Babur Traditions In The Diwan Of Kamran Mirza

**Komron bo’l jahonda, davlat ko’r,**

*Yuz tuman obroyu izzat ko’r.*

*(Bobur)*

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Abstract- One of the representatives of Turkic literature in India, Kamran Mirza Babur’s second son, a talented poet, is a highly talented man who deservedly continued the traditions of his father Babur. This article provides a comparative analysis of the poetic works of Zahiriddin Muhammad Babur and his second son, Kamran Mirza, published in Uzbek, including ghazals, rubais, and fards. The analysis addresses not only the theoretical rules inherent in the work of these two poets, but also inherent in the classical poetry of the East. Comparing the literary expressions created by the father and son artists, it is shown by the examples that each artist enriched the literary images in the Eastern classical literature both in form and content, and gave a number of peculiarities to the traditional images. It is also proved that Kamran Mirza, like Babur and other oriental classical poets, wrote in the most vivid weights of the Turkic dream and was able to create new, beautiful expressions of content based on traditional images in oriental poetry.

Index Terms- diwan, ghazal, rubai, fard, vazn, bahr, rukn, image, tradition, traditional image, comparative analysis, art.

I. INTRODUCTION

Zahiruddin Muhammad Babur was told, “God had prophesied four sons and three daughters. His sons were King Muhammad Humayun, Mirza Kamran, Mirza Askari and Mirza Hindal. His daughters were Gulrangbegim, Gulchehrabegim and Gulbadanbegim” [2, p. 437]. Kamran is the second son of Mirza Zahiriddin Muhammad Babur. He was born in 1509 in Kabul. His mother is Gulruhbegim. Like Mohimbegim, she was one of Babur’s favorite wives. The following rubai in Babur’s work are attributed to him:

*Hijronda, sabo, etti falakka ohim,*  
*Gar ul sori borsang, bu durur dilxohim:*  
*Kim arzi duo niyoz ila qilg’aysen*  
*Gar so’rsa men xastani Gulruh mohim* [1, p. 14].

“Kamran Mirza was as educated and knowledgeable as his brother Humayun Shah. But there were signs of stubbornness, arrogance, and ambition in his nature. But unlike Humayun Shah, he was a man of courage, determination and fighting spirit. He was a benefactor of the scientific community and held special conferences in his palace, bringing together scholars, poets and writers. Collecting and reading books was his favorite pastime. He also wrote ghazals in Turkic and Persian” [7, p. 37].

Sources in the history of the Baburids repeatedly state that the relationship between Humayun and his brothers was not good. Mahmudjon Nuridinov in his pamphlet “The Baburi Dynasty” did not take revenge on Humayunshah's brothers Kamran Mirza and Askari Mirza, no matter how dissatisfied they were. He sent him away to Mecca” [8, p. 9]. According to Babur scholar Turgun Fayziyev, “After Humronshah’s order, Kamran Mirza was blindfolded and blinded, he went on a pilgrimage to Kabatulla. Kamran Mirza lived in Mecca for some time and died there on December 6, 1557. According to the historians of that time, the body of Kamran Mirza was buried in the cemetery of Mecca, at the foot of the tombs of the eldest wives of the Prophet Muhammad – Khadijah Kubara” [7, p. 38].

Along with historians, literary, scientific and popular works created on the basis of research conducted by literary scholars in different years also serve as an important source in the study of the life and work of Babur in Uzbekistan. Among them are the monographs of academician Aziz Kayumov, professors: Abdurashid Abdgafurov, Saidbek Hasanov, candidates of philological sciences Hasankhioja Muhammadkhojayev, Vahob Rakhmonov, Ergash Ochilov.

Literary studies know three copies of Kamran Mirza's Diwan. The first of these is a copy of the Khudabahsh Library, which says, “The manuscript was copied in 1556 AD by Mahmud Ibn Ishaq Shahabi Hirawi. The collection includes poems by Mirza Kamran in Uzbek and Persian-Tajik languages. The manuscript consists of 36 pages and includes about 1,500 poems of various genres: 47 ghazals in Uzbek, 2 masnavi, 1 tarkiband, 28 rubai, 1 quartet, 3 kit’a, 21 fard; 24 ghazals, 8 rubais, 23 fards, 2 kit’a, 1 masnavi in Persian-Tajik language” [4, p. 4].

The second copy of the Diwan belongs directly to the library of the Baburis, “the devon contains 47 ghazals in Uzbek, 2 masnavi, 1 tarkiband, 29 rubai, 1 quartet, 3 kit’a, 21 fard; in Persian-Tajik language it contains 25 ghazals, 8 rubais, 23 fards, 2 kit’a, 1 masnavi” [4, p. 6].

The third copy of Mirza Kamran's diwan is kept in the Manuscripts Fund of the Asian Society. “This copy is a copy of a manuscript copied by Ishaq ibn Shahabi Hirawi, which is kept in the Khudabahsh library. in this copy in the same order” [4, p. 6].
Kamran Mirza was a great poet. He wrote in Uzbek and Persian-Tajik languages. The Diwan, which we analyzed and published in Uzbek, includes samples of the poet's 41 ghazals, masnavi, fard, tuyuk, kit'a and rubai. Apparently, in the divan of Kamran Mirza, as in the Diwans of his father Babur, ghazal is one of the leading genres. Most of the poems are written on the theme of love, mainly singing about divine love. In analyzing the poems of the poet, we must not forget the religious and mystical roots that nourish Eastern poetry. "Because of the spread of Sufism in the East, he wrote great poetry in Arabic, Persian and Turkic," says Najmiddin Kamilov. "After the spread of Sufism, it captivated the hearts of humanist poets". Sufism's ideas about pure divine love, truth, noble human qualities, and perfection became the ideas of poetry" [5, p. 139]. Among the thousands of artists who have sung such ideas are Hazrat Navoi, Muhammad Babur, and Kamran Mirza, who continued their best traditions.

Although Kamran Mirza was born in Kabul and lived in India, he was well acquainted with Turkic literature, in particular, he fell in love with Alisher Navoi's work, and even wrote in one of his poems, "If I reach Navoi in Turkey, it will be wonderful". His father, the king and poet Babur, also made a worthy contribution to the development of Turkic literature in India. As a Turkic poet living and working in India, Kamran Mirza is a talented poet who continues the best traditions of Eastern classics and creates original metaphors that no other poet can find in his work. In his office there are traditional metaphors widely used in oriental poetry, beautiful poetic arts such as tashbeh, tashhis, iyham, hyperbola, tajnis, tanusub and other various forms of rhyming art, aruz the resonant vazn of his vazn are used, all of which indicate that Kamran Mirza has also mastered the science of poetry. In particular, the skillful use of visual aids typical not only of Babur's work, but of the whole of Eastern poetry and Turkic literature, makes the poems in Mirza's Divan even more educational. The proximity of the poet's poems to the international style, simple and sincere expressions make the literary writings understandable to the reader:

Lolai hamro degan yuzi emish yor-yor,  
Nargisi shahlo degan ko'zi emish yor-yor [4, p. 21].

In this verse, written in the melody of folk songs, the beautiful face of the lover is compared to a tulip, and the eyes of the bride are compared to a daffodil.

Images such as Farhad and Shirin, Layli and Majnun, which are widely used in Eastern poetry, are discussed:

Erur Laylo bilan Shirin bahona,  
Jahonda sen solibsan sho'ru g'avg'o [4, p.7].

In Kamran Mirza's poems, along with the spiritual arts, the verbal arts and the arts based on repetition also came together. Rotated, he created original images with the art of tardu aks (reverse repetition), which is considered in Babur's work (like a balo qaro - qaro balo): "Promised to fidelity, if you keep the promise".

Although the Christian girl mentioned in Kamran Mirza's romantic poems is mentioned in Alisher Navoi's "Lison ut-tayr" in the "Story of Sheikh San'an", Bringing their anti-religious inner experiences into line with one another further expanded the content of the advanced ideas of the anthem of love and power in the works of Turkic poets", said N.F.Nizomiddinov [6, p. 318].

O't qo'yar aql ila din xirmanig'a shayx ila shob,  
Chun tarab belga berur turnasun ul tarso qiz [4, p.13].

In the following verse, the words "Muslim" and "disbeliever" are used to describe the art of tazad (opposition) and mukarrar (Allah-Allah).

Yuz musulmon qonini to 'kti ko' zugning g'amzasi.  
Olloh- olloh ne ajoyib kofiri xunxor erur [4, p. 11].

The work of Kamran Mirza, who envied the work of Zahiriddin Muhammad Babur and was a worthy continuation of the traditions of Turkic literature in India initiated by his father, inspired by the artistic writings he created, is close in form and content to Babur's works. This is a natural process, firstly because Babur's work is the first example of Turkic literature in India, and secondly, it can be explained by the fact that the son envies his father and imitates him when the time comes. In Babur's following ghazal, the word "menga" served as a radif, while in Kamran Mirzo's Diwan, the same word is repeated as a radif:

Babur says:  
Keltursa yuz baloni o'shal bevafo menga,  
Kelsun agar yumzumi evursam, balo menga/[1.25]  

Komron says:  
Yordin keldi xat-ta'vizi jon bo'lii manga,  
Qotili hajr ilgidin xatti amon bo'lii manga [4.7].

While the rhyme of some gazelles is in harmony with the uniformity of the radishes, the uniformity of the vazn (art of poetry) can be observed in others. The poems in Kamran Mirza's Diwan were written in the style of aruz according to the eastern tradition of this period. This vazn, which is more complex and perfect than the weight of a finger, is based on the quality of the syllables, that is, the group and repetition of short and long syllables. To write a work in the form of a dream, you need to master the basics of the dream system. It is necessary to understand the features of the dream, such as columns and their drawings, long and short and very long syllables, vasl phenomenon, spelling, change, azl. Although the science of Aruz originated in Arabic poetry, it developed both theoretically and practically in Eastern poetry. It is worth recalling Alisher Navoi's "Mezon-ul Avzon" and Babur's "Mukhtasar", which are devoted to the theory of Uzbek dreams. These two works, which belong to the works of two great geniuses of Uzbek classical literature, are still valued as the most valuable sources on the science of dreams. In particular, the work "Mukhtasar", which begins with "I know that the essence of the poem is threefold: cause, homeland, fossil", consists of two chapters. If processed, the second chapter is devoted to weight and board. Babur, citing the theoretical rules of the dream, refers to the works of more than sixty poets of his time and, of course, to his own works [3.17]. Kamran Mirza learned the theoretical rules of the Turkic dream, the science of poetry from his father Babur, and wrote poems in the colorful tones of the Turkish dream he created:
Both poems are written in Ramallah. Babur says about this bahr in the “Mukhtasar” century: “This weight is very much in Persian and Turkic. Mawlana Abdurahman Jami has said a lot in this vazn. Mir Alisher Navoi’s poetry in different vazn is the same as in the vazn of poetry in this vazn. This is the vazn of Khoja Khisrav Dehlavi’s "Daryoyi abrori" [3, p. 145]. According to Babur, the Ramal bahr is one of the most widely used lakes in Turkic poetry. This vazn is formed from the repetition of the healthy pillars of the soil and their network pillars. Babur and Kamran Mirza also wrote beautiful verses in different forms of this vazn.

The beited analyzed above are formed by repeating the frame vazn of the target weight, i.e., the origin of the failatun and its failatun network. Failatun, failatun, failatun, failan (-V-, -V-, -V-, -V- ), -V-, -V-, -V-).

“In the classical poetry of the East, the face of a lover is a flower, a rose, a bud, the sun, the moon; eyebrow bow, crescent; eyelash arch; lip to the red flower, aqiq; teeth to pearls; tall sapling, cypress tree, alif letter, beech; hair chain, trap, night, flower, its... The

Babur says:
So’ma holim/niki, bo’ldim /burnog’idin/ zorrog,  
- V -  - V -  - V -  - V -  - V -  
Jism jondin /zoru jonim /jismdin af/gorroq  
- V -  - V -  - V -  - V -  - V -  - V -  - V -

Kamran says:
Sendin ayru /har zamon ko’ng/lum mening g’am/nokroq,  
- V -  - V -  - V -  - V -  - V -  - V -

Ko’krakim haj/r ilgidin pi/rohanimdin / chokroq  
- V -  - V -  - V -  - V -  - V -

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“In the classical poetry of the East, the face of a lover is a flower, a rose, a bud, the sun, the moon; eyebrow bow, crescent; eyelash arch; lip to the red flower, aqiq; teeth to pearls; tall sapling, cypress tree, alif letter, beech; hair chain, trap, night, evening; it was a picture of his eyes resembling a magician’s eye” [5, p. 350]. The following beites are in harmony with the creation of beautiful and unique expressions through the image of hair:

Babur says:
Sochining savdos tashhi boshima boshdin yana,  
Tiyra bo’ldi ro’zgorim ul qaro qoshin yana [1, p. 119].

Kamran says:
Oldi ko’nglumin ochib sochini ul ra’no qiz,  
Soldi savado y bosching’a sochidin savdo qiz [4, p. 13].

Hair can also have mystical meanings in Eastern poetry. “According to mysticism, hair is a symbol of the existing world... the length and blackness of hair is also a sign of the infinity and darkness of the world” [5, p. 350].

It should not be forgotten that each poet demonstrated his skills by creating a new content, a beautiful expression from the essence of these traditional images.

The artistic content used by Babur, the images he created are expressed in special forms in the office of Kamran Mirza without repeating Babur’s metaphors:

<table>
<thead>
<tr>
<th>Babur Mirza</th>
<th>Kamran Mirza</th>
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</thead>
<tbody>
<tr>
<td>Chaxrning men ko’rmagan javr-u jafosi qoldim?</td>
<td>Chaxrdin jomina bor ancha malol</td>
</tr>
<tr>
<td>Xasta ko’nglum chekmagan dard-u balosi qoldim?</td>
<td>Ki, demon otni ham og’zinga ol.</td>
</tr>
</tbody>
</table>

In addition to ghazals, Kamran Mirza’s Diwan also contains poems written in the rubai genre. Babur writes about this genre: Bilgilikim ruboiykim du batyi va tarona derlar. Vazni hajaz bahrining muzofatodidindur. She’rning avzonidan ushbu vazndurkimg g’oyat latofatidin ustozlar anga haddi muyyan mugarrar qilibturlar, bu ajam shuaroisingining musxaratoindidindi, yigirma to’rt nav’ kelibtir, majmu’i o’n vazndin muuakkabdur: mafiylun (solim), mafiylun (maqbus), mafiylu (makfuf), maf’ulvu (axram), maf’ulvu (axrab), foilun (ashtar), jauvul (ahiam), fa’ul (majbuf), fo’ (muzoll), fa’ (axrmi majbuf). Bu yigirma to’rt vazn ikki qismdina munhasirdur. O’n ikki vazning avvalg’i rukni maf’ulvu kelibirtir, muni avzoni axram debturlar. Yana o’lik vazning avvalg’i rukni maf’ulvu kelibtir, muni avzoni axrab debturlar. 3, p. 55. So, this genre, called dubeit or tarona, is written in the bahr. In the vazn of the poem, the origin of mafiylun and its nine branch rukas - a total of ten rukns - are involved, and they form twenty-four vazn, and arise the ahrab (maf’ulvu - - V) forms a network (maf’ulvu - - V). The rubai genre plays an important role in Babur’s work. The works of Kamron Mirza also contain beautiful examples of this genre:

Babur says:
Yod etmas emish kishini g’urbatda kishi  
Shod etmas emish ko’nglum mehnatda kishi.  
Ko’nglum bu g’ariblikda shod o’lmadi, oh,  
G’urbatda sevunmas emish, albatta, kishi.

Kamran says:
Ahhobga xushdurur rafiq o’lsa kishi,  
Imdod ila homiyi tariq o’lsa kishi,  
Ahbobga xushdurur rafiq o’lsa kishi,  
G’urbatda sevunmas emish, albatta, kishi [1, p. 211].

Babur says:
Ishvang bila g’amzangniyu nozingnimu dey?  
Javrung bila so’zung-u gudozingnimu dey?  
So’zung, qilging’ing, navozishinmu aytoy?  
Ovoz-u usaliniyriyu sozingnimu dey? [1, p. 215].

Kamran says:
Yo ravzayi rizvon kibi ko’yungnimu dey?  
Yo g’oyati e’tidol bo’yungnimu dey?  
Yo ravzayi rizvon kibi ko’yungnimu dey?  
Yo tab’i salimu yaxshi xo’yingnimu dey? [4, p. 28].

Babur says:
Shohim, senga ma’lum emastur, ne qilay?  
Ohim senga ma’lum emastur, ne qilay?  
Men yaz-u qoshing dermen-u, sen – badr-u hilor,  
Moinim, senga ma’lum emastur, ne qilay? [1, p. 217].

Kamran says:
Farydoki, farydodima yetmas ne qilay?
Ul sho’x mening dodima yetmas ne qilay?
Har chand ki dardimni bayon aylarmen,
Dardi dili noshodima yetmas ne qilay? [4, p. 28].

The above rubai are written in the akhrab (first rukn fauvlu - V) tree of the bahr, and if the first rubai correspond to the use of the word "person" in the radif, then "say?", "What I do?" in the rubai, whose words are used as radifs, original images are created through the art of tajohuli arif (ignorance).

The form and content of the verses included in Zahiriddin Muhammad Babur's poetry collection under the name of beits and in Kamran Mirza's poetry department under the name of individuals (the fard is a individual form of poetry consisting of two lines, ie one beit in classical literature) harmony can be seen.

Babur says:
Garchi olamda visol ayyomi dilkashdur axiy,
To bilingay vasl qadri, hajr ham xushdur axiy [1, p.276].

Kamran says:
Gar tarahhum qilmasa hijron aro jonon axiy,
Bo 'lg'um ushbu g 'ussadin oворayi davron axiy [4, p. 22].

Kamran Mirza, the second son of Babur, who made a name for himself as a king and poet in world civilization, was mainly inspired by the poetic works created by his father Babur. can be seen to have continued its traditions. Kamran Mirza's unique literary expressions also testify to his great talent, his mastery of the science of poetry and his skillful use of them in his work. Kamran Mirza's works are valued as examples of Turkic literature in India and masterpieces of Uzbek literature, as well as beautiful examples of oriental poetry.

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