

PRINCIPLES OF DEPICTING THE PORTRAIT OF THE HERO IN
"BOBURNOMA"

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ABSTARCT

"Boburnoma" is a rare example of the memoir genre in world literature and is of great importance as a historical and artistic work. This work is an encyclopedic source covering various fields of science. In this regard, great memories are a unique resource providing invaluable information to world scientists in all fields, studying the history of literary and cultural ties of the Uzbek people with other peoples of the world, serving the development of their culture. The fact that "Boburnoma" has been translated into 16 leading national languages of the world is a clear confirmation of this. Solving the problems of adequate translation of pictorial means into English is one of the urgent tasks of translation studies, based on the pragmatic and linguistic features of "Boburnoma" translations. Today, in the world literary process, interest in the study of manuscripts and translations of the text of "Boburnoma" attracts the attention of world orientologists and translators. Scientific research by world scientists on the essence, ideological aspects, personality of the creator, creative method of the writer, artistic mastery of the text "Boburnoma" allow to define and evaluate the features of the development of literature.

Key words: pictorial means, visual aids, Boburnoma, portraits, depiction, portrait of hero, pictorial details.

Depiction means are an important poetic unit that ensures the artistry of the work. The role of pictorial means in enhancing the reader's impression of the work, systematizing the reception process, determining the historical situation in the work, the essence of the situation, the plot, the function of the image is incomparable. Pictorial means appear in the composition of a work of art in different ways. To emphasize the special property of an object that differs from other objects, words are used that denote its special feature, or concreteness and accuracy are achieved by modeling this object. Sometimes, instead of directly showing the negative aspects of certain events in life, irony and irony are used. Such tools in linguistics are called visual tools.

Among them are R. Kongurov, A. Yu. Boboniyozov, S. Djamolov, H.Kudratullaev, A. Abdullaev, G. F. Blagova, I. V. Arnold, V. P. Moskvin, Yu.

L.Obolenskaya, H. Abrams, Roberto Franzosi, S. Fortseville, R. Fan Enchot and others in their studies the theory and practice of visual media are a harmonious reflection of let's see if this will be done. However, the problem of English translations of visual aids used in the text of "Boburnoma" has not been specifically studied in Uzbek literary criticism. The function of visual means in "Boburnoma" is that the characters, geographical locations and landscapes, illuminated by the author on the basis of visual means, are capable of evoking historical associations in any reader.

In the same way, visual aids ensure the liveliness and effectiveness of perception processes. The problem of depicting the portrait of the hero in "Boburnoma" before our Master thesis research B.Valikhodjaev, A.Gayumov, S.Dzhamolov, H.Gasanov, S.Gasanov, H.Kudratullaev, V.Rakhmonov I.Khakulov, M.Khaidar Eidzi Mano's In the same way, visual aids ensure the liveliness and effectiveness of perception processes. The problem of depicting the portrait of the hero in "Boburnoma" before our Master thesis research B.Valikhodjaev, A.Gayumov, S.Dzhamolov, H.Gasanov, S.Gasanov, H.Kudratullaev, V.Rakhmonov I.Khakulov, M.Khaidar Eidzi Mano'lar studied to some extent. Unlike these studies, the first chapter of our Master thesis is devoted to the study of the commonality and conventionality of pictorial means in "Boburnoma".

It examines how these aspects are used in character portraits, character descriptions and character speech, as well as their functions in organizing the poetics of the text. In the work "Boburnoma" Zakhiriddin Muhammad Babur describes cities, villages, details of events, the intensity of battles, and not simply describing them by means of artistic images. This ensures that the work will be understandable to the reader. He also effectively used visual means to highlight the activities of representatives of the public administration system - ministers, beggars, historical figures, writers, literary critics, musicians, horsemen, artists and others.

As a result, their portraits and character traits came to life in the eyes of the reader. "Boburnoma" is a large-scale work with historical, scientific, philosophical, geographical, memoir, biographical features. At the same time, it has an aspect that generalizes all the important aspects in the work and ensures their effectiveness. The point is that "Boburnoma" is a work of art. From this point of view, a portrait is one of the important tools that ensure the character of the artistic image depicted in each work of art. The task assigned to the portrait in fine art and fiction is to harmoniously express reality and artistic image. Therefore, all of them "must be subject to one logic, a certain law."»9. "Portrait (French *portraire* - to depict) - 1) the external appearance of a character, described by means of words (appearance, figure, clothing, facial expressions, body position and movements, actions); ... 2) a detailed description of the life and work of a person, covering documentary or memoir-essay

works, are also based on the analogy of P. is called (for example, works in the series of publications "Life of Great People"). Also widespread in criticism, the genre of literary-critical works covering the life and work of a writer is defined as a literary portrait, and in practice of circulation P. is often carried out as " 10. The portrait is also actively used in more epic works, it is one of the important elements of the composition and serves to depict and describe the hero. In literature, static and dynamic types of portrait are distinguished. In the "Russian-Uzbek explanatory dictionary of literary terms" written by N. Khotamov, B. Sarimsakovs, "The most important feature of the portrait is that it is rather a psychological portrait." A psychological portrait helps the writer to reveal the spiritual world of the hero through his external image.¹¹. Among the types of portraits classified by D. Kuronov in "Boburnoma", the first one is predominant. But due to the fact that the work is of a historical and memoir nature, the features of the second type are noticeable here and there. At the same time, the portraits in «Boburnoma» are static. This is determined by the fact that the work does not have an artistic character in the literal sense of the word. When the author describes the heroes included in his work from the point of view of some historical event, personal relationship, genealogical affiliation, he considers it necessary to simultaneously give a line to his portrait.

This means that the reader's imagination will be full. Although such a gradual image is formed later and does not acquire dynamic characteristics, it is not an absolute case of the psychological features noted by B. Sarimsakov. Due to this aspect, it helps to fully illuminate the "spiritual world" of the character. In fact, when creating portraits, Babur looks into the inner world of people along with their external appearance, not only describing the good sides of historical figures, but also noting their negative qualities in his drawings. He conveys the portrait image so realistically, the pictorial means express their functions so clearly and fully that this is evidence of the author's skill. In "Boburnoma", in addition to the image of the author, the external and internal portraits of many historical figures are skillfully drawn - the rulers of the Timurid, military aristocrats, representatives of science and art, etc., character traits are revealed against the background of their actions and activities.

When Babur gives portraits to the characters in the work, the reader gets a clear idea of what kind of person he is. In this, the historical evidence is so perfectly systematized with artistic colors and elements typical of an artistic portrait that history seems to come to life. The author draws a portrait of Sultan Ahmad Mirzo as follows: «baland bo'yliq, qunqor soqolliq, qizil yuzluk, tanbal kishi edi. Soqoli engakida edi. Ikki yangoqida soqoli yo'q edi. Bisyor xushmuhovara kishi edi. Dastorni ul zamon dasturi bila chahorpech chirmab,

aloqasini ilgarrak qoshining ustiga qo‘yar edi»(He was a tall man with a long beard, a red face and a lazy person. His beard was on his neck.

He had no beard on two cheeks. He was the most friendly person. He used to write a program in the old-fashioned way, and put his communication on the head's forehead.) (Boburnoma 2002: 43). One of the functions of the means of representation is to clearly and simply depict the lines of the portrait. The use of visual means and the essence of the content allow the image to be fully conveyed to the reader. In the text «qunqor soqolliq, qizil yuzluk » The structure of a person's face is described by the pictorial means "black beard, red face". The author's skill in creating a portrait is to reliably describe the lines of the character's portrait, and to give artistic polish to his appearance is the function of the pictorial means. One of the tasks of visual aids is not only to describe the characters of all the characters and their actions, but also to freely describe their behavior, showing the details of the events.

It should be noted that Babur Sultan Ahmad Mirza was tall and strong. At the same time, he notes that he keeps a beard on his forehead, which gives him special dignity. The adjective “tanbal” (lazy) used by the author in relation to two people (his father and Sultan Akhmad Mirzo “Tanbal”- 1. Lazy, indolent; 2. Major. He is described as fat, lumpy. 14. In our opinion, the first meaning of the word lazy given in the dictionary does not justify itself in relation to either person. From the information of "Boburnoma" we know that Umarsheikh and Sultan Ahmed Mirza were warriors and advanced warriors of their time. In the time of Babur, who had a high rank in military ability and fighting spirit, it is unlikely that a person of a lazy character would have become the owner of the throne. It seems that the quality of 'laziness' given to these two people described by Babur indicates that they were plump, well-fed and strong. Just as in the portrait of Umar Sheikh Mirza, Babur pays special attention to the details of the turban in the portrait of Sultan Ahmed Mirza: « dastorni ul zamon dasturi bila, aloqasini ilgarrak qoshining ustiga qo‘yar edi. From here the reader will receive important information about the clothing culture of the aristocracy of that time. Comparing it with the detail of the turban of Umarsheikh, he will realize the general character of this cultural-historical detail.

The explanation “according to the current program” in the sentence leads to this conclusion. The author also talks about his hunting and military skills and fighting character: The explanation «ul zamon dasturiga ko`ra» (according to the current program") in the sentence leads to such a conclusion. The author also talks about his hunting, military skills, and fighting nature:« O`qni bisyor yaxshi otar edi. Ilbosunga o`qi va tirgazi aksar tegar edi. Qabaqni maydonning ul boshi, bu boshidin kirib aksar urar edi. Oxirlar tanbal bo`lg`onlarida qirg`ovul va

bo'danani piyozi bila otib kam yozar edi »(He was a good shooter Ilbasun was often hit by arrows. The head of the field, this head, used to shoot forward. Lately, when he was lazy, he shot pheasants and black grouse with a bow) (Boburnoma 2002; 44). This image refers to the archery skills of Sultan Ahmed Mirza. «Ilbosun», «qabaq», «bo'dana», «piyoz» All details are descriptive means specific to the historical lexicon, and each of them serves to express a certain side of the hero's personality.

For example, "ilbosun" is a lynx in today's lexicon. This animal is extremely agile, mobile and at the same time moves very quickly. If the hunter has not matured in skill, he will not be able to accidentally hit it with an arrow from a bow. Such hunting skills, characteristic of the historical figure Sultan Ahmad Mirza, involuntarily bring to mind the image of Shah Bahram in the Navoi epic "Sabai Sayyor". The legend of the Persian king convinces the reader that the story has a real basis.

The Dictionary of Navoi's Works contains a description of a pumpkin at the end of a military exercise: " QABAG, QABAQ 1. Pumpkin; 2. A pumpkin target placed on the end of a long pole for practicing aiming with a bow (in the game "pumpkin"); Kabak Khaili - snipers playing Kabak; Facing - Facing with wood, a column" 15. This word belongs to a purely Turkic lexical layer, and with the help of icons, troops, army commanders, and even rulers improved their military skills. The main part of the pictorial means in the general text of "Boburnoma", especially the system of words related to military vocabulary, is predominantly its own layer. Linguist Z. Kholmanova stated: "Turkish words are found in 32% of the lexicon of Shaiboniynoma, created during this period, while in the lexicon of Boburnoma they make up 60%."¹⁶. Thus, we can conclude that the pictorial means used in depicting the portrait of historical figures of the Turkish ethnic group in "Boburnoma" are leading in the historical-lexical, artistic-semantic system.

This feature in the work is important in four respects: 1) through "Boburnoma" we will be able to more deeply understand the features of the historical Turkish language; 2) we more deeply understand the ways and methods of forming artistic figurative means based on the national language; 3) we create a clearer, broader idea of the historical figures of the work; 4) we realize the historical and poetic possibilities of creating an artistic portrait characteristic of the Turkish style.

The pictorial details provided for in the depiction, related to military vocabulary, such as "bo'dana", "piyoz", provided a more vivid display of the portrait of the hero, who lived in a military situation. Here, in our opinion, it would be appropriate to cite the opinion of an expert on the mastery of the use of artistic

words in "Boburnoma": "The artistic mastery of the author can be observed in every expression and word. Clear pictorial expressions in harmony with the beauty of the word created high artistic prose.¹⁷ Indeed, "Boburnoma" is a wonderful example of Uzbek classical fiction. Artists of the 19th and 20th centuries were influenced by it. In particular, the spirit of "Boburnoma" is clearly felt in the prose of modern authors such as Abdulla Avloni, Abdulla Kadiri, Cholpon. This is how Babur describes the portrait of Sultan Mahmud Mirza: «Past bo'yluq, suyuq soqolliq, tanbal, sinchisizroq kishi edi»(He was a short man with a flowing beard, lazy and uncritical.) (Boburnoma 2002; 48). In just one sentence, the author reflected not only the appearance of Sultan Mahmud Mirza, but also an important side of his character. «Suyuk soqollik» This phrase means that he is close to Mongolian people from an anthropological point of view. In modern literary language, this expression is reflected in the form of "thin beard" and means a person who has little hair on his face. «Past buyluq» and «tanbal » "Short stature" and "lazy" indicate that Sultan Mahmud Mirza was a strong man from Chorpahl, like Umarsheykh. In this sentence, the expression "was a more careful person" has a special meaning. In the Turkish lexicon, "sinchi" (specifier) refers to genealogists who determine the breeds of horses and other animals. This profession required innate talent.

It seems that the portrait image in "Boburnoma" perfectly reflected the appearance, psychology, actions, gestures and facial expressions of the character. Of course, all this shows that Babur is a highly talented poet, an experienced observer of life events, a psychologist who deeply observed the psychology of people. Here, the portrait of the hero is depicted according to the principle of historicity. This principle allowed for the accurate and truthful depiction of portraits of historical figures.

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