



Babur's Portrait Skill

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Abstract: This article discusses the unique skill of creating portraits of the great thinker Zahiruddin Muhammad Babur.

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A portrait in literature is one of the means of artistic characterization, which consists in revealing the typical character of the writer and expressing his ideological attitude to them by describing the appearance of his characters: appearance, faces, clothes, movements, gestures and behavior. The term portrait has moved from fine art to literary theory.

In fiction, as in the art of words, the portrait is one of the characterization tools used in a compositional unity with other similar tools, such as the development of plot events, the description of the thoughts and moods of the characters, the dialogue of the characters, the description of the situation.

An artistic image is created in literature through a unique system of such description tools, and a portrait is also considered to be a part of an artistic image. Among all other methods of depiction: landscape and everyday household images, the portrait is distinguished by its special visual expressiveness and gives the work its own image power.

The uniqueness of the portrait of the hero depends on the literary genre of the work. In the drama, the author limits himself to showing the details related to the character's age, his position in the list of actors, and his behavior in the remarks. Depicting the character in small details is a characteristic of epics, and it is in epic works that the portrait of the hero is extremely detailed, and creates a detailed impression of his position and character in society. Modern theoreticians describe the artistic hero as a "subject of action, experience, thought" (L.V. Chernes), a multi-content perfect system born from a set of habits and actions, reasoning and non-verbal behavior. The components of the poetics of the work of art, such as portrait, landscape, interior, are related to different degrees with the description of the events and characters that make up the plot. There are many different ways of portraying a portrait. Portraits in epic works can be divided into expository (detailed portrait, detailed image of an image) and dynamic (growing, developing) portraits. An expositional portrait is usually a list of details of the appearance of a character who appears for the first time in the work. Exposure portrait is a series of typical characteristics [1].

On the one hand, in most cases, the literary hero is described as a representative of a socio-historical person, a certain social period, a certain class and class group; his appearance, actions, manners usually characterize the social environment that the writer summarizes and ideologically evaluates in his work. On the other hand, a literary hero is a special individual who is distinguished from other members of his environment with a unique individuality.

By describing the speech, activities, actions and inner experiences of the characters in the historical work, the author shows his point of view, his attitude to reality, and his views on life. That is, the author himself participates in the events of the work, there is no work without his steps and conclusions. After all, this approach "differs from the fact that the creator reveals his personality, psyche, and inner experiences" [2].

In the artistic and historical memoir "Baburnoma" that we would like to refer to, the author, that is, Zahiriddin Muhammad Babur, relies mainly on truthfulness and objectivity in describing the portraits of heroes.

We do not want to define the genre characteristics of historical prose works as a historical work, an artistic work, or a memoir. Perhaps we want to emphasize that the characteristics of all three genres are present in historical prose samples. Because the works created in the 16th and 17th centuries contained the thinking of an entire society. The requirements for modern prose did not exist at that time. This is determined by the natural law of the period when the work was created. Based on this, if we conclude our thoughts about the genre characteristics of "Boburnoma", it is it seems appropriate to recognize the work as an example of fictionalized historical prose of a memoir character [3].

"Boburnoma" is considered the first major example of artistic prose in the history of Uzbek literature. This work had a positive impact on the development of prose in our literature for a long time. It is safe to say that this work has almost all the elements of artistic prose to a certain extent. The author writes many parts of his work on this plan, describing what he has experienced and seen, the people around him or with whom he is historically related, what these people have done - all of them. This work shows the author's deep knowledge, artistic potential and skill [4].

Babur's ability to create portraits and express spiritual experiences in them is clearly visible in the creation of the "shape" and "shamoylar" of his father Umarshaikh Mirza, the governor of Samarkand Sultan Ahmed Mirza, Boysungur Mirza and Sultan Husayn Mirza [5].

His attitude towards the historical person he is describing is revealed gradually throughout the text. Usually, Babur, while talking about the characters' appearance, appearance, clothes, and habits, accurately describes them down to the smallest details based on his memories. Sometimes the only word he uses during the portrayal of the character expresses his true attitude towards the character.

For example, talking about Boysungur Mirza, he says: "...he was a young man with big eyes, a thick face, medium height, a Turkman face, and a handsome face" [6]. Babur's attitude is first of all reflected in the words and phrases he uses. The descriptions of "great eyes", "Turkmen face", and "malahatlik" in the text above show the image of Baysungur Mirza in front of your eyes, as well as the author's attitude towards him. Also, while thinking about Babur's method of creating a portrait, it should be noted that, in addition to describing a person's portrait in detail in one place, he gives additional information about people through small events and episodes throughout the text, and in the mind of the reader, the whole person, allows a whole, complete portrait to appear. Sometimes, information about several historical figures is given together during the events in which they participated. In particular, the information about Boysungur Mirza begins with the incident of his murder by the "wretched" Beg Khysravshah. In this small passage, we see drawings of both the portrait of Baisungur Mirza and the portrait of Khisravshah:

"...Khisravshah, the wretched unbeliever, I know that the blessing of the kingdom is a blessing, the kingdom is not good, what kind of poor people are there! No lineage, no lineage, no craft, no nerve, no event, no bravery, no honesty, no justice! Baisungir mirza was captured with his begs, and he made a visit to Boysunglir mirza, and on the tenth of Muharram, he martyred the royal prince with praise and virtue, account and genealogy [6].

In "Boburnoma" many historical figures (timuri rulers, military officials, representatives of science and art, etc.) are skilfully drawn, their personal characteristics are revealed through the description of their actions and activities. When covering the faces and qualities of historical figures, the author tries to be honest with them, to express the most important aspects of their characters in the most clear and concise terms, based on their lifestyle and conditions.

In general, in "Boburnoma" the Timurid rulers who occupied a dominant position at the end of the 15th - beginning of the 16th century and stood at the top of any state or property are depicted in their various forms. Babur was able to describe their appearance and behavior with the artistry characteristic of a skilled artist.

Academician Vahid Zahidov noted that "these picture lines are depicted in such a way that they correspond to the inner essence of this figure, help to reveal and understand its nature" [7].

He describes his father Umarshaikh Mirza as follows: "He was a lazy man with a short stature, a smooth beard, and many faces. He used to wear his tunic very tight, and when he was tying it, he would pull his stomach in and tie it, and if he would put it on after tying it, I would be fine. were being cut off. He was rude in his clothes and food, and the table was broken by the table. At that time, the tables were completely closed, they used to communicate without opening the door. Most of them wore a Mongolian burq in the winter except summers" [6].

This image covers all the main features of Umarshaikh Mirza's appearance - from the way he wears clothes to some of his qualities. The lines in this place reflect the simple life, simple and sincere actions of the ruler of a small region, devoid of any pomp and luxury. Some characteristics of Umarshaikh can also be found in the descriptions given to him: "He had a poetic nature, he didn't care about poetry... He shot an arrow quickly, he had a sharp fist, no young man will fall under his fist... [6].

Because Umarshaikh Mirza was a king of high diligence and great generosity, he always had a tendency to possess property. How many times Samarkand was attacked, sometimes it was damaged, sometimes it was burned down... In terms of property disputes, reconciliations turned into war and friendships turned into enmity" [6].

In these lines, the most important aspects of this person's character - his intelligence, the height of his zeal, and his interest in military campaigns like all Timurid rulers - are truly reflected.

Babur sometimes uses the method of quoting a story within a story to shed light on a person's morals and character. He cannot say that Umarshaikh was a "just and generous person", but he cites a real picture so that the reader can make a judgment about it: "His justice was in this career that when the Chinese convoy was coming, at the bottom of the mountains on the eastern side of Andijan, a thousand o The snow covered the caravan and two people were saved. When he got the news, he sent the soldiers and captured the entire caravan. Every Chandikim's heir was absent now, he kept his possessions carefully, and after a year or two, he brought the heirs of Samarkand and Khurasandin and handed over his property in good order" [6].

The author of "Boburnoma" widely uses folk proverbs and wise words to reveal the image of some historical figures by reflecting life, socio-political events. Describing the events of the year 1500, he describes Shaibani Khan's actions as follows: "Khoja Yakhyodin was loyal to Shaibani Khan, and he gave permission to Khurasan with his two sons, Khoja Muhammad Zikriya and Khoja Baki. Then some Uzbeks went and killed Hazrat Khoja and his two young sons in the village of

Khoja Kordzan. I think this is Shaibani Khan's words, the Khoja's business was not mine, Kanbarbiy and Kopakbiy came. This is even worse, I have a proverb: "Apologizing is better than sin" [7].

The proverb given at this point allows us to reveal the hypocrisy and deceitfulness of Shaibani Khan's nature.

Babur skillfully used humor to achieve brevity and fluency in describing the image of people, and to increase the artistic value of the work. Through satire, the writer tries to reveal the characteristics of certain people with the help of light laughter and humor. For example, Mir Murtaz, one of Husayn Boykaro's guards, was very fond of chess. Babur made fun of his hatred for the game of chess: "He must have a lot of passion for chess, in this position, if two opponents meet, he will play chess with one and hold the skirt of the other." "Don't leave while I'm killing" [7].

In conclusion, it should be noted that Zahiriddin Muhammad Babur's high skill in creating portraits and landscapes is clearly demonstrated in "Boburnoma". Babur creates a clear, unique style in creating portraits of people.

When talking about a historical person, his appearance and appearance, morals and character, human qualities, distance, military and warrior qualities are touched upon in a unique order. In addition, he adds additional information about other events to the line of historical figures he describes. The reader sees portraits of famous people directly through the prism of Babur's personal perspective. Be it people close to Babur or strangers, he expresses his negative or positive attitude towards a person and does not hide it.

"Boburnoma" is considered to be the first great example of artistic prose in the history of Uzbek literature, which had a great influence on the development of this direction in literature.

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