tashvish bila o'qusa</p>

<p>so'z kim arzadosht qilinar ulcha imkoni bor mashruh bitilsa, har ishning tarixin ne oy, ne kunda ekandur andoq bitilsakim, maqsudda hech ishtiboh qolmasa</p> <p>Meaning: Moreover, there is a point in this chapter, different scripts should be written in such a manner that when they are read the reader do not get worried or confused. Meanwhile, in writings there should be comfort for the reader and the day, month of different writings are to be expressed clearly, leaving is no doubt in the end.</p>	<p>bo'ladur, vale asru mug'laqtur... bundin nari betakalluf va Ravshan va pok alfoz bila biti; ham sanga tashvish ozroq bo'lur va ham o'qug'uchig'a...</p> <p>Meaning: And again, these would mean that you have to spend for these processes, and if you don't read them, you won't be able to read them. If you couldn't read, you would definitely change. Your letter can be read with concern, when it is vague, when it is far-fetched, when it is clear and neat; both for the reader and the writer there will be less anxiety...</p>
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What's more, as a result of the efforts of the International Babur Foundation in recent years, science has been exposed to a secret testament written by Babur to his son Humayun, which also deepens Babur's ideas about the state and politics put forward in the above-mentioned letters.

It is known that he actively used lyrical genres through his letters in "Baburnoma". From this it is clear that he created many lyrical genres, such as rubai, fard, qita, ghazal (poetic genres in Turkic classic literature), in the form of hasbu cases under the influence of realities. "Such a situation is characteristic of Babur's poems. This is also evident in the poet's poetic letters. The lover sends a message to his lover through the gentle breeze. In it, the aspirations of the loving soul to his beloved, the longing for him, the poetic image of guilt in the indifference of the neighbor. If Aslan pays attention, the "Baburnoma" itself is an example of a letter rich in great and exemplary teachings left to future generations.

In the pages of "Tarihi Rashidiy" it is also known that Muhammad Haydar quoted a number of episodes related to the letters. In the second book of the work, it is understood that the author made appropriate use of the passages of correspondence in the wide-ranging epic images related to the Sufi advice, lifestyle, revealing the touching points of the lines of the image of Sultan Saidkhan. Speaking sadly about the last days of his friend and guide Sultan Said Khan, Muhammad Haydar writes that Sultan Said Khan, who had already felt the moment of their separation, said goodbye to the author in a very sad state, but unfortunately he realized too late that this was his last farewell. On his way back from Tibet, Sultan Said Khan wrote a letter to Muhammad Haydar. Haydar Mirza quotes excerpts from some parts of that letter: "I passed the blind easily. The novelty I suspected of my nature was not weak. Alhamdulillah, we descended to Nubra in good health. Let's go to Yorkand after the Eid al-Adha prayer. Vassal." It is also said that a Turkic rubai was added to the letter as a result of Sultan Said's skill:

Azm ayla, sabo, et guli xandonimg'a,
Ne gulki, qushdek mahi tobonimg'a,
Etgil dog'i ishtiyoq birla mandin
Zinhor degil salom tuqqonimg'a [8,p.407]
(Meaning: Making efforts, oh gentle breeze,
reach my mistress who is as fragile as flower,
no not a flower but a moon of mine, deliver
my passion to her, never give my regards to
my birth relatives)

However, this rubai belongs to the pen of Babur. In this case, only the phrase “ila Boburdin” was replaced by the “birla mandin”. It is obvious that the author used Bobur's rubai in his letter for creative purposes in order to increase his artistic impact. In the work of Haydar Mirzo, it is clear that the mystical worldview is glorified mainly in his life beliefs, and the wisdom, prophecies and advice of the Sufis are told through short stories. It is obvious that the work is enriched with didactic elements through the plots. Haydar Mirza quotes a plate while talking about the prophecies of Hazrat Hoja Nura. It is said that when King Babur's sister Khanzodabegim became ill, she wrote a letter to Haja Nura asking him to ask Allah to cure her illness through Haydar Mirza. However, Haydar Mirzo got acquainted with the letter and said that it was written in an awkward style. He wrote another letter and took it to Khoja Nuro. When Hoja Nuron met him, he asked for the original letter: “... they complimented him and told him to give me the letter that my prince had given him. Although I had written the letter in a secluded place, no one knew about it. I saw several parts of the prophecies of the poor Hazrat Khoja and narrated them. I did not express my understanding to the people. ”. Although the emphasis here is on the perfection of Hoja Nuro, his wonderful prophecies, it is clear that Hoja was interested in the original style of the letter and the importance of the authenticity of the text to him. According to Haydar Mirza, Hoja Nuro also left him a happy letter. The letter was written specifically for the author, and the author says he always kept it with

him. The general style used by Haydar Mirzo in his work "Tarihi Rashidiyy" is to ensure the reliability of the source by quoting large plates from other works. This letter also contains some lines from the will of Abdurahman Jami, which is in line with the teachings of Hoja Nura. The composition of the letter also includes poetic passages, continents and rubais, in which the advantages of the dervish life, the virtues of the poor life are put forward. From this it can be concluded that the works of mystical content and their practical expression played a relevant role in the cultural and literary environment of the 15th-16th centuries. Every intellectual of this period has a different view of these spiritual currents. We also witness the glorification of Islamic enlightenment under the influence of such great Sufis in the conduct of state policy and treatment of ordinary people as a statesman of his time. Therefore, the text of the letter is given in full in the work. Most of the letters included by Haydar Mirzo in the work are letters written by others to the author. On the other hand, the owners of these letters, which enriched the work, were not only the wise kings of their time, the brave mystics and the leaders of the just religion, but also rose to the level of artistic symbolism due to the prose skills of Haydar Mirza. One of the obvious elements of art is that through the content of the letters the definition of the positive qualities emphasized by the author is further improved, its signs are filled. It is said that during the creation of the image of Saidkhan, one of the historical and artistic figures in the "Tarihi Rashidiyy" center, he sincerely repented in order to curb his appetite for alcohol and life, and then decided to retreat to the desert, longing for a dervish life.

Haydar tells that Saidkhan gave his hand to a master and tried to become his “murid” servant, but he did not have the moral courage to do so, or rather did not consider himself worthy of it. One day, Khoja Nuro came to Yorkent with his own foot and

accepted Saidkhan as a murid. Since the author was in another city at that time, Saidkhan sent him an official decree and wrote in a small annex that he had achieved his goal at the edge of the decree:

"Sensizin menga nafas darkor emas,
Ko'nglum ichra sendin o'zga yor emas
(Meaning: Without you I don't need to breathe, In my heart I have no one but you)

With the blessings of Hazrat Khoja, our goal was achieved. I wanted my brother Mirzo Haydar to know that. " The letter quoted the author's closeness to King Said Khan, adding to the official decree that his pure intentions had been achieved, and also showing a lightness and purification in his spiritual world. One of the common denominators in the letters quoted by Babur and Haydar is that in friendly correspondence, literary genres such as qit'a, rubai, bayt (the subject of some ghazals) and fards (poetic genres in classic Turkic literature) were actively used. Condemns his officials to death, and corruption spreads in the palace. Even Haydar Mirza himself is persecuted and sentenced to death on the surface. After his deportation from the country, Haydar Mirza sent a letter to Rashid Khan, who had once lost his upbringing, but had changed completely under the influence of practice. Attached to the letter is the Turkic poem:

Sharti ahdu vafoyu mehri karam,
Barchasini ajab adam qilding.
Mazhabingda jafo karam ermish,
Barakalloh, rosa karam qilding [9, p.394]
(Meaning: my condition was loyal love and kindness, you fulfilled all of this, in your habit there exist making suffer, well-done you have been too generous in this regard)

The author's letter to Rashidkhan, who once swore an oath of friendship with the sultan and did not spare him paternal love, means that the Turkic language was fully practiced in the literary and official environment of the

Kashgar palace. And one of the interesting points is that it is the only letter of Haidar Mirzo included in the work. However, the fact that other letters written by the author himself are not reflected in the work is also due to the author's literary purpose, as he depicts many episodes and images in the process of writing Mongol history, reflects his own phenomenon in the secondary images used. This also means that the author is a style historian. It is also a sign that he is one of the humble historians of his time. In "Baburnoma", Babur commented on the style of writing of Mirza Haydar: "... I had a petitioner, and his essay is not bad." The not-so-bad combination that has been repeated many times in Bobur's critical views and scholarly approach is an expression of positive appreciation.

CONCLUSION

The following conclusions were drawn from our observations on letters which played an important role in the content of "Baburnoma" and "Tarihi Rashidiy":

- In the correspondence of Bobur to his sons, the content clearly shows the commonalities of Navoi's correspondence; in the style of the letters, in the components, in the planning of the volume, there was a close correspondence to the Navoi artistic style;
- Babur, as a statesman like Navoi, found it necessary to include his letters in full in the works; Most of the letters mentioned by Haydar Mirza were letters written to him by his relatives, and they played an important role in illuminating the literary-historical purpose of the author;
- Through the letters cited on the example of Heydar Mirza and Babur, it became clear that their prose and poetic forms were used simultaneously on the stage of

history; While in the writings of Babur his character is clearly revealed, in the letters entered by Haydar Mirzo, through the spiritual world of his friends and relatives, his positive qualities were also revealed in the book;

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