



LANDSCAPE ART IN "BOBURNOMA"

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ABSTRACT	KEYWORDS
This article is about LANDSCAPE art used in Babur's work "Boburnoma". Opinions and comments about Babur's art depiction skills are presented.	Babur, "Boburnoma", landscape, nature image, artistry, mother nature, life, image, inspiration.

"Boburnoma" is a bright example of 15th-century Uzbek artistic prose, full of pure artistic images, lively images, and traditional lyrical digressions. Folk proverbs, proverbs, sayings, proverbs, poetic passages, which are included in the prose text, further enhance its artistry and give it its own charm.[3] Babur is a landscape master. Here is an example. The author briefly and figuratively expresses the width, majesty and slow flow of the river that Babur and his men encountered on their way and had to cross: it is not visible at all. The water seems to be connected with the sky, the mountains and valleys on the other side are not visible, the mountains and valleys on the other side of Serob are suspended..." The author of "Baburnoma" is a talented writer in such places and embodied not only as a poet, but also as a knowledgeable and observant scientist, geographer, naturalist, ethnographer, linguist, art critic. He also pays great attention to some small details, creates realistic pictures and paints various scenes of nature as a sensitive artist. Babur visited regions and countries with different and unique natural landscapes. While depicting different places, he pays great attention to these natural landscapes, he can find their fine points and, like an artist, he paints vivid canvases and landscapes. Landscape (French *paysage* — country, place) — 1) a genre depicting nature in painting (painting, graphics) and sculpture (relief) or a separate work created in this genre (see Mantra); 2) in literature - description and expression of nature through artistic words. P. can perform different tasks in connection with the method of expression and creative style chosen by the writer in his work. The writer expresses his attitude to his country, Motherland, and mother nature through the depiction of natural scenery. The image of nature is one of the components of the plot and fulfills the tasks of increasing the ideological and aesthetic power of the work, speeding up or slowing down the development of the plot, and revealing the inner world of the hero. With this, P. helps to more fully express the characters participating in the artistic work. In the work of art, P. is used in 2 different ways: describing the mental state of the hero in parallel with the image of nature and describing it in a contrasting (contrast) way. Through the image of P., the author can also promote his main ideological intention.[2]

The representatives of our classical literature created beautiful images in their poetic or prose works, dedicating them to the scenes related to the four seasons, the mood and moments of inspiration created by these seasons. created unique views of the landscape.

While reading the work "Boburnoma" by the genius wordsmith Babur, we witness the true and impressive scenes of these four seasons, especially the scenery and events of the autumn walk that ended in "Boburnoma" are very interesting. Babur, who is a lover of nature, skillfully described some unique scenes characteristic of this season under the name "Hazan Sayri" in "Baburnoma". It is interesting that if we evaluate the landscape with the theoretical ideas of literary scholar Yo. Ishakov about the style, he described it in the Turkish style and classical style, i.e., in the style of the baburona, and he organized the trip to this hazan with his merits, spent money, was influenced, and described the king and poet is Babur himself. Therefore, the description of the events and scenes of the Khazan tour is written in the work with deep sincerity, and it would be no mistake to say that they are one of the most natural events, scenery and landscape images in the work. For example, while he was walking around the garden in Istargach, he saw a garden with an apple tree, and his eyes were happy, "...an apple tree was a good garden, each branch had five or six leaves with ink. , they would not have been able to pull much," he says. It is noteworthy that Babur looks at this landscape with a highly artistic eye, and at this very moment he remembers the work of the painter for comparison, while hinting that it is impossible for even the most skilled artist to paint such an amazing natural landscape created by Allah, he tells the reader to enjoy life, nature, and autumn sometimes. reminds and teaches to observe the surroundings.

In the account of the events of 1518-1519 in "Boburnoma", Babur's surroundings are famous for their beautiful scenery, weather, gushing streams and orchards, and in today's language, they are rich in ecotourism. we will read the life story of As it turned out, Babur separated himself from people for a while, retreated from state affairs, and went on a pilgrimage. In our opinion, other rulers may have gone on an autumn walk, but it is no wonder that they were unable to express their impressions in poetry or prose! According to Babur, the hazan tour took place from Monday to Saturday, i.e. first in Istalif and Behzadi cities around Kabul province, and then in Istargach.[4]

If we pay attention to the account of these events in the book, before going on a hazan walk, that is, on Monday, a conversation takes place in a room. Sixteen people from Babur's relatives will participate in the conversation. Although Babur had already planned to go on a hazan trip, he made a decision at this meeting and went on a hazan trip the very next day: "On Monday, he went to Istalifg for a hazan trip. It rained a lot last night. Most of the guards and servants who came with me were staring at my tent, Bogi Kalon, and entered. In the morning, there was a congregation meeting in this garden... Afternoon prayer, we rode from Istalifdin... After another prayer, we came to Behzadiy. There were many Khazans. During the Hazan walk, the friends who were inclined to drink beer began to drink beer... Because the Hazan people were having a good time, they killed the Hazan at the bottom of the trees and drank the beer."

Such images, embodied as the embodiment of the beauties of life and nature, on the one hand, inform about the deep life content of "Boburnoma", the very true image in it, on the other hand, they show and remind that man is firmly connected with eighteen thousand worlds. The scene and situation depicted in the work are among the best and most beautiful images of "Baburnoma", and these images serve to reveal Babur's personality in a certain sense.

As it is natural for people to talk loudly and loudly in a circle, so there is such a loud conversation under a tree where there is a hazan. That is, one of those who came to the hazan tour, Abdulla Kitabdar, drunkenly says inappropriate things to Mulla Mahmud Khalifa. Abdulla Kitabdar, worried and distressed by the language problem, apologizes to him for his inappropriate speech. Babur returns to

Charbakh: "It was a long conversation until the night of prayer. Mulla Mahmud Khalifa (Babur's jurisprudence teacher - B.R.) came. We also invited Ani to a conversation. Abdullah was quite drunk. A word came out from the Caliph's side. Mulla Mahmudtin read this verse without thinking:

No matter what, the spot is perfect.

(Translation: Whoever you look at is afflicted with this pain).

Mulla Mahmud was alert. Abdulloha jokingly attacked this verse from the point of view of the reader. "Abdullah became a waqif, suffered a lot, and spoke a lot of sweet words." If we pay attention to the account of the incident under the tree where there was a hazan, the incident between Abdullah the bookkeeper and Mullah Mahmud Khalifa, the image of the author's walk in the hazan in the image of the words, the impressions of the author's trip to the hazan seem to be secondary, and the observation of the relationship between Abdullah the bookkeeper and Mulla Mahmud Khalifa seems to have come to the fore. , because in this film Babur's personality, who never tired of observing small details related to the people around him as a writer, is revealed once again. Perhaps because Khazan is on the move, he does not express an open opinion on the attitude of his two officials, that is, he does not justify one and condemn the other. But we know that there are many places in the book where the author openly stated his attitude when writing about such situations and relations.

Babur goes for a walk again. Everything is according to plan. He takes a hundred royal spirits with him. The reason is that Turdibek, the owner of the apartment where he wants to stay, lives in poverty, and he does not want to make him worry or embarrass him. In this plaque, the brave and regal personality of the king and poet Babur is revealed, and firstly, in the account of other events of the memoir, we are reminded of the comment and news that he bought the property after agreeing with the owners or heirs, and secondly, knowing the rights of the slave, agreeing, without the skin drying out on the forehead. It shows that paying wages is the most beautiful and high example of valuing people, loving them, and doing good. For example: "On Thursday, I went to Khazans and came to Charbog in the evening for late prayer. On Saturday, the 18th of the month, I rode to Charbogdin at midnight, set fire to the nightstand and akhtachi. Crossing Mullo Baba's bridge, exiting the Devarin tang, passing through Kush Nadir and the bazaars, passing behind Khirskhana, I came to Turdibek Khoksor's court at the time of early circumcision. When Turdibek heard the news, he ran out in agony. Turdibek's baldness was known. I took a hundred royals with me. I gave it to Turdibek, I said, let me prepare a stove and a tool, I have a dream of having a conversation with a khilvat and lavender (empty: lazy, lazy; idler). Turdibek went to Behzadi (a town in the Kabul region, a day's journey on horseback) for chaghir. I took my horse from Turdibek's hands. I killed myself on a hill (hill, height) behind the coryza. There was a pos (guard, watchman) who brought Turdibek a jug of beer. We had a couple of drinks. Muhammad Qasim Barlos and Shahzada are the founders of Turdibek Choghir. Mendin's uncle now came on foot to the end of Turdibek, we invited him to talk... I was in my mind, I will ride alone and go to Istargach, ignoring the people. El waqif was not an institution. I rode at the last minute. Turdibek and I informed the prince, and the three of us rode off to Istargach. We reached Khwaja Hasan, the foot of Istalif, at the time of Farz. For a while, we went for a walk. When the sun rose, we went down to the Istalif garden, ate grapes, rode horses, then went down to Khoja Shihab from Istargach and slept. Father Mirokhor's house is probably nearby. Cook the soup until you wake up and have a pot of chowder ready now. Hayley was a good hazan. We drank a few cups and rode off. In the afternoon of the prayer, a good Khazan fell in the garden of Istargach and had a conversation. A moment later, Khoja Muhammad Amin arrived. Kobuldin Abdullah, Asas, Nurbek,

Yusuf Ali came that day and evening. In the morning, they ate soup and went for a walk in the royal garden at the foot of Istargach... After riding from Istargach, they ate soup at Khoja Hasan, came to Behzadi for prayer in the evening, ... came to Kabul Charbagh on Tuesday, Tonglasi.

When we observe the works of many famous artists, we see that there are many wise poems about the autumn season, but in the works of the artists we watched, we almost did not catch the image of the autumn walk. So, Babur's image of the Khazan ride is admirable as a unique and unique poetic image, and this image of the Khazan ride can be called a separate new topic.

Another example. The author briefly and figuratively describes the width, majesty and quiet flow of the river that Babur and his men encountered on their way and had to cross as follows: "A strange great water came into view. The plains on that side are not visible at all. The water seems to be connected with the sky, the mountains and plains on that side are not visible, the mountains and plains on the side of Serob are suspended..." The image of nature sometimes increases the tension of the story, sometimes it reveals the characters and moods of people. It is necessary to say a few words about Babur's attitude to social reality and people's activities, how he reflected them, because these issues are also of great methodological importance.[1]

Such images, embodied as the embodiment of the beauties of life and nature, on the one hand, inform about the deep life content of "Boburnoma", the very true image in it, on the other hand, they show and remind that man is firmly connected with eighteen thousand worlds. The scene and situation expressed in the work are among the best and most beautiful images of "Baburnoma", and these images serve to reveal Babur's personality in a certain sense.[4]

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