

Аннотация: Статья посвящена основам психолого-педагогической диагностики на современном этапе образовательного процесса. Определена роль и значение диагностики в профессиональной деятельности преподавателя вуза в рамках социально-педагогического процесса.

В статье раскрываются особенности реализации диагностической деятельности педагога, а также компоненты психодиагностической культуры, способствующие эффективному применению психолого-педагогических методов в образовательном процессе. Далее рассматриваются специфические черты реализации психодиагностической деятельности специалистов в образовательной практике. На основе результатов эмпирического исследования показано, как субъект, условия и средства психодиагностики отражаются в сознании педагогов и психологов в процессе решения психодиагностических задач. Выявлены внутренние условия формирования психодиагностической компетентности специалистов в сфере образования.

Кроме того, в статье отмечена содержательная основа психолого-педагогической диагностики в профессиональной деятельности педагога. Подчеркивается роль психолого-педагогической диагностики в оценке и контроле практических результатов, а также при реализации образовательных программ.

Ключевые слова: диагностическая деятельность, психолого-педагогическая диагностика, профессиональная деятельность, психодиагностическая культура педагога, этапы психодиагностической деятельности.

Information about authors

S.A. Rapikova – PhD, JSC «Shakarim University», Semey, e-mail: sandu_r83@mail.ru, <https://orcid.org/0000-0002-7614-1470>

Авторлар туралы мәлімет

С.А. Рапикова – PhD, «Шәкәрім университеті» КеАҚ, Семей, қ., e-mail: sandu_r83@mail.ru, <https://orcid.org/0000-0002-7614-1470>

Сведения об авторах

С.А. Рапикова – PhD, НАО «Шәкәрім университеті», г Семей, e-mail: sandu_r83@mail.ru, <https://orcid.org/0000-0002-7614-1470>

ISTIR: 15.01.29

THE IMAGE OF THE AUTHOR AND HIS ARTISTIC AND PSYCHOLOGICAL IMAGE IN «BOBURNOMA»

Aslonov I.N.

Tashkent State University of Uzbek Language and Literature named after Alisher Navai

Toshkent, Uzbekistan

E-mail: ilhom-aslonov@mail.ru

Abstract: “Baburnoma” is a monumental work that holds invaluable significance for world literary studies and historical source research. It is recognized as the first prose memoir and scientific-historical work in the history of Uzbek literature. This article examines the artistic and psychological portrayal of the author's image in Zahiriddin Muhammad Babur’s “Baburnoma”. Special attention is given to how Babur combines realistic depictions of events with profound introspection and emotional depth, revealing the complexity of his inner world. The study highlights “Baburnoma” not only as a crucial historical document but also as a literary masterpiece where the author emerges as both an active participant and a thoughtful observer of his time. By analyzing Babur’s narrative style and personal reflections, the article sheds light on his literary contributions and provides a deeper understanding of his personality. Thus, “Baburnoma” is positioned as a vital bridge between history, psychology, and literature in the broader context of world heritage.

Key words: “Boburnoma”, main character, image, Timurid princes, psychological image.

Introduction. Zahir-ud-Din Muhammad Babur was highly praised by scholars, statesmen, and scholars of science and literature who lived in different eras and countries. In particular, Indian statesman Jawaharlal Nehru, in his work "The Discovery of India", spoke about Zahir-ud-Din Muhammad Babur: "Babur was a charming man. A wonderful sultan of the Renaissance, a strong, enterprising man who loved art, literature, and beauty," he says [4].

It should be noted that in the work of Western scholars, Babur's personality is largely at the center of research, primarily with his human qualities and qualities of rulership. In the East, however, especially in studies written during the former Soviet regime, it seems as if Babur's rulership and human qualities were overshadowed by his poetry. Let us consider examples:

The English historian Edward Holden compared Babur to Caesar and acknowledged his greatness: "Babur is more worthy of love than Caesar in character. It is written on his forehead that he was a man of great virtue" [2].

William Erskine, the translator of "Baburnama", lists Babur's incomparable human qualities and emphasizes that he has no equal among Asian kings: "In generosity and courage, in talent, in love for science and art, and in successful pursuit of them, there is no king in Asia who can equal Babur" [3].

Indeed, before his reign, even before his poetry, Babur attracted the world with his human qualities. Ms. Annette Beveridge, who translated the Baburnama into English, admits that she translated the book not because of its historical facts or literary value, but because she fell in love with the person of Babur.

The main character of "Baburnama" is Babur himself. His beautiful character is fully expressed in the work. While Babur describes the events of his life in a consistent manner, he does not list the features of his character and character one by one, as others do. But from the beginning to the end of "Baburnama" the image of Babur is before your eyes. You enter the battle with him, you feel anger towards the enemies, you fight with death, you hesitate, you fall into despair, you are amazed, you rejoice at the victories, you feel a sense of pride.

Through the lines of "Baburnama", along with reflecting on Babur's thoughts, views, and human qualities as the immediate author of the work, it is possible to reflect on his childhood memories, his image as a son, father, loving brother, ruler, general, scholar, and poet. Below, we will dwell on these aspects of Babur's life and work reflected in the work:

Babur as a child: In "Baburnama", Babur's childhood memories are presented in the context of information about certain people and events. Although the information at the beginning of the work, namely the event of Babur's accession to the throne by his father at the age of 12, corresponds to his childhood, it is clear that the text was written not through childish observation, but by an experienced person with high thinking, deep thoughts and worldview typical of adults. This evidence also shows that the author started writing "Boburnoma" later and looked at the previous events from his height.

The first information about Babur's childhood dates back to when he was 5 years old. When he came to Samarkand to visit his uncle Sultan Ahmad Mirzo, he was shown the face of Sultan Ahmad Mirzo's young wife, Khanzoda Begum, in a "Turkish painting". "There was another Khanzadebeg, one of the Khanzades of Tirmiz. I was taken to Samarkand when I was five years old, when Sultan Ahmad Mirza came to me. He still had his face covered. He ordered me to wear a Turkic dress, and I uncovered his face." [1, 45] Through this brief information, Babur also provides valuable information about one of the customs of the Turks. That is, it was a picture of a young bride being exposed to the public for the first time by a young child.

Later childhood memories are described in the context of information about the appearance, character, and gait of his father, Umarshaikh Mirza. Although Babur's comments about his father and his character are sometimes expressed in positive and sometimes negative tones, the childlike affection and boundless respect of a child for his father are clearly felt. From this passage, it can be seen that Mirza Babur was brought up as a person with his strong life principles and beliefs since his childhood.

Babur is a son: Babur's father, Umarshaikh Mirza, and his father-son relationship are revealed in the "Baburnama" only through memories of his father and small passages in the description of

certain events. His respect for his father is clearly visible in the description of Umarshaikh Mirza's habits, character, and deeds.

The recognition that he was "purely religious," "having a natural sense of humor", "justice", "extremely generous", "a man of good character, eloquence, and sweet speech" is expressed with a special affection and pride in Babur's language. The author of "Baburnama" always tries to remember his father's spirit and visit his grave, no matter how intense and turbulent his life is. "A day or two later, I traveled along the Kandir plateau to Aksi and Andijan. When I reached Aksi, I circumambulated my father's grave" [1, 51].

Constant wars and disputes over the throne among the Timurid princes led to hostility between father and son, and between uncle and nephew. In particular, Babur, who had lost his father and son, reminded Sultan Ahmad Mirza, who had come to his brother's country with an army, that he was both a relative and a son to him, and asked him to leave him in this province as a servant. "I sent Khoja Qazi and Uzun Hasan Khoja Husain to the embassy with this purpose, to appoint one of the officials in this region. I am both an official and a child, if they entrust this service to me, it will be better and easier to find a solution." [1, 42].

However, Sultan Ahmad Mirzo, who was in control of his beys, ignored Babur's request. However, fate sided with Babur, and his uncle not only lost his army, but also died of illness a short time later.

Babur's filial duty and loyalty are mainly manifested in his relationship with his mother. His mother, Kutlugh Nigor Khanum, was with him in all his "Kazakhness". There is no doubt that the ruler, who made his mother ride on his horse, gave her the royal horse, and lived in a tent, fulfilled his filial duty faithfully.

"According to historians, the role of his esteemed mother in Babur Mirzo's early upbringing and education was significant. In addition to Turkish and Arabic, he was fluent in Persian, and also had a natural talent for poetry. It is said that he sang folk songs well. Perhaps his mother played a significant role in the formation of Babur's extraordinary talent for music" [5].

In general, there was a special educational school for princes and princesses in the Timurid palace. There they were taught several languages, history, philosophy, mathematics, the Holy Quran and many other subjects. Children's education began at the age of 4-5.

The palace had special educators – storytellers – who formed the children's understanding of good and evil by telling them stories about kings and prophets from history, as well as instructive and negative events and legends.

Babur – father: Babur's character as a father is also reflected in the "Baburnama". Whether he lived close to his family or far away, and even when he had too much work, he did not neglect the upbringing of his children. His children learned the secrets of life from their mothers and special tutors. But Babur himself took this issue seriously.

In conversations and during his absence, he tried to raise them as well-rounded individuals through letters. In several places in the "Baburnama", he gives information about the letters he wrote to Kamran and Humayun. He does not hide his joy when Kamran is appointed as a kadhudo and Askari is appointed as a devanbeg. He expresses his pride when he sees Humayun's bravery and courage in battle. He is especially pleased that the eldest son and crown prince Humayun has become a perfect person in every way.

Babur is a ruler. Zahiriddin Muhammad Babur grew up in an environment where the spirit of rulership was instilled in him, as was the upbringing of the princes of the Timurid dynasty. Therefore, the desire for rulership, the view of "property-building" as his first task, were firmly established in his character and activities.

In "Baburnama" he says in this regard: "Because there is a ruler of the kingdom and a midwife of ownership, you cannot feed and kill someone who has not worked one or two times" [1, 65]

Babur, as the heir to the empire of Amur Timur, set the unification of its territories and the capture of Samarkand, which Timur had designated as his capital, as the main task of his life, and in a sense he achieved this. As a representative of the dynasty, Babur considered the spiritual succession and right to rule of Timur's descendants to be inviolable. He laughs at the begs who tried to rule. For

example, while acknowledging the large number of Khysravshah's army, he emphasizes that he has neither the qualities of a ruler nor a general. "I know that Khysravshah is a wretched unbeliever who is a boon of the kingdom, and the kingdom is not good, what kind do you give to the poor!" No origin, no pedigree, no craft: no account, no activity, no bravery, no honesty, no justice!" [1, 71] "...such a thick armor did not touch even a single mouse" [1, 50].

At the beginning of the Baburnama, Babur states that he had vowed to write only the truth in this book, that is, "Vaquo'e," without changing anything. Babur kept his vow and wrote only the truth in his work, whether it was good or bad.

Babur is a commander. When talking about Zahiriddin Muhammad Babur, it is worth paying attention, first of all, to the scale of his victories. During his life, he experienced a huge number of battles, in many of which he won. It is noteworthy that his military potential began to manifest itself very early. His comments about himself in the "Baburnama" are noteworthy. Babur, describing how he had captured Samarkand from Shaybani Khan with a small army, compared his victory to the success of the elderly Sultan Husayn Mirza in capturing Herat. However, Babur emphasized that there were differences between "this and that." The first of these differences is that Sultan Husayn Mirza was an "experienced" king, secondly, his rival Yadgor Muhammad Nasir Mirza was an inexperienced young man of 17-18 years old, thirdly, he was his own person inside the castle who invited Husayn Mirza to Herat and informed him of all the events, and fourthly, his enemy was outside the castle, drunk. These differences add to the value of Babur's victory and show how high his qualities as a general were from his youth.

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АВТОР БЕЙНЕСІ ЖӘНЕ ОНЫҢ «БОБУРНАМА» ШЫҒАРМАСЫНДАҒЫ КӨРКЕМ-ПСИХОЛОГИЯЛЫҚ СИПАТЫ

И.Н. Аслонов

Алишер Науаи атындағы Ташкент мемлекеттік өзбек тілі мен әдебиеті университеті

Ташкент, Өзбекстан

E-mail: ilhom-aslonov@mail.ru

Аңдатпа: «Бобурнама» – әлемдік әдебиеттану мен тарихи дереккөздерді зерттеу үшін баға жетпес маңызға ие монументалды шығарма. Бұл өзбек әдебиеті тарихындағы алғашқы прозалық мемуар және ғылыми-тарихи еңбек ретінде танылған. Мақалада Захириддин Мұхаммад Бабурдың «Бобурнама» шығармасындағы автор бейнесінің көркемдік және психологиялық сипаттамасы қарастырылады. Бабур оқиғаларды шынайы сипаттаумен қатар, терең өзіндік талдау мен эмоционалдық байлықты үйлестіре отырып, өзінің ішкі әлемінің күрделілігін ашады. Зерттеу «Бобурнама» тек маңызды тарихи құжат қана емес, сонымен қатар автор өз дәуірінің белсенді қатысушысы және ойлы бақылаушысы ретінде көрінетін әдеби шедевр екенін көрсетеді. Бабурдың баяндау стилі мен жеке толғаныстарын талдау оның тұлғасын тереңірек түсінуге және әлемдік әдебиетке қосқан үлесін бағалауға мүмкіндік береді. Осылайша, «Бобурнама» тарих, психология және әдебиеттің тоғысқан жерінде әлемдік мәдени мұра контекстінде ерекше орын алады.

Тўйинди сөздер: «Бобурнома», басты кейіпкер, бейне, тимурид ханзадалары, психологиялық бейне.

ОБЗОР АВТОРА И ЕГО ХУДОЖЕСТВЕННО-ПСИХОЛОГИЧЕСКИЙ ОБЗОР В «БОБУРНОМЕ»

И.Н. Аслонов

Ташкентский государственный университет узбекского языка и литературы имени Алишера Навои

Ташкент, Узбекистан

E-mail: ilhom-aslonov@mail.ru

Аннотация: «Бобурноме» — это монументальное произведение, имеющее неоценимое значение для мировой литературоведения и исследования исторических источников. Оно признано первой прозаической мемуарной и научно-исторической работой в истории узбекской литературы. В статье рассматривается художественное и психологическое изображение образа автора в «Бобурноме» Захириддина Мухаммада Бабура. Особое внимание уделяется тому, как Бабур сочетает реалистическое описание событий с глубоким самоанализом и эмоциональной насыщенностью, раскрывая сложность своего внутреннего мира. Исследование подчеркивает значение «Бобурноме» не только как важного исторического документа, но и как литературного шедевра, в котором автор предстает как активный участник и вдумчивый наблюдатель своей эпохи. Анализ повествовательного стиля и личных размышлений Бобура позволяет глубже понять его личность и вклад в мировую литературу. Таким образом, «Бобурноме» занимает особое место на пересечении истории, психологии и литературы в контексте мирового культурного наследия.

Ключевые слова: «Бобурноме», главный герой, образ, тимуридские принцы, психологический образ.

Information about authors

I.N. Aslonov – Associate Professor, Tashkent State University of Uzbek Language and Literature named after Alisher Navoi, Uzbekistan, Candidate of Psychological Sciences, ilhom-aslonov@mail.ru

Авторлар туралы мәлімет

И.Н. Аслонов – Алишер Науаи атындағы Ташкент мемлекеттік өзбек тілі мен әдебиеті университетінің доценті, Өзбекстан, психология ғылымдарының кандидаты, ilhom-aslonov@mail.ru

Сведения об авторах

И.Н. Аслонов – доцент Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои, Узбекистан, кандидат психологических наук, ilhom-aslonov@mail.ru