



THEME AND IDEA IN THE POEMS IN "BOBURNOMA"

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Abstract: In this article, the author presents his thoughts on the theme and idea of the poems in the work "Boburnoma". He seeks to reveal the aspects that unite the theme of the poems in the work and their ideas. In the article, some of the poems in "Boburnoma" are interpreted from the point of view of theme and idea, and the author attempts to prove their place in the work through scientifically sufficient evidence.

Keywords: "Boburnoma", Zahiriddin Muhammad Babur, theme of the work of art, idea of the work of art, main idea of the work.

According to the famous literary scholar Abdurauf Fitrat, "The first result of creativity is the theme of the work ...", that is, "the theme of literature is the whole of nature, the world of existence, what a person perceives and understands in his inner and outer world. From a drop of water to the sea, from a spark to a great fire, from a small leaf to great forests, everything is a subject for a writer." [1, 14]

It seems that in literary criticism, the theme of a work is considered a separate, primary element. This has been sufficiently described in scientific studies on the topic in national and foreign literary criticism. In particular, according to the prominent literary critic D. Kuranov, the theme is "a component of artistic content, a material of life selected and depicted for the artistic perception of social, philosophical, spiritual-moral, etc. problems posed in the work, that is, a theme." [2, 159]

Continuing his thoughts on this issue, the scientist shows that in literary studies the term theme is used in two senses - both as the material of life depicted in the work, and as a set of social, spiritual-moral, philosophical and other problems posed for artistic perception in the work. Noting that this is precisely what causes certain confusion, that is, the use of one term for two concepts, he emphasizes the advisability of naming these concepts in two ways - theme and problem. For this, he cites as evidence the fact that, based on the nature of artistic creation, it is more correct if the components of artistic content differ in terms of the creative process and its manifestation in the work of art.

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That is, a work of art becomes a reality as a product of the creator's relationship with existence: as an individual living in existence, the creator is thought about and worried about certain problems. The author also touches upon the work because the perception of that problem has become an internal need for him. The scientist considers the subject (theme) of a work of art to be the artist's selection and depiction of life material that provides a broad and convenient opportunity for the artistic perception of the problems that torment him. [2, 159]

At this point, let us also dwell on the idea, an element that is mentioned along with the theme of the work. The issue of the idea has been studied quite extensively in scientific works on literary criticism. In particular, the prominent literary critic D. Kuronov writes: "The idea is an artistic idea, an important component of the artistic content, a figurative, generalized thought arising from the work. The author's ideological and emotional attitude to the events described in the work, an artistic judgment manifested as a result of the artistic perception and evaluation of the problems posed through a system of images." [2, 396]

The theme and idea of a work of art are mutually exclusive elements and are in an important relationship. In this regard, the prominent literary scholar A. Fitrat, in his work "Rules of Literature", cites the following thoughts: "... a writer selects a theme according to the desire (idea) of his work; if he writes a work with a certain desire in mind and an idea in mind, he chooses a theme that is more strongly connected to it." [1, 15]

It seems that in the creation of any work, first of all, the idea, that is, the desire of the writer or poet to say something, and then the theme to bring this idea to life, plays an important role.

Although "Boburnoma", which is evaluated by literary scholars as a historical-memorative work, covers scientific achievements in various disciplines (history, linguistics, literary studies, geography, botany, zoology, ethnography, military tactics, etc.), they are all united by one main idea - "It is better to die with a good horse than to live with a bad one."

In order to fully reveal this idea, the author cites poems by famous poets of the East and his own pen, which are suitable for any given topic.

For Babur, whose entire life was spent in wandering, traveling from country to country, and fighting, goodness was considered the highest human virtue. Therefore,



when he covers any topic he describes in his work, he approaches it from the point of view of goodness, and also evaluates every hardship and pleasure he encountered in his life from the point of view of goodness. This idea is also reflected in most of the poems cited in the work.

In the chapter "Events of the Nine Hundred and Fifth Year (1499-1500)" of the work, Babur writes the following:

"Tanbal, knowing our fate, came to help his brother. It was between two prayers when Tanbal's gaze appeared from the Navkand mountain range. His brother's lightness and our speed made him happy and cheerful. We said, "God has brought you a horse, he comes stiffly, and after a long journey, if God brings it, no one will come out." Weiss Logari and some others said that the day is late, if not this day, then where will he go in the morning? They did not see fit to add marrow at this time, saying that we will meet tomorrow, wherever it is. The enemy, who came at the Ushmundok gate, parted without any kind of damage. There is a proverb that says, "If you don't cover your own expenses, you will grieve until you are old."

***Korhoro ba vaqt boyad chust,
Kori bevaqt sust boshad, sust.*** [3, 74]

Let's look at the translation of the work:

Tanbal, having learned that we had set out, was hurrying to help his brother. It was between two prayers when the army of Tanbal appeared from the direction of Navkand. He was astonished and amazed at his brother's helplessness and thoughtless retreat and our speed. We said that God had brought him to this situation, and now he is in confusion, and if we try and attack them, with God's help not a single one will be able to escape. Weiss Logari and some others said that it was too late. If not today, we will fight tomorrow, where would they go? They did not want to attack immediately, thinking that they would meet him wherever he was in the morning. The enemy who had just arrived at the door escaped without any harm. There is a proverb that says, "If he does not cover what is at the door, he will grieve until he is old." [4, 71]

***O'z vaqtida ish ham unumdor,
Bevaqt ishning ishkalligi bor.*** (translation is ours – N.H.)

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In this passage, Babur wrote about the main obstacle to achieving a person's goal - laziness and its consequences. While a person is moving towards his goal, enthusiasm should always accompany him. Otherwise, even if he is one step away from the destination, reaching it may turn into a later, or worse, an unattainable dream. Babur regretfully writes that he missed the opportunity to defeat his enemy Ahmad Tanbal due to the laziness and lack of enthusiasm of Weiss Logari and other subordinates. He cites a Persian verse about the end of a job not done on time. The poems and poetic fragments in the work "Baburnama" are diverse in terms of subject matter. In this work, which is considered by experts as a "historical memoir", Babur gave him poetic fragments in the form of a summary of various events that occurred in his life. In particular, in the chapter "Events of the Year Nine Hundred and Eighth (1502-1503)" of the work, we read the following information:

... I have put this word behind me through Khoja Abulmakorim, an enemy like Shaybak Khan has appeared, and his harm is as great as that of the Turks and Mongols. I believe that his opinion is correct, he does not control the nation well and does not grow much, and it is necessary to do something. Why do they say:

***Imro'z bikush chu metavon kusht,
Otash chu baland shud jahon so'xt.
Magzorki zih kunad kamonro,
Dushman chu batiyar metavon do'xt.*** [3, 90]

Here is a translation of the text:

... Through Khoja Abulmakorim, I asked to convey this message to the khan: An enemy like Shaybak Khan has appeared, and his harm is equal to that of the Turks and Mongols. It is necessary to think about this before he has conquered the local people and gained much strength. Because, as they say:

*Bugun yovni mahv et qo'lingdan kelsa,
Olov kuchaydimi: yonadi jahon.
Dushmanga o'qingni ayovsiz otgin,
Kamon o'qlashiga bermagin imkon.* [4, 88]



It is understood from the text that the author informs his uncle, the khan, that an enemy like Shaybak Khan (Shaybani Khan) has appeared through Khoja Abulmakorim, and that he is as dangerous to the Mongols as he is to the Turks, and advises them to unite and fight against him before he becomes stronger. The poetic passage cited to prove his point is on a philosophical topic, and it promotes the idea of eliminating the danger before it grows.

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