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## Linguistic expression of intangible cultural heritage in "Baburnama": subject, object, addressee

A.A. Daniyar<sup>1</sup>, A. Ilker<sup>2</sup>, M.K. Akhmetova<sup>3</sup>

<sup>1,3</sup> L.N. Gumilyov Eurasian National University, Astana, Kazakhstan

<sup>2</sup> Celal Bayar University, Manisa, Turkey

(E-mail: [aliya\\_daniyarova@mail.ru](mailto:aliya_daniyarova@mail.ru), [ayseinceilker@gmail.com](mailto:ayseinceilker@gmail.com), [ma7988335@gmail.com](mailto:ma7988335@gmail.com))

**Abstract.** The intangible cultural heritage of the Great Silk Way Road has the core role in historical area. It covers various spheres of life and is reflected in traditions, customs, languages, music, dances, crafts, ceremonies, legends and historical events. In the written heritage of "Baburnama", the author provides the centuries-old Turkic identity and cross-country features that arose from Central Asia, associated with the lands of Afghanistan, India, namely geographical, biological, medical, literary, historical, political, cultural and other relations. Babur's personal experiences and observations, his philosophical reflections and assessments of various cultural and socio-political phenomena are transmitted through "Baburnama". Thus, this work serves not only as a historical documents events, but also serves as an important source for understanding the cultural context of the era. The article depicts linguistic expression of intangible cultural heritage in "Baburnama". The primary focus was on the semantic syntactic components of the propositions in Babur's sentences such as, subject, object, and addressee. The actant was noted in the scripts of that era's intangible cultural heritage, based on the sentence's syntax structure. The text's substance and its feature of utilizing the many forms of intangible cultural heritage from the Babur era in contemporary Kazakh society are decided upon based on the study examples that were gathered.

**Keywords:** cultural heritage, tradition, the content of the text, proposition, actant, cohesion.

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## Introduction

Various intercultural contacts and exchanges through the branches of the caravan routes of the Great Silk Road which helped to form new traditions and rituals between countries in Central Asia. The impact of cultural exchange is demonstrated by intangible cultural heritage, which is reflected in people's lives across generations. The release of masterpieces from the oral and intangible heritage of humankind is a crucial first step in UNESCO's policy for the preservation of living heritage.

Following the release of the 2001, 2003, and 2005 publications, a list of ninety exceptional components of the World ICH was created. Folk and traditional manifestations in their various forms, as well as cultural spaces - which are described as "places where folk and traditional events are concentrated" – were the two types of ICH that the program identified [1, 6].

The UNESCO proposed protocol defines the following non-final list of areas of reflection for ICH: knowledge and behaviors related to the natural world and the cosmos; performing arts; festivals, conventions, and rituals; oral traditions and speech forms, including language, as repositories of Intangible Cultural Heritage; knowledge and skills connected to traditional trades [1, 8].

"Baburnama" is an autobiographical work that has been translated into numerous languages worldwide, such as Urdu, English, French, and German, emphasizing its importance as a World Cultural Heritage.

This textual legacy plays a significant role in the comprehensive maintenance and understanding of the history and culture of Central and South Asia, contributing to both the intangible and material cultural heritages.

Zahir al-Din Muhammad Babur lived his life outside his homeland. His life is associated with countries such as Afghanistan and India. Babur is known as a great cultural figure. In his youth, he was an educated and cultured man, knowing Persian, Arabic, literature, history, linguistics, music and much more. Intercultural communication in "Baburnama" is expressed in the intertwining of Turkic culture with Persian and Indian culture. In particular, the interaction of urban culture highlights the cultural integration of First Nations with the cultures of other peoples.

In this article, the linguistic analysis of examples of the linguistic nature of intangible cultural heritage in the work "Baburnama" is carried out using influencing elements in a variety of forms. Semantic syntax in linguistics. Let's focus on the terms actant, sirconstant in the structure of the proposition.

The main action in the sentence is indicated by the verb, actants and sirconstants. Actants complement the verb directly or indirectly. In a sentence, actors consist of nouns or pronouns that replace them. Actant (lat. before activation, action) – any part of a sentence that expresses a person or object involved in a verbally defined process [2, 26].

The propositional element of an event, a required participant in a situation, is referred to as the Actant (argument, participant, semantic role, semantic situation, semantic-syntactic function) [3, 246].

Circumstances complement the action in different respects and consist of adverbs or other parts of speech used for this purpose. Sirconstant – (sirconstant, lat. indirect, "adverb") denotes the state of the action and complements it. [4, 138]. The following types of sirconstants are

usually found: time, place, Method, way of acting, assessment, number, cause, purpose, condition [5, 345].

In a sentence, the number of actants is determined by their relation to the verb. Verbs can interact with actants in different amounts. For this reason, there is one actant verb, 2 actant verbs and 3 actant verbs. In this case, the concept of actant is equivalent to the concept of valence [6, 96].

The internal structure of a proposition is determined by the number and nature of its constituent elements – actants and sirconstants (circumstances) [7, 2]. Consequently, the actant and sirconstant should receive particular attention in the semantic syntactic analysis of the text.

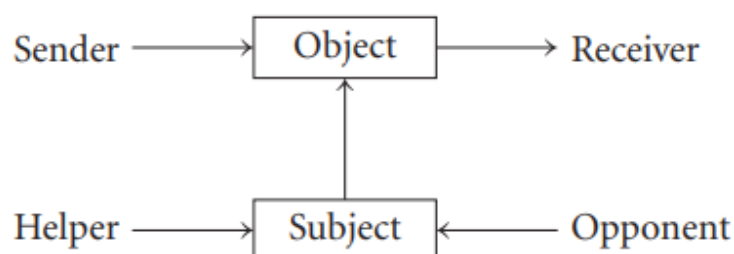
In some cases, when the connection between the actant and the sirconstant is difficult to determine, other elements in the text serve as an intermediate feature between them. This validates this theory: "the uncertainty of the boundaries between actants and sirconstants leads to the fact that in linguistics a class of linguistic elements is defined that occupy an intermediate position between actants and sirconstants. These elements are called, for example, adjectives (semantically obligatory elements having the form of dependent members), false actants (semantically obligatory elements that occupy the syntactic position of the actant, but do not meet its grammatical features)" [8, 78].

In this article, the syntactic analysis of Babur's text is considered and carried out only with the help of actants (subject, object, addressee). And the content of the texts includes the intangible cultural heritage that is found in Babur's notes.

Since the given article is linguistically devoted to the components of actant in Babur's text, we can cite the role and structural model of the Actant in the position of the famous French linguist, literary critic A.J. Greimas in narrative and narrative: "Each position thus represents an actant (or actantial role), and the set of relations in the semiotic square provides a means for depicting narratives' characters within an organized unit" [9, 56].

A.J. Greimas supplemented its previous structure with two more actants, the addressant (sender) and the addressee (receiver), to complement the three axes of the Actant model (as shown in Figure 1). The search axis (i.e. the vertical axis from subject to object) corresponds to narrative events associated with the status of connection (or intersection) between the subject and the object of value. The upper half of Figure 1 depicts a bundle axis. Events related to the object-value relationship between the sender and the recipient occur along this axis [9, 56].

Figure 1. The actant structure of Greimas [9, 57].



Therefore, in this drawing, the author tries to explain the subject and object that have an important connection in the structure of the Actant through the drawing of the sender and receiver, assistant and opponent of the information being narrated.

## Methodology

The historical comparison, systematization, generalization of opinions, syntactic analysis and a semantic-stylistic approach were used.

## Result and discussion

The article's goal is to examine the linguistic nature of commemorative records related to intangible cultural heritage on the written heritage of "Baburnama" through the actant elements in semantic syntax – subject, object, addressee. For the same purpose, the following tasks are defined: the content of the text, the thoughts conveyed by the author, the connection of sentences within the text, the subject, object, the use of the addressee, the linguistic character, the grouping of stories in Babur's writings in a small text corresponding to the topic.

According to the linguistics the text described the long life journey of the historical characters and their biography. It means, author depicted historical stories and thoughts with the substitution of subjective and objective truth. The constructed text must have the system, logic and coherence. And

This logical chain is preserved in the Babur's writings. Because Babur does not just write the story, he tries to describe the story truthfully and depicts the characters. He step by step explain the story. use the dialogues to define the participants' characteristics. So, the Babur's writings need deeper investigation in syntax contraction.

According to the linguistics historical and biographical texts of that period were described as the images, personalities, events that took place, etc. It means that author replaces his thoughts with subjective and objective of truth. Additionally, he tries to effort to keep the text's structure coherent, logical connection, systematic, and consistent.

Researchers closely examine the language of "Baburnama" and highlight four key themes from Babur's memoirs helps comprehend the historical context of the songs composed by Guru Nanak concerning Babur's incursion. The first of these is an example of an intangible cultural heritage; historians claim that Babur came to Northern India at the invitation of Sultan Ibrahim Lodi's uncle, Alam Khan, and the governor of Dawlat Khan Lodi region. It is known that, on behalf of Dawlat Khan's son Alikhan, the aristocracy of Bera paid tribute to Babur upon his initial arrival in Hindustan in 1519 [10, 90]: 1) «*Bherağa yavuş yetkän mağallda Dawlatxän Yūsuf-Xaylning oğli 'Alixāning nökärläridin Deva Hindū yana Siktuning oğli Bheraning arbablari bila kelip bir at peškaş qılıp mulāzamat qildilar*» [11, 477]. "When we approached Bhera, Deva Hindu, one of the servants of Dawlat Khan Yusuf-Khel's son Ali Khan, and Saktu's son came with the notables of Bhera to present a horse and pay his homage" [11, 476]. In example of intangible cultural heritage, it shows the ceremony of giving the name.

According to the actant subject – Dawlatxän Yūsuf-Xaylning oğli Deva Hindū ve Siktuning oğli (Dawlat Khan Yusuf-Khel's son Deva Hindu and Saktu's son), object – bir at peškaş qılıp

mulāzamat qildilar (to present a horse and pay homage), addressee – Babur. And if you additionally specify the sirconstant from the text, then we can determine the place where Babur came, this is India, to Bera and his notables.

In the examples below, let's analyze several examples of intangible heritage found in "Baburnama".

2) *Burunraq niyyat qilip edim kim Sangā kāfirğa zafar tapsam, tamğanı musulmanlarğa bağışlay. Tawba asnasida Darveš Muḥammad Sārbān bila Šayx Zayn tamğa baxšišını yad berdilər. Dedim kim "Yaxsi yād berdingiz. Eligimizdāki vilāyatlarda musulmanlarning tamğası baxšiš boldi." Munšilarni tilāp buyur- dum kim bu iki 'azimuššān umur kim vaqi' boldi muning ixbariğa farmanlar bitigāylār. Šayx Zaynning inšāsi bilā farmanlar bitilip jami'-i qalamrawğa yibārildi. Ol inšā bu dur [11, 671].*

Earlier I had made an intention that if I gained victory over Sanga the Infidel, I thought I would give his tamgha to Muslims. During my repentance Darwesh Muhammad Sarban and Shaykh Zayn reminded of my promise to repeal of the tamgha. "It is good you reminded me," I said. "The Muslims in the provinces we hold are hereby exempted from the tamgha." I summoned the scribes and gave them orders to compose decrees informing of these two momentous things that had happened. The decree, of Shaykh Zayn's composition, was copied and dispatched to the entire realm, and it is as follows [11, 670-671].

The traditions related to the intangible cultural heritage mentioned in the given text are the following – tamğanı musulmanlarğa bağışlay (to give tamgha to Muslims after the victory); Tawba asnasi (repentance), Šayx Zaynning inšāsi (the decree of Shaykh Zayn).

Analysis of actant elements by text: subject – Darwesh Muhammad Sarban and Shaykh Zayn, object – tamgha, addressee – Babur and his people.

مضمون ميمون آل يان للدين آمنا ان تخشع قلوبهم بذكر الله شئونه جهت قلع اسباب مميميت  
بجد تمام قرع ابواب آل ۲۱۰ انابت نموديم، و هادي توفيق حسب المضمون من قرع بابا  
[ح ۲۱۲ ب] ولج ولج در اقبال گشوده افتتاح اين جهاد بجهاد اكبر كه مخالفت نفس است امر  
فرمودم. القصه، «رينا ظلمنا انفسنا» بر زبان اخلاص بيان آورده تبت إليك وانا اول المؤمنين را  
بر لوح دل منقش گردانيديم. و داعية توبه شراب را كه مكنون خزينه سينه بود بامضاء  
رسانيديم. و خدام ظفراحتشام بوجوب حكم فرخنده فرجام، صراحي و جام و ساير ادوات و  
آلات طلا و نقره كه بكثرت و زينت چون گواكب سهر ربيع مزين مجلس بديع بود عزت  
شريعتم را بر زمين خواري و مذلت زده مانند اضمنا كه انشاء الله تعالى عنقریب بكمشاشان  
موفق شويم، پاره پاره ساختند و هر پارچه را نزد مسكينى و بيجارة انداختند. و بيمين اين  
انابت قريب الاجابة [۴۴۲] بسيارى از مقرران درگاه بمقتضاي «الناس على دين ملوكهم» در  
همان مجلس بشرف توبه مشرف گشتند و بالكلية از سر شرب خمر درگذشتند. و هنوز فوج  
فوج از مطيمان اوامر و نواهي ساعه فساعة بدين سعادت مستعد مى گردند. اميد كه  
بمقتضاي «العدل على الخير كفايله» ثواب اين اعمال بزرگوار باقبال نواب خجسته مال پادشاهي  
عايد گردد و بيمينت اين سعادت فتح و نصرت يوماً فيوماً متزايد آيد. و بعد از اتمام اين  
نيت و تكميل اين اميت، فرمان عالم مطيع شرف نفاذ يافت كه در ممالك محروسه (حرسها الله  
عن الاقات [ح ۲۱۴] و المخالفات) مطلقاً هيچ آفريده مرتكب آل ۲۱۰ شرب خمر نشود و در  
تحصيل آن تكوشد و خمر نسازد و نفروشد و نخرد و نذارد و نبرد و نيارد فاجتنبوه لكم  
تفاحون. و شكراً على هذه الفتوح و تصدقاً بقبول تلك التوبة النصوح، بحر بخشايش پادشاهي  
در جوش آمده امواج كرم كه سبب آباداني عالم و آبروي بني آدم است ظاهر ساخت و تمغاه  
جميع ممالك را از مسلمانان كه حاصل آن از حد حصر افزونست [ب ۴۴۲] باوجود استمرار  
ازمنه سلاطين سابق بگرفتن آن، چون از ضوابط شريعت سيد المرسلين بيرون بود، برانداخته  
فرمان صادر شد. در هيچ شهر و بلده و راه گذر و مسر و بندر تمغاه نگيرند و نستانند و  
تغيير و تبديل بقواعد اين حكم راه ندهند. و من بدله بدم ما سمعه فائنا ان الله على الذين  
يبدلونه. سبيل سپاهيان ظلال عاطفت پادشاهي از ترك و تاجيك و عرب و عجم و هندي و  
فارسي و رعيت و سپاهي و كافة امم و عامة طوايف بني آدم آنكه بدين «عارفه مؤيده» مستظهر  
و اميدوار بوده بدعاى دولت ابداتصال اشتغال نسايند و از لوازم احكام ميمنت انجام

Figure 2. Text of a decree is in Persian (by Shaykh Zayn) [11, 672]

3) English version as below (Translated from A.S. Beveridge):

*<sup>5</sup> Let us praise the Long-suffering One who loveth the penitent and who loveth the cleansers of themselves; and let thanks be rendered to the Gracious One who absolveth His debtors, and forgiveth those who seek forgiveness. Blessings be upon Muhammad the Crown of Creatures, on the Holy family, on the pure Companions, and on the mirrors of the glorious congregation, to wit, the Masters of Wisdom who are treasure-houses of the pearls of purity and who bear the impress of the sparkling jewels of this purport:—that the nature of man is prone to evil, and that the abandonment of sinful appetites is only feasible by Divine aid and the help that cometh from on high. "Every soul is prone unto evil,"<sup>1</sup> (and again) "This is the bounty of God; He will give the same unto whom He pleaseth; and God is endued with great bounty."<sup>2</sup>*

Figure 3. Farman announcing Babur's Renunciation Of Wine [12, 553-554]

The meaning of this word, the reason for its pronunciation, is that the youth of the nobles and military leaders of the Royal Family violate the customs of the royal family and the ruling community, envy the wind of youth, deviate from the white path of sharia, or some other passion. Now the souls who hear this word will repent after a few days and pray to God. The door will open for those who firmly stop the forbidden acts and step out of the stream with their true intentions [13, 361].

The religious pattern of intangible cultural heritage of Babur's: *not deviating from the path of Sharia, not falling into passion, contentment, repentance, prayer to the Allah.*

Analysis of actant elements in the structure of this text: subjects – Allah, Prophet Muhammad; objects – straight path, repentance, satisfaction with what is, knowledge of the world, prayer to the Lord, opening the eyes; addressee – Babur, people, slaves of Allah.

4) *Sayyid-Qasim ešik-aqa bu kün barçadın yaxşıraq yürüp uzup qılı yetkürdi. Sultān-Ahmad Tambal ham qilič yetkürdi. Muḥammad Dost Tağayı ham qilič yetkürdi, valî bahadur ülüšini Sayyid-Qasim aldı. Bahadurluq ülüši Muğulda qadimi rasmdur. Har toy va aš bolganda harkim ki eldin uzup qilič yetkürgän bolsa ol ülüšni ol alur. Šähruxiyyada barıp tağayım Sultan-Mahmüd Xanni körgändä bahadurluq ülüšini Sayyid-Qasim aldı* [11, 61].

That day Sayyid-Qasim Eshik-Aqa went forth and distinguished himself in wielding the sword. Muhammad Dost Taghayi and Sultan-Ahmad Tambal also got into the fray with their swords, but the *ülüş* was taken by Sayyid-Qasim. (The *ülüş*, the champion's portion, is an old custom among the Mughuls: at every banquet and feast, whoever has distinguished himself with the sword receives the *ülüş*.) When I went to Shahrukhiyya to see my uncle Sultan-Mahmud Khan, Sayyid-Qasim took the *ülüş* [12, 53].

According to the content of the text, these rituals: the ancient Mughal custom – Champion's Portion (*Bahadur ülüši*) and receives the *ülüş* (*ülüşni alu*). Based on the elements of the actant in the text subject – Sayyid Qasim; object – *bahadurluq ülüši* (*Champion's Portion*); addressee – *harkim* (*people*).

5) Theme: Playing cards. *Agradin atlangan axşamı Mir 'Ali Qorčini Şah Hasanga Tattağa yibärildi. Ganjafağa xaylı maylı bar edi. Tiläp edi. Ganjafa yibärildi* [11, 701].

When we left Agra Mir 'Ali the armourer was dispatched to Shah Hasan (Arghün) in Tatta to take his playing-cards (ganjifa), which were requested by him because he was very fond of them [12, 584].

By the structure of the semantic syntax, these are the elements of the actant in the text: subject – *Mir 'Ali*; object – playing-cards [ganjifa]; addressee – *Qorčini Şah Hasan* (Shah Hasan (Arghün)).

In this story, the author means playing cards by the word "*ganjifa*". Apparently, this should be one of the Eastern references to the playing card known in Europe since the XIV century. And in the version translated from A.S. Beveridge it is written as follows: «Erschine notes that this is the earliest mention of playing-cards he can recall in oriental literature» [12, 584].

6) *Yana bir Xānzāda Begim edi. Tirmiz xwānzādalarıdın edi. Men Samarqandga beş yasında Sultan-Ahmad Mirzā qaşığa kelgān furşatta alıp edi. Hanüz yüz yapuğı bar edi. Turkāna rasm bila manga buyurdılar, men yuzini açtim* [11, 41]. *Another was Khwanzada Begim. She was of the Termezkhwanzadas. Sultan-Ahmad Mirza had just married her when I went to Samarkand at age five. her face was still covered and they had me remove her veil, as is the Turkish custom* [11, 41].

In this text, the following is an example of intangible cultural heritage – *remove the face veil*. This is a Turkic custom (*yüz yapuğın açu*). Based on the elements of the actant in the text: subject – *Xānzāda Begim*; object – *yüz yapuğı* (*her face veil*); addressee – *Babur*.

7) *On bir yaşımın beri iki Ramađān 'idını payāpay bir yerda qılğan emäs edim. Ötkān Ramađān 'idi Agradā bolup edi. Bu qa'ida xalal tapmasun dep yakšamba salx axşamı 'id qıla Sikriğa barıldı. Sikridā salğan Bağ-i Fathning garb-i šimāl tarafıdaqı taş şuffa tayar bolup edi. Ol şuffa üstidä aq öy tikip anda 'id qılıldı* [11, 701].

Since my eleventh year, This is the second year in a row that I have not celebrated the Ramadan Feast; last time I celebrated it was in Agra, but this year I declared, "Don't break the rule!" I went on the latest day of the month to hold it in Sikri. Tents were erected on a stone platform created on the northeast side of the Garden of Victory, which is currently being laid [12, 584].

According to the content of the text, it is possible to note the tradition associated with the religion of Islam: to celebrate the Ramzan Feast by setting up a tent at the Friday prayer at the latest day of the month, observing a certain habit (*yakšamba salx axşamı Sikrida 'id qılu*).

In this example, the coherence of the text is determined by such actants: subject – *Babur*, object – *Ramađān 'idını payāpay* (*successive Ramzan Feast*), addressee – people and reader.

8) *Şakl u šamāyili. Buland boyluğ, qonqar saqallığ, qızıl yüzlüg, tambal kişi erdi. Saqalı engäkidä edi. İki yangaqıda saqalı yoq edi. Bisyār xoşmuğāvara kişi erdi. Dastārni ol zaman dasturi bila çārpeč çirmap 'alāqasını ilgäriräk qaşımın üstiga qoyar edi* [11, 35].

His appearance and habits (Sultan-Ahmad Mirza). Sultan-Ahmad Mirza was tall of stature, had a brown beard and a red face and was fat. His beard was on his chin, but not on his cheeks. He was a very well-spoken person. He wrapped his turban, in accordance with the fashion of the time, in four folds and left the fringe forward over his eyebrows [11, 35].

The intangible cultural heritage in this example is determined by the traditional model of wearing a hat when describing the appearance of Sultan Ahmad: *Dastārni ol zaman dasturi*

*bila čärpeč čirmap 'alāqasını ilgäriräk qaşining üstiga qoyar edi* (He wrapped his turban, in accordance with the fashion of the time, in four folds and left the fringe forward over his eyebrows).

Based on the structure of the text, the elements of the actant are as follows: subject – *Sultan-Ahmad Mirza*, objects – *şakl u şamāyili* (his appearance and habits); addressee – *people (reader)*

9) *Haydar 'Ali Bajawri, kim Bajawrning sulţāni edi, ol vilāyatni xayli yaxşi dabt qılıp edi. Anası ölgändä yığlamas 'azā tutmas qara čirmamas der kim "Baring katqa saling. Agar mutaharrik bolmasa küydürgümdür". Katqa salurlar, ma'hüd harakat ol ölügdin şadır bolur. Muni eşitkäč qara čirmap 'azā tutar* [11, 277].

Haydar Ali, the sultan of Bajaur, kept an iron control over Bajaur. When *his mother died* he did not weep, he didn't mourn in black, but he said; *Go put her on the cot. If there is no movement I'll burn her.*" They put her on the cot and the desired motion caused by the corpse occurred. Only when he heard this did *he put on black and begin to mourn* [11, 276-277].

A ritual that occurs according to the content of the text: *qara čirmap 'azā tutar (the ritual: to put on black and to mourn)*. In this example, the actant elements are defined as follows: subject – Haydar 'Ali Bajawri, objects – *anası; katqa salu, 'azā tutu (his mother, the ritual – put on the cot; to mourn)*, addressee – Babur, people. The reason is that Haidar Ali resorted to certain rituals mentioned above when his mother died. The sequence of links between the text: *the death of Haidar Ali's mother, checking her mother's body, waiting for movement, body-induced movement or immobility; mourning in black turbans.*

10) *Tanglası Rabi'u'l-avval ayining avāşiđida jarida Andarab Suyını ötüp Dawşi navāhisida bir uluğ čanar tüpidä olturdum. Ol tarafđın Xusravşah va ħişmat u tajammuli bila qalın kişi bilä keldi. Qā'ida u dastür bilä yıraqđın tüşüp keldi. Körüşürdä üç qatla yükünüp yanğanda ham üç qatla sorğanda va tartıq tartqanda birär yüküندی. Jahangir Mirzā bila va Mirza Xanga dağı oşbu dastur bilä. Qarı tambal mardak nečä yıllar öz muradıča yürüp saltanattın tek bir xutba öz atığa oquymaydur edi. Yegirma beş-yegirmä altı qatla payäpay yüküندی va bardı* [11, 253].

The next day, in the middle of the First Rabi (end of August, 1504), I crossed the Andarab water and took a seat under an enormous plane-tree in Dushi, where Khusrau Shah was accompanied by many men in great pomp and circumstance. According to tradition, he climbed down after some distance and then proceeded to make his approach. When we saw each other and he left, he bowed down three times; he knelt once when I requested my welfare, again when he offered his tribute, and he did the same with Jahangir Mirza and Mirza Khan. (Wais) [14, 193].

Luxury dresses, respecting Khan, kneel in front of the Khan from a distance, bowing are the examples of customs and rules of greeting Khan. Examples of customs and Khan's rules: *to dress luxuriously; to honor the khan, to kneel before the Khan from afar, to bow.*

By the coherence of sentences in the text subject – *Xusravşah* (Khusrau Shah), objects – *dastür bilä: üç qatla yükünüp*, addressee – *Babur, Jahangir Mirzā va Mirza Xanga*

For instance: 11) *Bir zamanda yüz-yüz ellig Afğānnı çapqulap alıp ba'zısını tirig, aksarning başını keltürdilär. Afğanlar uruşmaqđın 'ajiz bolsalar, ğanimlarining alıda ot tişläp kelür emiş, ya'ni "Men sening uyungdur men" degan emiş. Bu rasmni anda kördük. 'Ajiz bolğın Afğanlar ot tişläp keldilär. Tirig keltürgānlärni ham boyunlarını urdurup tüşkän yurtta kala-manāra qoparıldı* [11,



305]. In a flash a hundred, a hundred fifty embattled Afghans were seized. Some were brought alive, but most were brought with only their heads. We were told that when Afghans could not resist, they would bite grass between their teeth and rush at the enemy, which was like saying, "I am your cow." We saw this custom: Afghans who could not resist presented themselves before us with grass between their teeth. Those whom our men had taken as prisoners were ordered to be beheaded and a pole of their heads was set up in our camp [14, 232].

There are elements of actant in this text subjects – Babur and his soldiers (because the narration comes from the 1st person plural: *kördük*, our men had brought), objects – *Afğanlar va bu rasm* (Afghans and special custom); addressee – people and reader. According to this example, we are observed what happened during the war and how the actions of the defeated side were reflected as a certain established tradition.

This has led to "Baburnama" has a rich intangible cultural heritage and occupies a unique place in the global community. This has been observed in the author's stories and descriptions. Nowadays, the description of each ICH is different. In some countries it is preserved, in others it is not used. In the list below, you can read examples of traditions and rituals from the examples, which given in the article in the written heritage of "Baburnama":

- officials (khan, dvoryan, myrza) ceremony of giving the names;
- Tamga (donating land);
- religious pattern: praying;
- share of batyr;
- playing cards (game from west);
- bet ashu opening ceremony of first meeting;
- Celebrating Ramadan;
- wearing kara takiya and zhoktau (when someone passed away);
- bow your head before the Khan;
- bow your head (when you were conceded).

Nowaday, the customs below are used in Kazakh society: 1) giving presents (*horse, gold*) between kudalar (*bride and groom relatives*); 2) religious pattern: praying 3) bet ashu (*the first ceremony of bride/ remove the face veil*); 4) celebrating Ramadan; 5) zhoktau.

According to the semantic syntax examples which were considered above shows the elements of actant in intangible cultural heritage object.

The subjects were official, who described in «Baburnama»

Subjects are officials were described in «Baburnama: Bek/Begim, Khan, Myrza, Sultan, population of the settlement of Babur (Afghans, Indians).

And mostly the addressee is addressed to Babur, the Babur people, and the reader.

## **Conclusion**

The written heritage of "Baburnama" definitely, plays significant role not only in Kazakh language linguistic syntax analyzing, also it directly influences to education field of the Turkic-

speaking peoples. Otherwise, this is one of the topics that requires further extensive research. The transcription of "Baburnama" in Latin script and a substantive translation in English were used as sources.

The article was considered quite a lot of examples of intangible cultural heritage which was written in "Baburnama". Because of different places of residence of Babur that examples of writings were used in syntax analyze. So, the semantical syntax elements of proposition in the Babur's sentences such as, subject, object, addressee were identified and the main idea of the text was determined.

According to the syntax structure of sentence the actant was observed in the intangible cultural heritage. Nowadays, this method does not occur in language studying. The scientific and practical significance of the work is analyzing sample text of written in the XVI century and syntactic linguistic nature of written monuments of Turkic culture. Because the analysis of the sentences of this written heritage from the point of view of the content of the text from an actant position is relevant in modern linguistics. The study and analysis of the written heritage of "Baburnama" from the side of historical syntax, semantic syntax will contribute to the further study of linguistic analysis of manuscripts common to the Turkic folks.

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**Ә.А. Данияр<sup>1</sup>, А. Илкер<sup>2</sup>, М.К. Ахметова<sup>3</sup>**

<sup>1,3</sup>*Л.Н.Гумилев атындағы Еуразия ұлттық университеті, Астана, Қазақстан*

<sup>2</sup>*Джелал Баяр университеті, Маниса, Түркия*

**«Бабырнамадағы» материалдық емес мәдени мұраның тілдік көрінісі: субъект, объект, адресат**

**Аңдатпа.** Ұлы Жібек тарамдарының тарихи аренасында материалдық емес мәдени мұрасы маңызға ие. Ол өмірдің әртүрлі салаларын қамтиды және дәстүрлерде, әдет-ғұрыптарда, тілде, музыкада, биде, қолөнерде, рәсімдерде, аңыздарда және тарихи оқиғаларда көрініс табады. «Бабырнама» жазба мұрасында автор ұзақ ғасырлар бойы қалыптасқан түркілік бірегейлік пен Орталық Азиядан бастау алып, Ауғанстан, Үндістан жерлеріне байланысты туындаған еларалық ерекшеліктерді, атап айтқанда, географиялық, биологиялық, медициналық, әдеби, тарихи-саяси, мәдени және т.б. қатынастарды қамтиды. «Бабырнама» арқылы Бабырдың жеке тәжірибесі мен бақылаулары, оның философиялық ойлары мен әртүрлі мәдени және әлеуметтік-саяси құбылыстарды бағалауы беріледі. Осылайша, Бабыр жазбаларында тарихи оқиғаларды дәйектеп қана қоймайды, сонымен қатар сол дәуірдің мәдени контекстін түсінудің маңызды көзі ретінде маңызды рөлді атқарады. Берілген мақала «Бабырнамада» жазба мұрасында кездесетін материалдық емес мәдени мұраның тілдік көрінісін сипаттап, атап айтқанда семантикалық синтаксистегі пропозицияның элементтері – субъект, объект, адресаттың Бабыр сөйлемдеріндегі қолданысы қарастырылады. Сол дәуірдегі материалдық емес мәдени мұралар жайындағы естелік жазбалардағы сөйлемдердің синтаксистік құрылымы бойынша мәтін ішіндегі актанттың жеткізілуі дәйектеледі. Зерттеуге алынған мысалдар негізінде мәтін мазмұны, Бабыр дәуіріндегі материалдық емес мәдени мұра түрлерінің қазіргі қазақ қоғамындағы қолданыс сипаты анықталады. Жазба мұрадағы сөйлемдердің синтаксистік құрылымы бойынша актант элементтерінің көрінісі автор ұсынған оқиғалар мен сипаттау мәтіндерінен танылады.

**Түйін сөздер:** мәдени мұра, дәстүр, рәсім, мәтін мазмұны, пропозиция, актант, байласым

**А.А. Данияр<sup>1</sup>, А. Илкер<sup>2</sup>, М.К. Ахметова<sup>3</sup>**

<sup>1,3</sup>*Евразийский национальный университет имени Л.Н.Гумилева, Астана, Казахстан*

<sup>2</sup>*Университет имени Джелал Баяра, Маниса, Турция*

**Языковое выражение нематериального культурного наследия в «Бабурнаме»: субъект, объект, адресат**

**Аннотация.** Нематериальное культурное наследие имеет значение на исторической арене великих шелковых путей. Он охватывает различные сферы жизни и отражается в традициях,

обычаях, языке, музыке, танцах, ремеслах, церемониях, легендах и исторических событиях. В письменном наследии «Бабурнама» автор охватывает многовековую тюркскую идентичность и межстрановые особенности, возникшие из Центральной Азии, связанные с землями Афганистана, Индии, а именно географические, биологические, медицинские, литературные, историко-политические, культурные и др. отношения. Через «Бабурнама» передаются личные переживания и наблюдения Бабура, его философские размышления и оценки различных культурных и социально-политических явлений. Таким образом, это произведение не только документирует исторические события, но и служит важным источником для понимания культурного контекста эпохи. В данной статье в «Бабурнама» описывается языковая картина нематериального культурного наследия, встречающаяся в письменном наследии, в частности рассматриваются элементы пропозиции в семантическом синтаксисе – субъект, объект, использование адресата в предложениях Бабура. По синтаксической структуре предложений, содержащихся в памятных записях о нематериальном культурном наследии той эпохи, прослеживается передача актанта внутри текста. На основе полученных примеров исследования определяется содержание текста, черта использования видов нематериального культурного наследия Бабурской эпохи в современном казахском обществе.

**Ключевые слова:** культурное наследие, традиции, ритуал, содержание текста, пропозиция, актант, связность.

#### **Information about the authors:**

**Daniyar A.A.** – PhD student, L.N.Gumilyov Eurasian National University, Astana, Kazakhstan.

**Ilker A.** – Professor, Doctor, Faculty of Science and Literature, Celal Bayar University, Manisa, Turkey.

**Akhmetova M.K.** – Candidate of Philological Sciences, L.N.Gumilyov Eurasian National University, Astana, Kazakhstan.

**Данияр Ә.А.** – PhD докторант, Л.Н.Гумилев атындағы Еуразия ұлттық университеті, Астана, Қазақстан.

**Илкер А.** – доктор, профессор, Джелал Байар университетінің ғылым және әдебиет факультеті, Маниса, Түркия.

**Ахметова М.К.** – филология ғылымдарының кандидаты, Л.Н.Гумилев атындағы Еуразия ұлттық университеті, Астана, Қазақстан.



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