ABSTRACT

to the dissertation of Nurzhamal Ussenova for the degree of Doctor of Philosophy (PhD) in the educational program «8D02304 – Literary Studies» on the topic «Variants of the «Baburnama» in the Kazakh language: historical truth and literary laws»

General characteristics of the work. Zahir-ud-Din Muhammad Babur's «Baburnama» is valued not only for its memoiristic nature but also as a world-class literary monument in which historical documentary accuracy and artistry are harmoniously combined. The Baburnama is one of the most reliable sources attesting to the historical reality of the fifteenth and sixteenth centuries. The significance of this work lies in the fact that it is based on historical data and events of which the author himself was an eyewitness. Babur appears as a genuine explorer of nature: he traveled across steppes and mountains, observing and studying phenomena he saw with his own eyes. The monument offers valuable information on the historical geography of the lands described, the world of plants and animals, ethnography, folklore, and the history of civilization.

The «Baburnama» is not a mere list of facts but an artistic work that incorporates Babur's philosophical reflections, his personal view of the world and human nature, and his aesthetic sensibility. Babur is a renowned figure, celebrated for his statesmanship and mastery of the word. His instructive life path and rich spiritual legacy serve as an example for many generations. The fact that contemporary historians and literary scholars from different world civilizations pay special attention to Babur's heritage testifies that its historical and cultural significance is a universal value, beyond the limits of time and space.

The relevance of the research work. The study of «Baburnama» in Kazakh literary scholarship is not merely an analysis of a single historical monument; it opens the way to a deeper understanding of the Turkic literary tradition, the historical foundations of Kazakh written culture, and the evolution of artistic thought. Scholarly interpretation of this work makes it possible to view the history of national literature on a broader scale – within an international cultural context. The significance of «Baburnama» as a historical and cultural source lies in the fact that it enables us to comprehend the literary traditions of the medieval Turkic world and to grasp the spiritual atmosphere of that era.

The historical and literary monument «Baburnama» has not been the subject of deep and comprehensive study within the framework of comparative literary research. Its significance in Kazakh written culture, its artistic and aesthetic world, as well as its comparison with the poetic tradition of Kazakh zhyrau (Kaztugan, Dospambet, Bukhar zhyrau, and others) have not been fully explored. Determining the genre nature of the «Baburnama», analyzing its artistic value and figurative potential, and examining the relationship between historical truth and artistic interpretation in the work remain relevant directions in Kazakh literary studies. In this regard, the relevance of the present research lies in a comprehensive study of the Kazakh translations of «Baburnama», in identifying the monument's literary

and artistic distinctiveness, and in clarifying the correlation between historical and artistic truth.

The purpose of the research work is to provide a comprehensive analysis of the Kazakh translations of «Baburnama» and to describe the monument's literary and artistic distinctiveness, as well as the relationship between historical truth and artistic interpretation.

Research objectives:

– studies published on the manuscripts, copies (lists), and the scholarly investigation of the monument are systematized;

– the history of the Kazakh translations of the «Baburnama» , the translators' guiding principles, and the specific features of the translations are identified;

– the place of «Baburnama» in Kazakh written culture and in literary studies is determined;

– the memoir and autobiographical genre nature of «Baburnama» is substantiated;

– the plot-compositional features and the artistic world of «Baburnama» are described.

– the author's psychological perspectives in creating character portraits are revealed;

– the artistic techniques used by Babur to convey the characters' personalities and behavior are analyzed;

– the relationship between historical truth and artistic interpretation in «Baburnama» is examined comparatively;

– the ways historical facts are artistically embodied and the techniques applied to portray historical figures in the work are analyzed;

– the narrative forms and devices used by the author in the characters' dialogues are considered.

The object of the study. Bayuzak Kozhabekuly's translation «Babur Zahir ad-Din Muhammad. «Baburnama» and Islam Zhemeney Akmuratuly's translation «Zahir-ud-din Muhammad Babur. «Baburnama» .

The research methods. In accordance with the aim and objectives of the dissertation, the main approaches employed were the comparative method, the comparative-historical method, structural-semantic analysis (to study narrative elements), and the hermeneutic method. Theoretical (methodological) basis of the research work is formed by the writings of orientalists and translators such as J. Leyden, W. Erskine, A.S. Beveridge, L.W. King, R M. Caldecott, F.G. Talbot, S. Lane-Poole, E. Holden, M. Elphinstone, G. M. Elliot, A. Denison Ross, W.H. Moreland, A.J. Klaproth, J. Drangetey, Pavet de Courteille, Jean-Paul Roux, Louis Bazin, N.K. Witsen, A. Kaiser, W.Stammler, H. Lamb, W. Thackston, R. Kurenov, and others, whose works are taken as scholarly reference points. Turkish scholars Rashid Rahmati Arat, Mehmet Fuat Köprülü, Yusuf Hikmet Bayur, Enver Konukçu, Ömer Faruk Akün, and other researchers, as well as Uzbek scholars A.Fitrat, P. Shamsiev, S. Mirzaev, S. Azimzhonova, A. Kayumov, A. Abdugafurov, Z. K. Teshaboeva, D. M. Khoshimova, F. Salomov, N. Komilov, S. Khasanov, N. Otajonov, H. Kudratullaev, H. Rahimov, H. Boltaboev, A. P. Ibrakhimov, M.

Sobirov, G. Khuzhaev, A. Ibrokhimov, and Z. Kholmanova have carried out large-scale research in this field.

Among Russian Orientalists, the works of I. V. Stebleva, G. F. Blagova, M.A. Salye, and A. N. Samoylovich deserve particular attention. In addition, the translation of «Baburnama» by the Japanese scholar Eiji Mano, his preparation of a critical text, and their joint publication represent an especially valuable contribution to Babur studies.

The «Baburnama» became known to Kazakh readers through translation starting from the second half of the twentieth century. The first person to translate the «Baburnama» into Kazakh was Bayuzak Kozhabekuly (1990). Islam Zhemeney Akmuratuly translated it on the basis of the original manuscript and published it in 2023 through the Daryn Publishing House. Whereas Bayuzak Kozhabekuly sought to make the translation more accessible to readers and to convey the text in an artistic language, Islam Zhemeney, in his translation, aimed to stay as close to the original as possible. It is appropriate to note that the translations by both scholars made a significant scholarly and practical contribution to this research.

In addition, within the history of Kazakh literature, B. Kenzhebayev and N.Kelimbetov examined the connection of «Baburnama» with Turkic literature, while B. Karibayev studied Babur's era from a historical perspective. A. Derbisali and B. Kapasova analyzed the legacy of «Baburnama» in the context of Turkic-Islamic literature, M. Myrzakhmetov explored the relationship between «Baburnama» and Abai, O. Kumisbayev investigated Babur's ghazals, and F.Shamshidenova and M. Kozhanuly considered the historical information in Babur's records and studied it from a historical angle. In the works of G. Yesim, T.Gabitov, K. Kamzin, and Zh. Oshakbayeva, «Baburnama» was assessed as a literary and cultural heritage. At the same time, it is worth highlighting the Candidate of Sciences dissertation by Balzhan Sakenkyzy Toyekina, «Baburnama» and the Written Shezhire of the Kazakh Khanate Period, as well as the doctoral (PhD) dissertations: Adilet Kydyrbekuly Tansykbay, Lexico-Semantic Characteristics of the «Baburnama» (Theoretical and Methodological Aspects), and Daniyar Aliya Akhmediyakyzy, The Syntactic Structure of «Baburnama». In addition, Karlygash Nurmukhametova's monograph Babur Muraty was used as a key reference source.

Main sources of the research work. The foundation of the research was formed by materials from the National Library of the Republic of Kazakhstan, including its Rare Books and Manuscripts Collection; the Central Scientific Library of the RSE «Gylym Ordasy» of the Committee of Science of the Ministry of Education and Science of the Republic of Kazakhstan; the book collections of the M.O. Auezov Institute of Literature and Art; and materials from the al-Farabi Library of al-Farabi Kazakh National University. The study also drew on international research and scholarly sources, including library holdings and materials from research centers in Uzbekistan, Turkey, and Russia.

Scientific novelty of the research work.

– Scholarly conclusions have been formulated on the history of the creation of Kazakh translations of the «Baburnama», on translation transformations, and on the reproduction of the original's artistic and aesthetic specificity in the target language;

– The role of the «Baburnama» as a monument of Kazakh written culture and as an object of literary studies has been determined;

– The memoir and autobiographical genre nature of the «Baburnama» has been characterized;

– The literary and artistic features of the historical monument the «Baburnama» have been identified from the perspective of literary studies, based on an analysis of its artistic system, genre, and representational means;

– The author's psychological perspectives in creating character portraits, as well as the artistic techniques used to reveal their character and behavior, have been analyzed;

– The correlation between historical truth and artistic interpretation in the «Baburnama» has been examined;

– The methods of artistic embodiment of historical facts and the techniques for portraying historical figures in the work have been determined;

– The narrative forms and techniques employed by the author in the characters' dialogues have been examined.

– Theoretical and practical significance of the study. The results of the dissertation research can be used in teaching courses on medieval literature and the history of Turkic literatures, as well as in elective and seminar courses at educational institutions.

The main results and conclusions proposed for defense.

– In the «Baburnama», features of both autobiographical and memoir genres can be identified. While, in structural terms, characteristics of the autobiographical genre prevail, in its content and narrative form the work displays pronounced traits of memoir prose.

– Although many researchers have argued that the «Baburnama» was written in the Chagatai language, Babur himself frequently uses the designation in the Turkic language within the text. According to statistical research, the lexical composition of the «Baburnama» includes 30.60% Turkic words, 29.57% Arabic, and 21.95% Persian. These figures indicate that the work's primary linguistic layer is Turkic.

– The composition of the «Baburnama», unlike the traditional shezhire (chronicle-genealogical) system, is based on a dynamic, variable structure. This is explained by the use of narratological techniques such as retrospection (flashback), prospection (future orientation), ellipsis (time compression), detailed scenic narration (scene), and generalized narration (summary).

– The text of the «Baburnama» can be divided into three main parts: the first historical and political events (countries, khanates, wars, diplomacy), the second geographical and ethnographic descriptions (climate, flora and fauna, urban culture), and the third psychological portraits (beginning with his father, Umar

Shaykh, and portraits of opponents, allies, and relatives). This triad is closely intertwined, mutually enriching the composition from different angles.

– The poetic structure of the «Baburnama» is a multilayered artistic system based on the intersection of traditional Turkic prose and the author's memoir genre. First-person narration, lyrical detail, the poetics of nature, genre synthesis, and the author's evaluative manner enhance the work's artistic expressiveness, turning it into a unique monument of world literature;

– Zahir-ud-Din Muhammad Babur's techniques for creating images of historical figures are, above all, governed by a coherent composition and rooted in psychological depth. In addition, they are supported by historical data, enriched with artistic elements, take into account social and genealogical ties, and foreground the author's commitment to truthfulness;

– The diversity of narrative types in the «Baburnama» confirms the work's multilayered structure. Chronicle-like, psychological, portrait, geographical, and epic narrative forms deepen the text in its spatiotemporal dimension;

– Dialogic and monologic speech patterns in the characters' discourse are clearly manifested through paremiological devices – proverbs, sayings, and aphoristic expressions.

Publication and approbation of the research work. The main scientific results and conclusions of the study were published in five articles in domestic and international outlets. These include: one article in a Scopus-indexed source, three articles in journals included in the list recommended by the Committee for Quality Assurance in Science and Higher Education of the Ministry of Science and Higher Education of the Republic of Kazakhstan, and one article published in the proceedings of international academic conferences.

Structure of the research work. The dissertation consists of a definition, an introduction, three sections, a conclusion, a list of references, and an appendix.