

Transition from Autobiography to Memoir in *Babur-nama*

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Abstract

The need to study the genre specifics of *Babur-nama* (Trans. A.S. Beveridge) is conditioned primarily by the interest in genre modifications and transitions from one genre form (autobiographical) to another (memoir), which can be traced by the example of this work. The purpose of this study was to consider the genre nature and the development of the memoir genre in Turkic literature in the case of Zāhīr-ud-Dīn Muhammad Babur's *Babur-nama*. Methods of selective artistic, genre, historical and cultural, contextual, and graphic analysis were used. In particular, it preserves the features of autobiography: the development of events and the movement of the plot in chronological order, a historically truthful recreation of the realities of the 16th century, the absence of fragmentation and episodicity in the presentation. But in artistic terms, the following features of the notes are clearly expressed: the presence of the author's voice, represented at different levels, the presentation of the text as a cohesive unity, consideration of important social and religious issues. The author's voice was presented through the manner of personal writing, lyrical digressions (poems), philosophical maxims, critical assessment, and reasoning. A whole narrative strategy of

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storytelling was built in the text. It should be noted that the development of the memoir genre further influenced the emergence of historical novels and epic novels. In the future, this paper can be used to study works of art considering national traditions of cultural areas, plot-composition, and other artistic parameters of notes, comparing works of the Western and Eastern literary canon written in memoir genres.

Keywords

Babur-nama, Zahiraddin Muhammad Babur, author's voice, genre of autobiography, categories of memoirs, philosophical maxims, artistic features

Introduction

The study of the features of the memoir genre in the context of Turkic literature is primarily conditioned by the need to understand the main differences between national literary traditions – for example, Western (European) from Eastern (Muslim). Turkic literature represents a huge layer of artistic works with high historical and cultural value, covering not only the Turkic cultural area, but also other regions such as Afghanistan and India. The development of an idea of the genre of memoirs in the Turkic literary tradition is necessary to understand its differences from Western literary traditions, to determine its role in the world heritage system. To understand the general genre features, it is necessary to consider specific works and highlight their individual features, and then compare them with comparable works written in approximately the same time periods. Awareness of the genre value of *Zahīr-ud-Dīn Muhammad Babur's Babur-nama* (Trans. A.S. Beveridge) is necessary for understanding the Turkic literary process in the 15th and 16th centuries. In particular, the analysis of historical, geographical, ethnographic, and linguistic information in this work is required to understand the priorities and interests of the author from Central Asia.

The identification of key genre features cannot occur without an understanding of the cultural value of the work, its impact on future generations, and the preservation of the connection between past and modern events (Komilova et al.). Thus, the study of *Babur-nama* is necessary for understanding the relationship between generations. The relevance of the study is conditioned, first of all, by the desire to learn more deeply about the genealogy of the Turkic peoples, their cultural heritage, traditions, and customs in order to transfer this knowledge to their children and grandchildren. The study of genre specifics of literature often raises a number of questions, mainly concerning genre modifications. The interest in the study of *Babur-nama* is caused directly by the transformations in genre terms – the historical fixation of the transition of fiction

from the genre of autobiography, which was entrenched in antiquity, to a newer memoir genre, which became a discovery for the Middle Ages. The study of the interpenetration of autobiography and memoirs is important to understand the literary development and achievements in artistic skill in the 16th century East. The relevance of the study of *Babur-nama* is also connected with the need to understand the cultural ties between the peoples of the West and the East, particularly between the European and Turkic literary traditions. To understand the world literary processes, it is necessary to know how literature developed in different regions, how it influenced the cultural life of peoples, what themes and ideas were prioritised in different societies, and how the borrowing of plots, transformation, and development of new genres took place.

The paper by Kazakova (294) examines historical events and the cultural context of Babur, focusing in particular on the analysis of historical, ethnographic, economic, and quotidian elements of the peoples of Central Asia as depicted in *Babur-nama*. Attention was paid to factual information, and not to the investigation of the artistic form of works such as genre specifics. Abdykadyrova et al. (141) focus on intercultural concepts in *Babur-nama*, which is an outstanding historical monument of the Turkic civilisation. Thus, the researchers analyse national and intercultural concepts within Central Asia, study intercultural relations, but more from the standpoint of linguistics and conceptology, and not the literary studies. According to Tuychibaev (216), *Babur-nama* is considered in the world literary tradition to be a kind of reference book for studying the history of peoples living in Central Asia, India, Iran, and Afghanistan in the 15th and 16th centuries. This work has a high literary value, since it reflects customs, socio-economic way of life, and national and cultural priorities. The paper examines the reliability of historical facts and geographical information, but does not pay attention to the consideration of the artistic principles of the construction of the work: the author's voice, philosophical maxims, and critical reasoning.

The purpose of this article is to analyze the genre specifics of *Babur-nama* with a focus on its transition from autobiography to memoir. Based on the purpose of this study, the following tasks were set: to investigate the genre specifics of *Babur-nama*, to develop an idea of the manifestation of the author's voice in the work as a key feature of the genre of notes, and to characterise it from the standpoint of artistic contribution to world literature.

Materials and methods

The theoretical basis for this study is contemporary research by Turkish, Uzbek, Italian, and British authors who consider the problems related to the

establishment and development of genres in different geographical areas, considering the factors of socio-economic, cultural life, and historical realities. For the analysis, the work *Babur-nama* was used, written in the 16th century and studied in the context of the Turkic literary tradition through the analysis of its content and form. In particular, attention was given to the specifics of the implementation of the genre of memoirs and the author's voice.

Selective artistic analysis in this study was used to identify the main content and formal parameters of *Babur-nama*, especially genre features and modifications. Attention was also drawn to the recognition of literary heritage within the region and the assessment of the impact of the work on the modern generation and on world literature. Genre analysis of the text was used to study the genre transition of *Babur-nama* from the traditional autobiographical presentation to a new memoir style of writing in the form of notes created on the basis of the author's diary entries. When studying genre specifics, issues related to the presence of the author's voice in the text, particularly presented through critical reasoning, philosophical maxims, allusions and reminiscences, were also considered. The features correlated with the genre of biography and memoirs were highlighted, the main characteristics of *Babur-nama* (autobiographical memoir) were outlined.

Historical and cultural analysis in this study was used in the study of geographical, ethnographic artefacts of the 15th and 16th centuries mentioned in *Babur-nama*. Based on the study of such information, the features of the author's voice were determined, especially the aesthetic, philosophical, and religious preferences of the author, his ideological priorities, which were manifested artistically in philosophical maxims, aphorisms, lyrical digressions. An understanding of historical and cultural events was necessary to establish an idea of the genre means used to convey reality. Contextual analysis was used to confirm certain conclusions regarding the genre specifics of *Babur-nama*. Based on the analysis of contexts, the key features of the work were identified and an idea of the genre field of Turkic literature as a whole was developed.

Graphical analysis in this study was used to present the results obtained. In particular, information was presented on the substantive and formal aspects of *Babur-nama* in the form of a drawing and the genre specifics of the work (autobiographical and memoir features) in the form of a table. With the help of graphical tools, the results of the study were systematised and summarised. Thus, in this study, the methods of selective artistic, genre, historical and cultural analysis were used as the main ones and contextual and graphical analysis as additional ones. With the help of a combination of these methods, it was possible to comprehensively investigate the problems associated with the genre specifics

and the value of the work for world culture. Based on the analysis of the text as an artistic whole, the main characteristics of the genre of notes in the context of Eastern literature in the 16th century were identified.

Results

Development of the genre of memoirs in Babur-nama

Babur-nama is a document consisting of its author's subtle observations of the political situation and feudal relations in Central Asia, Northern India, and Afghanistan in the 15th and 16th centuries. In the first part of the book, the author informs readers about how he had to wander in Kabul after Sheibani Khan raided Samarkand in 1501, about the struggle for power in 1483-1504. The second part of the *Babur-nama* is the description of life in Kabul, namely the customs of its inhabitants, the cultivation of land, and the caravan roads that connected major cities. The third part of the book is related to the description of the political events of 1525-1530 taking place on the territory of India, from the author's first campaign to his death (Babur 24; Pardelli et al. 102).

The *Babur-nama* has received recognition from readers around the world, which is confirmed by translations into 31 languages, including Persian, Russian, and English. They were written in the Chagatai language, which is closest to Uzbek and Uighur (Hegyí 46). Most often in the information discourse, the memoirs are presented as Uzbek, but the memory of the author of this work is honoured throughout the Turkic-speaking space. It should also be noted that *Babur-nama* is treated with great respect and interest in India, since the entire third part of the book is devoted to the description of Indian society and way of life (Irwansyah 87). Figure 1 shows the main substantive and formal features of the work.

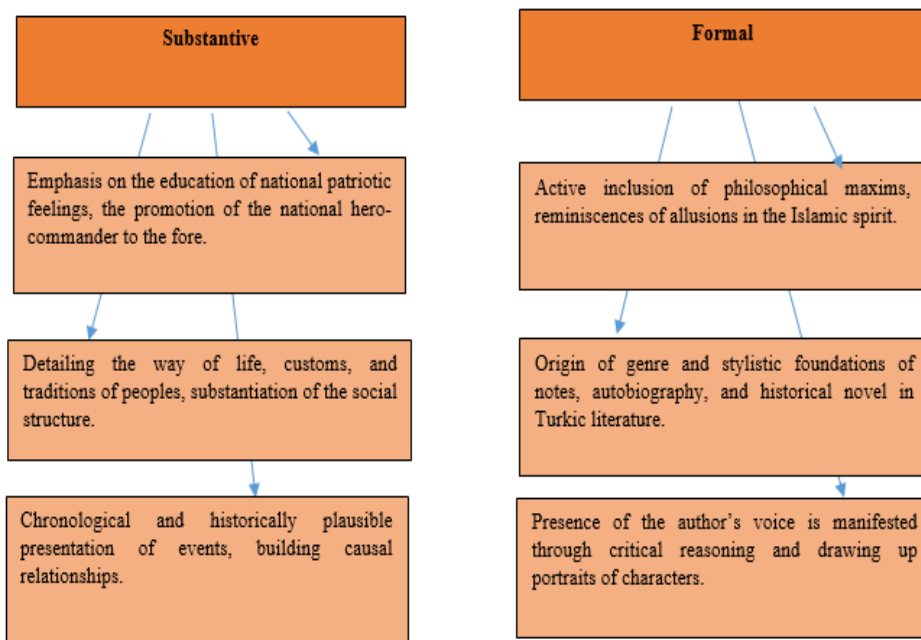


Figure 1. Substantive and formal features of *Babur-nama*

The value of this work, first of all, is associated with preserving the connection between the past, present, and future, educating generations in the national-patriotic spirit, presenting detailed traditions and customs of people, and influencing the further course of history. The focus is on a bright character – a people’s favourite and leader fighting for a national idea, and the historical and ethnographic perspective of the events are aimed at recreating folk customs and traditions.

Babur-nama, as a memoir, rightfully belongs to the treasure of Turkic and world literature, because it has a high artistic and aesthetic value, preserves the connection between generations, and has a significant impact on world literature as a whole (Tulenbergenova 391). The work by Babur fits into the Eastern (Muslim, Turkic) literary tradition. Among similar monuments, the following can be distinguished: *Oguz-nama* by R. al-Din ṬAbīb (71) about the legendary ancient history of the Oguz Turks and their mythical ancestor (Zharylgapov et al. 3), *Manas* – a heroic epic of the Kyrgyz people (Jaynakova and Akmataliev 30), *Koroglu* – folklore and epic monument common in the Middle East (Koroghlu 15). As a rule, they retain their connection with the folklore tradition, particularly the heroic epic.

The fixation of the transition from autobiography to memoir literature can be concluded based on the following facts: the genre of autobiography has

been known since antiquity, and the first memoirs appeared only in 1524 – the *Memoirs* of the French diplomat De Commynes (156). It should be noted that the work of Babur significantly influenced the further development of Turkic literature in subsequent historical periods, in particular, in terms of genre. For example, the writings of the ruler of Khiva, Bahadurkhan (44), who presented the work *The Family Tree of the Turks*, in which key data on the history of the peoples of Central Asia, such as Turkmens, Uzbeks, Kazakhs, Karakalpakhs, were recreated. In addition, autobiographical and memoir genres of historical orientation influenced the development of epic novels, in which the life and creative path of the hero are described in detail: for example, *The Path of Abai* by Auezov (242).

Babur-nama is generally uncharacteristic of episodic, fragmentary presentation and a sharp change of perspective, as evidenced by Babur's detailed recounting of his experiences. As he says: "When I was twelve years old, in the month of Ramadan in the year 899 (June 1494), I became ruler in Farghana" (Babur 97). The author maintains a chronological flow, focusing on the specific details of each event. He provides an in-depth depiction of the historical context, such as his reflections on military strategies and governance: "We rode the hill pass of Yangi-Hisar, reached there on Tuesday... took stock of the men, horses, and loads" (Babur 205). This consistency of narrative, with clear attention to detail, aligns more closely with the autobiographical genre than with the memoir, which tends to offer broader reflections or thematic sections. Yet, there is a pronounced voice of the author in his personal observations and critical assessments of other characters, for instance, "I had no great opinion of him. He was a poor companion and cowardly in war" (Babur 32). This directness in critiquing individuals presents a distinct layer of personal reflection typical of the memoir genre. *Babur-nama* is closer to the memoirs, since Babur from the very beginning of his political activity kept a diary and recorded important events. In particular, most of the recordings were made in India. Based on the diary, a historical and artistic work covering the events of 1494-1529 was created, the work was completed in 1529-1530 (Brockmeier and Carbaugh 111).

From the standpoint of historical value, the book is a source of facts, events, and information about the Turkic tribes, Afghan, and Indian peoples. *Memoirs of Babur* (150) are aimed not only at a detailed description of their own successes and tragedies in military affairs, but also focus as much as possible on the details of life: everyday life, values, geographical features, and the social structure. Extensive are the notes on cities such as Samarkand, Fergana, Bukhara, Ghazni, and Delhi, and special attention is paid to the cities of the Fergana lot, in particular Andijan, Isfara, Khojent, and Margelan. The presented information

can be compared with the findings of researchers of later periods and draw conclusions about the development of cities. Moreover, the book often mentions figures of art and science, for example, Navoi, Binai, Dilali, Mir Husayn Muammai, Yusuf Badei, Behzode, and Khoja Abdullo Marwari. The author tells about their artistic and poetic works, their life path (Horzum and Ağın 39). Special attention is paid to the creative portrait of Navoi, thanks to Babur information about his scientific and literary work has reached the present.

The author's voice, characteristic of memoirs, is manifested in this work at the level of notes, arguments, maxims, and expression of one's own position. The narrative strategy of the author-observer is demonstrated when describing cities, when there is a clear understanding of the location and location features: "The Kabul district itself is of small extent, has its greatest length from east to west, and is girt round by mountains." About climatic characteristics, he says: "In the country of Kabul, there are hot and cold districts close to one another." Regarding flora and fauna, Babur makes this remark: "Among those of the cold climate, there are had in the town the grape, pomegranate, apricot, apple, quince, pear, peach, plum, almond, and walnut." Babur had this to say about ethnicity of local residents: "Eleven or twelve tongues are spoken in Kabul, – 'Arabi, Persian, Turki, Mughili, Hindi, Afghani, Pashai, Paraji, Gibri, Birki, and Lamghani.'" *Babur-nama* is a source of folklore information, in particular, the author describes the burial rites in Kabul society, the ancient Mongolian custom of "bogatyrs share," the Khorasan custom of healing with watermelon, and many others (Rahimi et al. 218).

Thus, the genre specificity of the work under study is conditioned by the fixation of the historical transition from autobiography to the memoir genre in the Eastern literary tradition. In particular, the chronological presentation of events, the lack of fragmentation, the tendency to observe causal relationships correlate with the autobiographical genre. At the same time, the author's observer strategy is clearly expressed in the text, narrative mechanisms are used: psychological sketches, critical reasoning, and philosophical maxims.

The author's voice in *Babur-nama*

Babur-nama is the autobiographical memoir of Babur, the founder of the Mughal Empire in India. The text begins with Babur's early life, detailing his ascent to power at the age of twelve when he became ruler of the small principality of Ferghana. From the outset, it captures not only his personal struggles but also the historical and political turbulence of Central Asia in the late 15th and early 16th centuries. As the narrative unfolds, Babur chronicles his numerous military campaigns, struggles to retain control of his kingdom, and eventual conquest of

northern India. Throughout this development, he reflects on the cultures, geography, and social customs of the regions he encounters, offering rich ethnographic descriptions of Central Asia and India. The memoir progresses with Babur recounting significant victories and defeats, always marked by his personal reflections and inner turmoil. His observations about landscapes, cities, and even botanical details offer readers a vivid portrayal of the regions under his influence. The text is not purely historical; it also provides insight into Babur's personality, emotions, and philosophical musings, allowing readers to experience the world through his eyes. As the memoir reaches its conclusion, Babur reflects on the consolidation of his empire in India, portraying himself not only as a ruler but as a man shaped by the lands he traversed. The end of *Babur-nama* leaves a lasting impression of his legacy, combining military triumphs with personal introspection, giving readers a deep understanding of Babur as both a leader and a reflective individual. This blend of personal and historical narrative makes the work an intricate piece of literature, connecting the genre of autobiography with elements of memoir and historical chronicle.

The work of Babur is full of the author's personal observations of the working life of the Afghan tribes, particularly their nomadic way of life, and artisanal farms. Descriptions of farming methods, internal and external trade of the peoples of Central Asia, taxes paid by Afghan and Indian peasants, and caravan routes from Kabul to India are presented. The events related to the rule of the Lodi dynasty in India, the battle near the Delhi River and in Sikri are described in detail. There is a lot of factual data concerning ethnography, for example, details of Hindu clothing (dhoti, sari). Such observations of the author often exactly coincide with the topographical descriptions of the 19th century, which indicates an objective and informative presentation. Thus, the genre of memoirs in this work acquires a historical, geographical, and ethnographic orientation.

The study of the author's voice in *Babur-nama* is interesting from the standpoint of the linguistic material presented, for example, expressive phraseological units, proverbs, maxims, author's aphorisms that contribute to the disclosure of the characters' images. Philosophical maxims are often put into the mouth of Babur (301) himself and are reflected in his lyrical poems written in forms such as ghazal, rubai and tuyug. They are distinguished by vivid images, simple language and an individual worldview: "If you have done ill, keep not an easy mind, / For retribution is Nature's law" (Babur 302), "I was felled by a stroke out of their ken and mine; / What, in such evils, can doctors avail?" (Babur 301), "Is there one cruel turn of Fortune's wheel unseen of me? / Is there a pang, a grief my wounded hearth as missed?" (Babur 302)

In the verses of Babur (167), there is advice on the need to withstand life's difficulties: "Beware the steaming up of inward wounds, / For an inward wound at the last makes head; / Avoid while you canst, distress to one heart, / For a single sigh will convulse a world." There is also advice on overcoming the fear of death in the name of one's homeland: "Many men like us have taken breath at this fountain, / And have passed away in the twinkling of an eye; / We took the world by courage and might, / But we took it not with us to the tomb." Lyrical digressions can acquire a metaphorical, allegorical, and comparative character, and they also contain many allusions to other Muslim sources of information (for example, *tarikhi*) (Üşenmez 470). Retrospective references most often refer to cultural figures, historical figures, religious and philosophical issues, but in general, the author tries to avoid loud phrases and not to burden speech with complex constructions, so he presents his thoughts briefly and clearly. Projections for the future are rare, since the author focuses on a detailed description of events taking place in real time. Table 1 shows the main features of the memoir genre and the autobiographical genre, which are combined in *Babur-nama*.

Table 1. Features of the memoir genre and the autobiographical genre in *Babur-nama*.

Memoir genre	Autobiographical genre
Expressive character of personal writing	Presentation of events in chronological order
Text as an integrated entity	Historical truthfulness, richness of presentation with dates and facts
Detailed description of public events, an emphasis on the study of the surrounding world	Absence of episodocity, fragmentation, and a sharp change in the image angle
Presence of the author's voice, manifested at the level of philosophical maxims, and critical reasoning	

Babur-nama exemplifies a complex interplay between autobiography and memoir, where the transition from one genre to another is subtly marked by shifts in narrative focus and the presence of the author's introspective voice. In the early sections of the text, Babur's recounting of events follows a clear autobiographical structure, as seen in his detailed descriptions of military

campaigns, such as the conquest of Kabul: “We crossed the mountain pass and reached the city before dawn. My men were weary, but we pressed on, securing the city without much resistance” (Babur 128). Here, the emphasis remains on factual details, which are characteristic of autobiographical writing, focusing on the sequence of events with little subjective intervention. However, as the text progresses, it diverges into memoir territory, particularly in passages where Babur reflects on broader philosophical themes. For example, when describing his exile and the instability of his early reign, he writes, “Fortune is a fickle mistress, and though the crown rests upon my head, it is often an uneasy burden” (Babur 230). This reflection on fate and power signals a departure from the purely autobiographical, introducing the personal meditations that are central to the memoir genre. Here, the author is not merely documenting his life events but engaging in a deeper exploration of their meaning.

Another significant aspect of this genre transition is Babur’s portrayal of relationships. His commentary on his family members and companions becomes more evaluative and personal as the narrative unfolds. For instance, his observations about his father, “He was a ruler of great ambition but lacked the discipline needed to maintain his empire,” go beyond mere historical recounting and delve into personal judgment, reinforcing the memoir’s focus on inner reflection rather than objective description. The gradual shift from autobiography to memoir in *Babur-nama* is also evident in Babur’s lyrical interludes, where he incorporates poetry to express his emotions. These poetic digressions, such as “The gardens I nurtured bloom in my absence, yet my heart remains in foreign lands” (Babur 199). They only enhance the emotional depth of the text but also align it more closely with memoir, as they reveal the inner life of the author in a way that pure autobiography often does not.

This blend of autobiography and memoir in *Babur-nama* not only showcases Babur’s ability to record history but also highlights his evolving self-awareness and personal reflection. As the text moves through various phases of his life, Babur’s authorial voice becomes more prominent, shifting from mere observation of events to deeper philosophical musings about leadership, power, and the transitory nature of life. For instance, during his campaign in India, he writes, “The weight of the crown grows heavier with each passing day. Victory does not bring peace, but more battles to fight and more lands to govern” (Babur 52). This reflection marks a significant shift from recounting specific historical events to introspective observations on his experiences as a ruler, which are more typical of the memoir genre. Furthermore, Babur’s engagement with the cultural and social landscape of the regions he conquered further illustrates the memoir qualities of his writing. His detailed descriptions of the customs and traditions of

Indian society, for example, go beyond the objective tone of autobiography. In one passage, he notes, “The people of Hindustan are skilled in many arts, but their manner is foreign to my heart. The land is rich, but it does not stir the soul as the mountains of Kabul do” (Babur 54). This expression of emotional distance from the land he rules highlights the inner tension between his political role and personal identity, a characteristic element of memoir, where the author reflects on the impact of external circumstances on their internal life.

Moreover, the memoir aspect of *Babur-nama* is reinforced through Babur’s observations on religion and spirituality, where his reflections become less about historical events and more about personal beliefs and moral insights. For example, his thoughts on faith and governance reveal a contemplative side: “A ruler must hold faith not only as a shield but as a guide. Without belief, the empire crumbles from within, not by the sword of an enemy” (Babur 267). This kind of philosophical reflection demonstrates how the text moves beyond the chronological structure typical of autobiography, exploring broader themes of existence, morality, and leadership. By the end of *Babur-nama*, the text has fully embraced the memoir genre, with Babur reflecting on his legacy and the meaning of his life’s work. His closing thoughts – “Though I leave behind kingdoms, it is the memory of my words and deeds that will last beyond the fall of cities and the rise of empires” (Babur 279) – encapsulate the memoir’s preoccupation with personal legacy rather than just historical documentation. Babur’s focus shifts from recounting his achievements to considering how he will be remembered, reinforcing the personal and introspective qualities that define the memoir form. Thus, *Babur-nama* can primarily be classified as an autobiography due to its clear chronological structure and focus on historical truthfulness in recounting events. The text adheres to the typical features of autobiography, especially in its linear progression and detailed documentation of Babur’s life. However, the work also incorporates significant elements of the memoir genre, particularly in its use of an active authorial voice and reflective commentary on events and characters. Babur’s personal reflections, philosophical musings, and critical assessments introduce memoir qualities that add depth to the narrative. Therefore, while the work is structurally more aligned with autobiography, it borrows and integrates memoir characteristics, creating a hybrid narrative that bridges both genres. This blending of genres demonstrates the evolving nature of memoir in Oriental literature, showing its adaptability to new themes and materials.

Discussion

According to Mukherjee (2), the genre of autobiography originated during the heyday of Greek literature. The author points out the existence of significant

disagreements regarding this form of writing, since the period of its origin is called either the Christian era, or the birth of civilization. At the same time, the genre of autobiography has been transformed over the centuries, constantly undergoing changes, in particular, the dry description of events was gradually diluted with critical reasoning, observations, and philosophical conclusions about the outside world (Lewinski). Thus, based on autobiography, newer memoir genres were gradually developed.

In recent years, as indicated by Aurell and Davis (504), the number of forms for describing autobiographical events has only increased, as the need to study the past has increased, in particular, the emphasis is on the convergence of the historical and life-descriptive through the coverage of the author's position. In *Babur-nama* it is possible to trace how the author's voice arises, how it is transformed throughout the narrative, how narrative strategies are built in this work. The work under study is dominated by brief and succinct remarks about cultural figures, the social life of tribes, and the assessment of historical events.

The paper by Šenkár (101) talks about autobiography as a constantly developing literary genre characterised by typical features, for example, an appeal to collective and individual memory. In the course of the study of *Babur-nama*, it was found that the main features of the autobiographical genre in this work were the following: the presentation of events in chronological order, the absence of fragmentation, episodicity, and a sharp change of the depicted angle. The revival of memoir genres led to the removal of the author's figure to the centre of the work after the author's death in the postmodern era (Tsyrfá 77). Chapuis (59) notes that fiction influences memoirs by modifying their structure and genre features. In *Babur-nama*, one can clearly trace the author's voice, in particular, at the level of critical assessments and reasoning, philosophical generalisations, and reminiscences. The prominence of the figure of a national hero-leader with his own position is one of the important features of the genre of memoirs (Dinaj 24).

Gíslason and Holland-Batt (145) examine memoir and fiction in the paradigm of inter-genre competition and dichotomy. In particular, the researchers suggest that there is a tendency to erase the differences between them and the emergence of hybrid works. Today, the boundaries of memoir genres have significantly expanded and enriched with new artistic tools due to literary influence, so the study of genre transitions is necessary.

The paper by Almqvist (160) describes the trends of regional memoirs written in Irish. The author draws attention to the categories of memoirs, their connections with other literary genres, in particular, with autobiographical works, and also describes his own experience working on memoirs. *Babur-nama* is

interesting for its transition from the autobiographical genre, which originated in antiquity, to the memoir genre, known since the 16th century (Adamchuk 101). Thus, it retains its connection with autobiography, which is revealed in the observance of chronology in the presentation of events, and also acquires new features, such as personal style of writing, critical assessment of events, the author's voice, philosophical maxims, and allusions.

Doğan (142) focuses on the study of the conceptual basis of gastronomy in *Babur-nama*, considering social, political, and cultural events, and based on the analysis of documents. The total number of identified nominations from the lexico-grammatical category “gastronomy” is 90. Of these, 17 related to animal food, 31 – to plant food, and 42 – to cuisine. When analysing the work, it was noted that it is a source of historical, socio-cultural, geographical, ethnographic, and linguistic information. Thus, it can be said that many items of material and spiritual culture of that time are recorded in it.

Literary critics Teres and Yalçınkaya (233) consider an important work for the classical Chagatai period of *Babur-nama* from the standpoint of historical events, descriptions of botanical, geographical, zoological objects, and the use of names associated with military service. The investigation of this work has shown that it goes beyond the framework of the Turkic literary fund, and is a historical source for different peoples of the world, in particular, those living on the territory of modern Afghanistan and India. The data of Babur are often compared with maps and books of a later period, which necessarily indicates not only the high artistic but also cultural value of the work.

Iconic literary texts, according to Toliver and Hadley (4), should be read in the middle grades, because they reflect different allusions, the understanding of which is necessary to enter the scientific and literary space. It should be noted that historians and literary critics from all over the world are involved in the active study of *Babur-nama*, but at the same time special attention is paid to this work by the Turkic peoples: Uzbeks, Kyrgyz, Kazakhs, and Turks. This is important for a deep understanding and study of the Eastern literary tradition.

Thus, when comparing the findings of contemporary researchers with the results of this study, it can be concluded that autobiographical and memoir genres are often intertwined in one work, and memoirs are gradually enriched by artistic means, creating hybrid genres. Based on the comparison of the results obtained, it became clear that each nation, country, and region has its own literary traditions, which are characterised by certain artistic features concerning the choice of disclosure of the topic and issues, building structure and images, and genre specifics.

Conclusion

When studying the genre specifics of *Babur-nama*, it was found out that this work retains the features of autobiography and memoirs. Based on the literary situation of the 16th century, it can be concluded about transition of the genre of autobiography into the genre of memoirs on the example of this work, since the genre of autobiography has been known since antiquity, and memoirs originated only in the mid-16th century. Genre features of an autobiography are necessary for the author to preserve the chronological order of historical events, to recreate an entire epoch. Historical truthfulness is also one of the key features of an autobiography. At the same time, the author's goal was to describe events from the outside with the identification of his own position, and not to comprehend his own life path. Thus, the genre of memoirs is manifested in the work through a pronounced voice of the author, which is linguistically revealed in philosophical maxims, lyrical digressions, and critical reasoning of the narrator himself. The transition of *Babur-nama* from autobiography to memoirs is evidenced by the absence of episodocity, fragmentation, and abrupt change of perspective in the narrative. The irregularity of the recordings is generally uncharacteristic of the work, but there is a short period (1508-1519) when they were not kept. Autobiographical and memoir genres in the further literary process influenced the development of historical novels and epic novels.

It can be concluded that *Babur-nama* represents a textual integrity, combining a number of notes concerning socio-political and moral-religious issues. The work has an expressive character of personal writing: the author embodies the features of a guardian of spirituality, a national commander, a historical figure and a poet. The work contains many personal observations of the author on the social life of the Turkic and Afghan tribes, trade, economic and political processes, and literary achievements of the era. The author's sketches and portraits of historical and cultural figures with positive and negative characteristics are presented. The author's philosophical maxims are often contained in his lyrical poems written in various genre forms: ghazal, rubai, and tuyug. Thus, the memoir features in *Babur-nama* include the expressive nature of personal writing, the perception of the text as an integrated integrity, detailed coverage of social events, the expression of the author's position through critical reasoning, psychological sketches, and maxims. Autobiographical features are present at the level of chronological presentation of events, reconstruction of historical truthfulness, lack of fragmentation and episodocity. The value of *Babur-nama* is not only in the historical and cultural truthfulness of events, but also in artistic terms: the development of the memoir genre, the author's voice, and narrative strategies in the Turkic literature of the 14th century.

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