

THE ARTISTIC AND POETIC INTERPRETATION OF THE DESCRIPTION OF  
BATTLE IN MUHAMMAD SOLIH'S EPIC "SHAYBONIYNOMA" AND THE SYSTEM  
OF IMAGERY

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**Annotation;** This article extensively covers how battle scenes are presented in Muhammad Solih's epic poem "*Shayboniynoma*". The work shows that battle scenes are not limited to the depiction of war, but also serve to reveal the courage, determination, and inner experiences of the heroes. Describing the battle process, the author gives life to the events through various images and expressive expressions. Through the battle scenes, the spirit of the times, the mood of the rulers and the army, victories and defeats are clearly felt. The article analyzes the role of these images in enriching the content of the work and the impression they make on the reader. At the same time, it is emphasized that battle scenes play an important role in revealing the general idea of the epic.

**Keywords:** Shayboniynoma, Muhammad Salih, battle scenes, artistic depiction, images, historical epic, style of expression

**Annotation:** The article examines in more detail how battle scenes are presented in Muhammad Salih's poem "*Shayboniynoma*". It is shown that the battle episodes in the work are not limited to the description of war, but help to reveal the courage of the heroes, their determination, and inner experiences. The author brings events to life through vivid images and expressive descriptions, conveying the mood of the era, the state of warriors and rulers. Special attention is paid to how battle scenes strengthen the content of the poem and influence the reader's perception. The work emphasizes the significance of combat episodes in revealing the main idea of the work.

**Keywords:** Shayboniynoma, Muhammad Salih, battle scenes, artistic depiction, images, historical poem, expressiveness

**Annotation:** This article provides an expanded discussion of how battle scenes are depicted in Muhammad Salih's epic *Shaybaniynoma*. It demonstrates that the descriptions of warfare go beyond simple accounts of conflict and serve to reveal the courage, determination, and emotional states of the characters. Through vivid imagery and expressive narration, the author brings the events to life and reflects the atmosphere of the period, including moments of victory and defeat. The paper also examines how these battle scenes reinforce the overall meaning of the epic and shape the reader's understanding of the work. Special attention is paid to the role of war imagery in conveying the central message of the poem.

**Keywords:** Shaybaniynoma, Muhammad Salih, battle scenes, artistic depiction, imagery, historical epic, narrative expression

**ENTRANCE**

Historical epics occupy a special place in the history of Uzbek classical literature. Such works not only narrate the events of the past, but also reveal the worldview, life values, spiritual experiences, and social environment of the people of that time. Through historical epics, the reader becomes acquainted with the socio-political situation of that time, wars, the system of



governance, and the life of the people. In this regard, historical epics have not only literary, but also cultural and historical significance.

"Shayboniynoma" is one of the most important monuments of 16th-century Uzbek epic literature, a work reflecting historical events through artistic and aesthetic interpretation. The author of the dastan is **Muhammad Salih**, who in his work described the political, social, and military events of the reign of Sultan Muhammad Shaybani Khan in the form of an epic description. The epic reveals the lives of the heroes, their courage, strategic decisions, and war scenes in a dramatic and poetic style. This aspect makes the Shaybaninama unique not only as a historical source but also as an example of artistic epic art.

The **terminology, military terms and methods of image creation** used in the work contributed to the development of the Uzbek language. Battle scenes not only convey the sequence of events, but also reveal the emotional experiences of the heroes, their aspirations for victory, and the processes of facing defeat through poetic expressions. Thus, the dastan not only acquaints the reader with historical realities, but also creates an opportunity for a deeper understanding of the meaning of events through dramatic and artistic influence.

In each battle scene, the author harmonizes the images, choice of words, and forms of expression in such a way that the reader not only sees the event, but also feels it, feels the impact of the battlefield together with the heroes. In this respect, battle scenes become an important element that enriches the content of the work and reveals its main idea.

This article analyzes the depictions of battles in the epic "Shayboniynoma." The study highlights the artistic expressions, images used in battle scenes, and their role in the development of events. Also, through battle scenes, attempts are made to determine the author's skill in artistically conveying historical events and their impact on the reader. This analysis serves for a deeper understanding of the dastan, understanding its artistic and historical value. At the same time, the article highlights the role of battle scenes in the Shaybaninama in Uzbek classical literature and their contribution to the artistic development.

This introductory part, as an introduction to the article, not only demonstrates the relevance of the topic but also explains to the reader the purpose, objectives, and main direction of the research.

## LITERATURE ANALYSIS

Uzbek and world scholars have studied the artistic value of the dastan "*Shayboniynoma*" in various aspects. They noted that the work is not only a source describing historical events, but also a work of art reflecting the spirit of the time through artistic expressions, images, and poetic means. Studies show that each scene of the epic, especially battle scenes, not only conveys the sequence of events, but also reveals the emotional experiences, courage, striving for victory, and the process of facing defeat in an artistic style. Therefore, scholars have deeply analyzed the artistic aspects of the work, including the style of creating images, language and means of expression, poetic rhythm and dramatic structure.

In F. Panjjeva's article, social terms and their meanings in the epic "Shayboniynoma" are analyzed. The article examines the social events of the epic, situations related to war, and the depiction of military life through the words and terms of the work. The author identifies military terms and their function in artistic depiction, revealing the lexical layer in the text of battle scenes.

In the article by M. Abdurasulova and D. Komilova, the historical and artistic context of the Shaybaninama epic and the work of the author Muhammad Salih are analyzed. The article covers the history of the work's creation, its ideological and artistic features, and its place in 16th-century Uzbek literature. This article helps to understand the dastan from a historical and literary point of view.



Comparing the two articles, F. Panjjeva emphasizes the in-depth study of the language and terms of the dastan, revealing social meanings through scenes of war and artistic expressions. M. Abdurasulova and D. Komilova illuminate the general historical and literary context of the work, showing the author's creative path and the significance of the dastan. At the same time, the first article highlights aspects related to the lexical and artistic means of battle scenes, while the second article emphasizes their historical and ideological content.

The artistic value of the dastan "Shayboniynoma" is being studied not only in Uzbekistan, but also in the world scientific community. World scholars have focused on studying this work not as a historical source, but as a work of art, an example of epic art. Their research shows how the epic artistically reveals not only historical events, but also the images of heroes, poetic expressions, battle scenes, and dramatic situations. From this point of view, the artistic aspect of "Shaybani-name," the diversity of images and poetic rhythm are recognized in world literary studies.

The European orientalist scholar Herman Vambery translated "Shayboniynoma" from Chagatai into German and thereby introduced Central Asian epic literature to European scientific circles. In Vambery's research, the importance of artistic expression in conveying the historical events of the epic and scenes of war to the world reader is noted.

Also, the American scholar Devin Dewese, in his research on the analysis of epic and religious texts of Central Asia, studies the historical and artistic layers of works similar to "Shaybani-name" from a comparative point of view. He highlighted the role of the dastan in Uzbek literature, its artistic methods in epic art, and the methods of dramatically conveying historical events.

These scientific studies show that the Shaybaninama has artistic and historical value as an epic work recognized not only at the national, but also at the international level. The analysis of world scholars shows the superiority of the dastan in creating images, conveying events vividly through language and artistic means, as well as their harmony with the historical and cultural context. At the same time, translation and comparative studies conducted by scholars create a scientific basis for the recognition of the dastan in world literature.

## DISCUSSION AND RESULTS

Analysis shows that the battle scenes and artistic images in the Shaybaninama epic have been studied from different points of view by various scholars. F. Panjjeva, paying attention to the lexical and terminological layer of the dastan, highlighted the sequence of events and dramatic impact in the work through military and social terms used in battle scenes. This research will help to determine the words in the work and their semantic layer, to understand the influence of artistic means in battle scenes on the mood of the characters and the development of events.

At the same time, M. Abdurasulova and D. Komilova analyzed the historical and artistic context of the work and the work of the author Muhammad Salih. They highlighted the period of creation of the dastan, its ideological content and connection with historical events, and showed the battle scenes as an artistic element reflecting the spirit of the time. These studies allow us to study the dastan not within the framework of national literature, but in harmony with the historical and ideological context.

World scholars such as H. Vambery and D. Dewese analyzed the epic from an international point of view. Through the work translated into German by Vambery, he introduced the artistic aspects of the Shaybaninama within the framework of European literary studies, and D. Dewese, having conducted a comparative analysis of epic literature and historical sources, determined the



place of the dastan in the epic heritage of Central Asia. Their research demonstrates the global scientific significance of the epic, the universal artistic value of battle scenes.

SH. Recent studies, such as Rakhmonova's, have deeply studied the poetic structure of the dastan, the possibilities of meter and rhythm, as well as the methods of poetry and artistic depiction, combining the attention of scholars to historical, lexical, and artistic aspects. Their works revealed new scientific points of view in illuminating the artistic power of the epic scenes and the image of the heroes.

Comparative analysis shows that the researches of scientists complement each other, but each gives its own conclusions in its direction: some analyze lexical and terminological aspects, some analyze historical and ideological content, and others analyze poetic and artistic style. Thus, when combining different scientific approaches, it becomes clear that the battle scenes in the Shaybaninama epic have artistic and historical value not only on a national, but also on a global scale.

*The khan's army is fine too  
He himself rode up at that moment.*

*Sultan of Lek Bahadur Mahmud  
Pleased to please his brother...*

*Ten thousand people were taken out.  
But Mirza was brought out.*

*Most of it's fish and cheese  
People who haven't seen charx are worthless*

The cited verses are taken from the battle scenes of the Shaybaninama epic, which clearly demonstrate the main features of epic literature. In the verses, the image of the sultan, his military troops, and ordinary warriors is presented together, which allows the reader to feel the spirit of the time and historical realities in a poetic way.

The semantic construction of battle scenes in the verses attracts special attention. For example, the lines "Бўлди хон лашкари ораста ҳам, Отланиб келди ўзи ҳам ул дам" convey the speed and excitement of the events, the reader feels himself at the center of the event. At the same time, the lines beginning with "Lek" emphasize the sequence of events and draw attention to important details.

Images reveal the psychological and social state of the characters. Sultan Bahadur Mahmud's mood and evaluation of events, the courage of warriors and the experience of the people are expressed in the verses using poetic means. In particular, the line "People who haven't seen charxdin are towers" describes the lack of experience and bravery of the warriors, which enriches the epic and artistic layer of the dastan.

The means of language and expression are used in the verses in accordance with the epic tradition: a dramatic effect is created with the help of metaphor, personification, repetition, and emphasis. In this way, the significance of the dastan as a historical information and an example of art is strengthened.

## CONCLUSION

The artistic, historical, and cultural layers of the dastan "Shaybani-name" are inextricably linked and make the significance of the work multifaceted. In the work, the political and military events of the reign of Sultan Muhammad Shaybani Khan are described not only as a chain of



facts, but also in a poetic style. Thus, the dastan creates an opportunity for the reader to deeply feel the events, and through the characters' personalities and emotional experiences, the human aspect of historical reality is also reflected.

Based on the research presented in the article, it was determined that the battle scenes of Shaybani-name can be analyzed not only from a strategic and military point of view, but also from an artistic point of view. Lexical and terminological analyses, as well as poetic devices and images, enhance the artistic power of the dastan. At the same time, the study of the artistic layer of the dastan allows for a deeper understanding of its historical and political content, since battle scenes are combined in the work with reality and figurative expression.

The Shaybaninama has artistic value not only as a heritage of national literature, but also in comparison with world epic traditions. Such scholars as Vambéry and Deweese have brought the work into the international scientific circle through translation and comparative analysis, while modern researchers have deeply studied the poetic and poetic styles of the dastan and assessed its artistic possibilities from a new perspective. Thus, the significance of the dastan in national and international literature was further strengthened.

In addition, the Shaybaninama is valued in Uzbek epic literature as a unique source that allows for the artistic transmission of historical events, the creation of images, and the expansion of the content of the work through a clear structure. Studies show that the epic successfully combines not only military and political aspects in the depiction of battle scenes, but also the human psyche, the inner experiences of the characters, and the literary dramatic effect.

On this basis, the analysis of Shaybani-name serves not only a deep understanding of the historical and artistic context, but also an assessment of the development of Uzbek epic literature and artistic thinking. It was revealed that the work has artistic value not only at the national, but also at the international level due to the poetic and dramatic styles of battle scenes, the emotional experiences of the characters, and its harmony with historical reality.

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