

The Place of The System of Images In the Plot and Composition of “Baburnoma”

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Abstract

In this article, the description of the world of images in the work “Baburnoma”, the role of images in the structure of the work, as well as historical images, in particular the role of the image of Kasimbek in the plot and composition of the work, are subject to analysis.

Keywords: Structural method, plot and composition, image of historical figures, rulers, image of Emirs, image of ministers, image of religious leaders, image of military officials

Introduction

“Baburnama” describes several hundred historical figures, their activities and adventures. These are kings, regional governors, emirs-officials, military leaders, religious leaders, soldiers, people of science, art and literature, farmers, artisans, slaves and people of other social groups, positions and professions. Babur speaks about some of these characters in detail and extensively, gives brief information about others, and mentions or mentions others in some connection. He describes the activities and adventures of historical figures such as Umarshaykh Mirza, Husayn Baykara, Sultan Ahmad Mirza, Khisravshah, who played a more important role in the development of events, as well as their appearance, lineage, spiritual appearance, character, behavior, attitude to people, cultural level and other aspects.

LITERATURE ANALYSIS

The roots of structural analysis are associated with the earliest myths and their interpretation. The French structuralist Claude Lévi-Strauss, in his works “The Mind of the Savage” and “Mythology”, sees the roots of metaphorical thinking, which provides the basis for structural interpretation, in mythological thinking. According to him, thinking, by its specific features (thought at the emotional stage, by means of achieving its goal, by reclassifying the everyday selection of elements, etc.), was rational from the earliest times, capable of classification and analysis, and was considered the intellectual basis for the “Neolithic technical revolution”. Therefore, Lévi-Strauss suggests tracing the deep metaphorical character of mythical thinking, the

transformation of “message”, “code” and “armature” in a certain transformation as a metaphorical transformation of one plot into another[1].

This method, which originally emerged in linguistics, later took its own place among the methods of literary studies. The first buds of structuralism in literary studies appeared in the work of representatives of the Russian formal school - V. Shklovsky, Y. Eichenbaum, Y. Tynyanov, V. Zhirmunsky and others, while the Russian researcher V.Y. Propp was one of the first to use the method of structural analysis in the study of fairy tales in his book “Morphology of the Magic Fairy Tale”, published in 1928[2].

Later, the center of structural literary studies moved to France, and its development was associated with the work of such scientists as R.Jacobson, R.Barth, T.Todorov. Also, the scientific school of Tartu (Estonia) headed by Y.M.Lotman has a great contribution to the development of structural literary studies.

Russian literary critic Y.M.Lotman noted that text is “undoubtedly one of the most frequently used terms in the humanities. In the early 1970s, Y.M. Lotman, reflecting on the problems of theoretical poetics, wrote, among other things: “It is necessary to categorically abandon the idea that text and a work of art are the same thing. The text is one of the components of a work of art, the artistic impression, in general, can only be formed when the text is compared with a complex complex of vital and ideological-aesthetic representations”[3].

There are few works on the theory of structural literary criticism in Uzbek literature. The reason is that this direction of analysis of literary criticism is a relatively new area in our literary criticism. In this direction, I.Yakubov’s “Possibilities of Structural Poetics[4]”, A.Rasulov’s “Structure and Structuralism[5]”, S.Meliyev’s “On Structuralism and Structural Analysis[6]” and “New Criticism: About a Movement in Western Literary Criticism[7]”, M.Kholbekov’s “Roland Barthes and Structural Literary Criticism[8]”, “Text, Intertext, Intertextuality[9]”, Q.Kahramonov’s “Interpretation of the Structural Method in Literary Criticism”[10], B.Karimov’s “Structural Method”[11], M.Farmonova’s His articles, such as “The Identity of the Literary Text (in a Structuralist Interpretation)”[12], are noteworthy. These articles discuss structuralism and some of its theoretical problems.

Each author's article reviews the specific aspects of structuralism and the structural method, their broad and narrow meanings on a scientific basis, and also studies the concept of structuralism, its features as a philosophical, scientific, artistic and aesthetic phenomenon.

In this article, we analyzed the system of images of "Boburnoma" based on structural analysis and its place in the plot and composition of the work.

RESEARCH METHODOLOGY

In this article, the system of images of "Boburnoma" was analyzed based on the structural method, and the place of these images in the plot and composition of the work was determined.

ANALYSES AND RESULTS

According to M. Abdullayeva, who conducted research on the work, the names of 1540 people are mentioned in "Boburnoma", of which 357 are the names of historical figures from Transoxiana. The rest are the names of historical figures who lived in different periods and countries[13]. But we found that in the edition of the work "Boburnoma" prepared by S. Hasanov, 1453 historical

figures are mentioned by name. Among them, portraits and souls of many historical figures (Temurid rulers, military officials, representatives of science and art), poets and creators are skillfully drawn, their personal characteristics and characters are revealed through the description of their actions and activities. When describing the appearance and qualities of historical figures, Babur tried to be truthful towards them, based on their lifestyle and conditions, and to express the most important aspects of their character in as clear and concise terms as possible.

We analyzed the images participating in the work, dividing them into 3 groups according to their place in the plot and composition of the work.

1. The image of historical figures.
2. The image of creative individuals.
3. Images of women.

The work mentions the names of many historical figures. They participate to some extent in the plot and composition of the work. The author-hero gives a detailed description of some of them. The image of historical figures occupies a central place in "Boburnoma". We analyzed the historical figures by dividing them into five groups according to their participation in the work, their duties, professions and social status:

1. The image of rulers: Umarshaykh Mirzo, Abdulaziz Mirzo, Badiuzzaman Mirzo, Baysunqur Mirzo, Husayn Boykara, Sultan Mahmud, Sultan Ahmad, Ulugbek Mirzo, Shaybani Khan and others;
2. The image of emirs: Darvesh Alibek, Muhammad Burundiq Barlos, Jahongir Barlos, Nuyonbek, Zunnun Argun, Qosimbek and others;
3. The image of ministers: Majdiddin Muhammad, Sheikhul Islam Sayfuddin Ahmad, Mavlano Sheikh Husayn, Mullazodayi Mullo Usman, Mir Murtaz, Mullo Mas'ud Shirvani and others;
4. The image of religious leaders: Khoja Ubaydullah Ahrar, Mir Sarbarakhna, Kamoliddin Husayn Gozurgohi and others;
5. The image of military officials: Dilorvarkhan, Qosimbek and others.

We set out to analyze the image of Qosimbek from these historical figures.

This image is mentioned 67 times in the work. The numerical indicator itself confirms how close and significant this image is for the author's hero.

Who was Qosimbek for Babur? Initially, in the text of the work, Umarshaykh is mentioned among the emirs of Mirzo, and in this place basic information about this image is also provided. The plot of the work also assesses his place in the development of events. It introduces Qasimbek as one of the Qavchins, the ancient military leaders of Andijan. It is mentioned that after Hasan Ya'qubbek, he was a doorkeeper under Babur, and that his discretion and attention increased and did not decrease until the end of his life. He explains that he was a brave man by once successfully attacking an Uzbek who invaded Kasan from behind, cutting a sword next to Umarshaykh Mirzo, and showing himself well in the battle of Yassi Kechit.

It is recorded that when Babur rode from the Mascho Mountains towards Sultan Mahmud Khan, Qasimbek separated from him and went over to Khisrawshah, but when Khisrawshah was defeated and Mukim was besieged in Kabul, Qasimbek returned, and Babur showed him the same attention and compassion as before. When the Turkmen Hazaras were attacked at Darai Khush, Qasimbek was given the Bangish province because he fought better than the young men, despite his old age. Then, upon arriving in Kabul, he was appointed as a bekota to Humayun.

In this regard, it is particularly noted that he was a Muslim, a pious, and pious man, that he avoided suspicious food, that his opinion and conduct were very good, that he was cunning and humorous, and that despite being illiterate, he cleverly performed favors and favors.

If we understand how fierce and courageous Qasimbek was through these images, we can also understand the forgiveness and impartiality inherent in the author-hero Babur.

Qasimbek was a courageous person who could give Babur the most necessary advice when the time came, who cared for him, and who considered Babur's honor as his own honor.

The plot of the work includes an incident in which Babur went to the palace of the Timurid princes Muzaffar Mirzo and Badiuzzaman Mirzo. This incident serves as a basis for drawing conclusions about Babur's personality and the nature of the Timurid princes. This incident is given in the section of the work "Events of the year nine hundred and twelve (1506-1507)", and at this time Babur's life was full of ups and downs. This incident in the life of Babur, who was separated from his homeland, betrayed by his loved ones, and did not see any light from his fate, once again proves his lack of faith in anyone other than Allah. "We went to the court house of Bediuzzaman Mirza. It was decided that when I entered the house, I would bow. Bediuzzaman Mirza stood up, came to the race, and we would meet. When I entered the house, I bowed and began to walk towards him, stopping only for a moment. Bediuzzaman Mirza stood up slowly and walked more slowly. Qasimbek was my benefactor, my honor was his honor, he pulled my belt, I pulled him awake. We walked more slowly and met at the appointed place"[14]. This passage reveals through the image of Qasimbek that no matter how much hardship Babur faced from the blows of fate, the issue of pride, honor, and dignity should always come first.

Making important decisions and acting accordingly under any circumstances are among the qualities inherent in the image of Qasimbek. Another incident mentioned in the description of the events of the year above is evidence of this. Babur's army, which was returning under the leadership of the leader Pir Sultan, lost its way due to the thickness of the snow and the old age of the guide. That winter, the snow fell very heavily, and therefore the cold was severe. This image is very exciting in the development of the events of the work. The reason is that Babur's life-and-death issue, his faith in tomorrow, and the need for a person to once again believe in the miracles created by God are truthfully depicted. Since Babur's army set out on this path precisely because of Qasimbek, it is said in the work that Qasimbek was the one who kicked the snow the most. "As Kasimbek was ashamed, he and his sons would shovel snow, find a way, and walk ahead," the work says, and later on, "For about a week, they would shovel snow, moving no more than one and a half shari's a day. The snow shovelers were me, ten to fifteen close relatives, and Kasimbek. There were two sons, Tangriberdi and Qanbar Ali, and two or three servants. These people would walk and shovel snow." Because of this incident, although Kasimbek made a wrong decision and put the army in an impossible situation, Babur's respect and love for Kasimbek increased even more.

Later in the work, Babur reprimands Kasimbek for his actions. That is, fourteen or fifteen of the Turkmen Hazara's chieftains and highwaymen were captured. Babur killed them with various tortures and cruelties, intending to set an example and example for all highwaymen and chieftains. But they meet Qasimbek on the way, and Qasimbek takes pity on them and lets them go. This further illustrates Qasimbek's human qualities. Although this act is evaluated by Babur as "doing

good to the bad and doing evil to the good", in our opinion, Qasimbek made the right decision from a humanitarian point of view.

In the description of "The Events of Nine Hundred and Thirteenth (1507-1508) Years", Qasimbek is described by Babur as "a far-sighted and cautious person." The reason is that Qasimbek did not want to stay in the lands of Kandahar for a long time, and after repeated attempts, he finally moved Babur from Kandahar to Kabul with his booty. As mentioned, it is said that he granted Kandahar to Nasir Mirza, and Nasir Mirza gave him permission to go to Kabul. This was a very correct decision. The development of events in the work is evidence of this. The reason is that Shaybani Khan, thinking that Babur is in Kandahar, leads an army to Kandahar. The description of these events once again proves that Qasimbek is a person who can make the right decisions at important times.

CONCLUSIONS

In conclusion, it can be said that in the structure, plot and composition of the Baburnama, the image of historical figures, in particular Qasimbek, plays an important role. This can be explained by the abundance of events related to Qasimbek in the development of the work.

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