

Compositional Features Of “Baburnama”

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Abstract: In this article, the poetic model of the compositional structure of Zahiriddin Muhammad Babur’s “Baburnama” is analyzed based on modern literary-theoretical approaches. The originality of the “Baburnama” as a historical-memoir genre is assessed as a factor determining its compositional architecture; the functional place of geographical-descriptive scenes, ethnographic observations, depictions of military-legal events, and lyrical-psychological passages within the text is determined. Also, the compositional system of this work, formed as an example of genre synthesis at the intersection of historiography, geographical thinking, and fiction, is scientifically substantiated.

Keywords: “Baburnama”, historical-memoir genre, compositional structure, fragments of a literary work, title, landscape.

Introduction: If the plot is a phenomenon of content as a series of events showing the history of the formation and development of characters, then the composition is a phenomenon of form that makes the appearance of the work beautiful and impressive, allows the content to be vividly expressed within itself, and ensures that the work is interesting and readable [1]. The main elements of the composition are the structure of the text in the work (chapter, title, main and adjacent text), forms of artistic speech (narration, description, dialogue), subjects of narration (author, character, other person), purposeful alternation of points of view (seeing through the eyes of the narrator or character), the system of characters (leveling of main, secondary and auxiliary characters, their corresponding relationships), plot construction (connection of events based on time or cause-and-effect relationships, time of occurrence and narration, interdependence of events occurring in different places and times, justification of spatial and temporal changes, etc.) [2].

METHOD

As a result of the research of the renowned literary scholar M. Kushjanov, it is shown that there are several principles characterizing the composition of a realistic work [3]:

Firstly, the center of composition - the heart of the composition of a realistic work. The ideological

direction of any work - the main idea - is the center of the composition of this work. The main idea of “Baburnama” (the center of the work’s composition) is the glorification of human virtues, justice, patriotism, and loyalty to historical truth. In the work, the author conveys to the reader not only historical events, but also deep spiritual and moral values by highlighting his life, political activity, campaigns, and inner experiences. Also, the author appears in the work as a great person who loved his country and valued science and culture.

Secondly, the mutual arrangement of the parts of the work. As is known, epic works consist of landscapes, episodes, events, chapters, parts, sections, and volumes. These parts of the work of art are arranged sequentially according to the requirements of the compositional center, organically connected to each other both internally and externally. As a result, a whole, a unified whole - composition - is created. The work we analyzed – “Baburnama” - can be divided into four sections, taking into account the interruptions between the years: the first section consists of eleven parts (events of 899-909 Hijri), the second section of five parts (events of 911-915 Hijri), the third section of one part (events of 926 Hijri), the fourth section of five parts (events of 932-936 Hijri). These sections and parts are connected through the image of Zahiriddin Muhammad Babur.

Thirdly, the correspondence of the parts and elements, details and details of the work of art, the means of

depiction to the author's intention. Every detail, episode, event, landscape and image, means of depiction in a work of art serve the writer's ideological and artistic intention. There should be nothing in the composition of the work that does not serve the specific purpose of the author. All parts have their place and function in the work. At this point, we would like to draw your attention to the poetic excerpts cited in the structure of "Baburnama" in connection with various relations. The total number of poetic excerpts cited in the work is 324 verses, and they are found on 78 pages. As a result of our observations, they are examples of such genres as ghazal, rubai, qit'a, tarikh, masnavi, fard, and were created in two languages - Uzbek and Persian-Tajik. These poetic excerpts served to illuminate the author's various goals in the work.

The poetic excerpts cited in the work can be divided into several groups based on the views of literary scholar I. Adizova [4]:

1. Poems cited in support of the author's point of view:

Boz gardad ba asli xud hama chiz,
Zari sofi-yu nuqra-u arziz [6, 20].

Hazar kun zi dardi darunhoyi resh,
Ki resbi darun oqibat sar ko'nad,
Baham bar mazan to tavoni dile,
Ki ohe jahone baham barzaad [6, 37].

Chu bad kardi, mabosh emin zi ofot,
Ki vojib shud tabiatro mukofot [6, 39].

2. Poems used to determine the dates of events:

Boz guftio xirad ki tarixash
Fathi Bobur bahodur ast, bidon [6, 119].

Takalluf har necha surat tutulsa ondin ortuqsen,
Seni jon derlar, ammo betakalluf jondin ortuqsen [6, 138].

Yod etmas emish kishini mehnatta kishi,
Shod etmas emish ko'ngulni g'urbatta kishi.
Ko'nglum bu g'aribliqta shod o'lmadi hech,
G'urbatta sevunmas emish, albatta, kishi [6, 139].

3. Poems belonging to his pen that clarify the history of the creation of Babur's poems:

Bormoqqa ne maskan muyassar,

Turmoqqa ne davlat muqarrar [6, 87].

Vahmu usrattin amone toptuq,
Yangi jon, toza jahone toptuq [6, 132].

Agar sad sol moni var yake ro'z,
Biboyad raft azin kohi dilafro'z [6, 165].

4. Examples of the works of the poets mentioned in the "Baburnama":

Boz oy, ey humoyki, beto'tiyi xatat
Nazdik shud ki zog' barad ustuxoni man. (Hasan Ya'qubbek) [6, 24]

Mastam, ey muhtasib, imro'z zi mandost bidor
Ihtisobam bikunon ro'z ki yobi hushyor. (Ahmad Hojibek) [6, 33]

Bu javrki qildi dayr so'rilg'usidur,
Sultoni karam bu uzrni qo'lg'usidur.
To'kilgan agarchi to'lmas, ey soqiy
To'kulgonimiz bu davrda to'lg'usidur. (Xoja Abulbaraka) [6, 122]

Fourthly, organization of the characters of the work into a single system. In our opinion, it is enough to cite the following words of the famous Russian writer A. P. Chekhov: "among the heroes... you choose only one - whether husband or wife - putting him in a certain position, you only describe and emphasize him, while others scatter throughout the work, serving as a background. The main character is like the moon, other characters are small stars around the moon..."[7]. At first glance, these words seem to apply only to traditional works of art. In fact, this idea applies equally to both traditional works of art and examples of the memoir genre. Thus, in examples of the memoir genre, the characters are often based on the author's life experience, personal observations, and participation in historical events. For this reason, the depiction of images (characters) serves not only an artistic purpose, but also to express historical truth. In this case, the author recalls real events (or during real events) and presents the persons associated with them based on a certain order and logic. In such a system, the main character (usually the author himself) is at the center, and other characters are depicted in relation to this center. In particular, in the work "Baburnama" Babur's close relatives, commanders, enemies, scholars, and creative people - all of them are included with their own role in relation to the author's personality,

functionally justified. Such a systematic organization of characters serves to reveal the plot of the work, the flow of historical events, and the author's inner world more deeply. Each image is an important stage in Babur's life or a reflection of his inner experiences.

Fifthly, norm in the image. It is known that only the main characters of traditional works of art are described in detail, while episodic images are briefly depicted only when absolutely necessary. In memoirs, this norm differs slightly from traditional works of art. In particular, the "Baburnama" provides information about real historical events and more than 500 people of different levels related to the personality of the main character (Zahiriddin Muhammad Babur). The author describes in detail his close relatives, friends, trusted beks, and enemies. The image of the main character is clearly visible in the ocean of events in Fergana, Kabul, and India.

There are also elements within a work that some literary scholars (H. Umurov, L. Tashmukhamedova) consider as elements outside the plot, while others (T. Boboyev, B. Turayeva) refer to them as means of composition. Based on the views of T. Boboev and B. Turayeva, it is advisable to refer to these elements as means of composition. Because they serve the composition, in particular, to connect the parts of the work. Below, we will examine in detail the compositional tools found in the "Baburnama":

The title of the work is an element that plays an organizing role in the composition of a work of art. "The title is the first impression, the preface to the spiritual dialogue of the author and the reader" [8].

Zahiriddin Muhammad Babur calls his historical-memoir work "Vaqoe", that is "Events". Nevertheless, this work is mentioned under different names in various sources, in particular, "Voqeoti Boburiy", "Tuzuki Boburiy", "Tavorixi Boburiy", "Boburiya", and "Boburnoma". In particular, the latest edition published in Tashkent was also published under the name "Boburnoma". As literary scholar I. Adizova noted, the time has long come to correct this mistake and call the work by its original name.

(As the author puts it) In the moments of understanding the mystery of the title of "Vaqoe" the life, political activity, victories and defeats in wars, and events that occurred during the reign of Zahiriddin Muhammad Babur come alive in our memory. For instance, the author himself acknowledges this in one of his rubaiy, emphasizing that this work is a reflection of his life experiences:

Bu olam aro ajab alamlar ko'rдум,
Olam elidin turfa sitamlar ko'rдум.

Har kim bu "Vaqoe"ni o'qir, bilgaykim,
Ne ranju ne mehnatu ne g'amlar ko'rдум [9].

Landscape is an important component of artistic reality created in a literary work, an image of an open space where events take place. Traditionally, landscape refers to a depiction of nature [10]. In many works, the landscape plays an extremely important ideological and compositional role. By depicting scenes of nature, the writer expresses his attitude towards nature: he describes the beauty, richness, and power of nature, reveals the peculiarities of the nature of the places described. Moreover, nature scenes harmonize with the characters' moods and states [11].

In "Baburnama" the landscape, that is, the depiction of natural landscapes, also occupies a special place. Through his observation skills, refined taste, and love for beauty, Babur skillfully depicts the unique characteristics of the nature, climate, flora, and fauna of different countries. It should be noted that the description of nature in "Baburnama" is two-layered:

1. Based on real (scientific) observations;
2. Artistic (aesthetic) - as a mental state, as an image of a soul familiar with beauty.

Babur provides accurate scientific information while describing the nature, climate, height of mountains, depth of rivers, glaciation, flow regime, types of trees and plants of the territories he visited. In particular, the nature of Afghanistan is described as follows: "Garmser bila sardser orasida fosila Bodom Chashma ko'talidur. Bu ko'talning Kobul tarafida qor yog'ar. Qo'ruq soy va Lam'oton tarafida qor yog'mas" [6, 186]. From this image, it is clear that the hot and cold parts of Afghanistan are located close to each other. A day's journey from Kabul leads to an area where it never snows. From a geographical point of view, it can be concluded that "the boundary between the tropical climate and the subtropical climate passes through southern Afghanistan" [12].

The nature of Fergana is described as follows: "Farg'ona viloyati beshinchi iqlimdindur... Girdo-girdi tog' voqe bo'lubtur. G'arbiy tarafidakim, Samarqand va Xo'jand bo'lg'ay, tog' yo'qtur. Ushbu jonibtin o'zga hech jonibtin qish yog'iy kela olmas" [6, 7]. It is described that the Fergana Valley is surrounded by mountains on all sides except the western side. These mountains block the cold air in winter. Only from the west - from Samarkand and Khujand - will the cold wind blow.

In our opinion, Zahiriddin Muhammad correctly understood what the winter climate of Fergana depended on. He also knew that air currents blow from west to east. Today's science confirms this precisely.

In the second layer, the landscape of nature becomes an artistic mirror of Babur's inner feelings, experiences, mental state, mood, and the soul familiar with beauty. His joy, suffering, longing (in particular, longing for the homeland), grief - all this is reflected in the depictions of nature. In particular, the image of the Dun pasture clearly shows the author's aesthetic and spiritual perception of nature: "Dun tavr julgaye tushubtur. Rudning atroflari o'langdur, ba'zi yerda sholi ekibturlar, o'rtasidin uch-to'rt tegirmon suv oqib boradur" [6, 373].

We can also interpret this image of nature as an echo of the author's psyche: through the depicted landscape, Babur seemed to express his state of mental ease, inner peace, and tranquility at that time. Because this image was written in the part of the events of 1525-1526, that is, on the eve of Babur Mirza's battle with the Indian Sultan Ibrahim Lodi. Although Zahiriddin Muhammad had a small army, he carefully prepared for the battle. At the same time, he was well aware of the enemy's combat readiness and Ibrahim Lodi's qualities as a personal and political leader. Babur Mirza's thoughts about the enemy's combat situation told to Darvesh Muhammad during the preparation for battle also prove our point: "Bular ish hisobini va yurush yarog'ini qanda bilurlar?" [6, 380]. As for Ibrahim Lodi: "Agar mundoq xayol qilsa edi, bir lak, ikki lak ham navkar tuta olur edi. Tengri taolo rost kelturdi, ne yigitini rozi qila oldi, ne xazinasini ulasha oldi. Qandin yigitini rizo qila olurkim, tabiatig'a imsok ro'p g'olib edi. O'zi yarmoq yig'ishtirmoqqa behad tolib, betajriba yigit edi. Ne kelishi saranjomliq edi, ne turushi, ne yurushi ehtimomliq edi, ne urushi" [6, 380].

We can say with complete confidence that when Zahiriddin Muhammad Babur went to the Dun pasture with Ibrahim Lodi before the war, he believed in victory, his spirit was light and his heart was at peace, and this inner peace found its expression in the description of the Dun pasture.

CONCLUSION

In conclusion, "Baburnama" with its unique compositional structure, is recognized as one of the finest examples not only of Uzbek literature, but also of the world memoir genre. The composition of the work is manifested in the harmony of the sequence of events, the system of images, the author's observation skills, and historical and artistic thinking. Babur expresses his life, military-political activity, thoughts about nature and people in a single stream, imbuing the work with the spirit of naturalness and sincerity.

The stability of the chronological sequence in the work, the harmony of epic and lyrical elements, the combination of geographical, ethnographic, and

historical information with an artistic image enrich its compositional diversity. Also, the author's personal experiences, observations, and analyses strengthen the internal dynamics of the work, transforming it from a simple memory into a high artistic-historical work.

These aspects are the basis for valuing "Baburnama" not only as a historical source, but also as an artistic monument with a perfect compositional structure.

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