

Babur Traditions In The Diwan Of Kamran Mirza

*Komron bo'l jahonda, davlat ko'r,
Yuz tuman obroyu izzat ko'r.*

(Bobur)

Dr. Allambergenova Nodira Gulmurzayevna *, Salayev Ravnak Fayzullayevich **

*Teacher of Nukus State Pedagogical Institute

** Teacher of Karakalpak State University

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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 Nuriddinov 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 Humayunshah'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 Abdugafurov, Saidbek Hasanov, candidates of philological sciences Hasankhoja Muhammadkhozayev, 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 diwan 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*, *tanosub* 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 Diwan 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:

*Lolayi 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 solibsän sho'ru g'avgo* [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 turrasän 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'zungning 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 yuzumni evursam, balo menga!*[1.25]

Komron says:

*Yordin keldi xat-u ta'vizi jon bo'ldi manga,
Qotili hajr ilgidin xatti amon bo'ldi 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:

Babur says:

So'рма holim/niki, bo'ldim /burnog'idin/ zorroq,
- v - - - v - - - v - - - v =
Jism jondin / zoru jonim / jismdin af/gorroq [1, p. 67].
- v - - - v - - - v - - - v =

Kamran says:

Sendin ayru /har zamon ko'ng/lum mening g'am/nokroq,
- v - - - v - - - v - - - v =
Ko'kragim hajr ilgidin pi/rohanimdin / chokroq [4, p.15].
- v - - - v - - - v - - - v =

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 foil and their network pillars. Babur and Kamran Mirza also wrote beautiful verses in different forms of this *vazn*.

The *beites* 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 -).

"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 *beits* are in harmony with the creation of beautiful and unique expressions through the image of hair:

Babur says:

Sochining savdosi tushti boshima boshdin yana,
Tiyra bo'ldi ro'zgorim ul qaro qoshdin yana[1, p. 119].

Kamran says:

Oldi ko'nglumni ochib sochini ul ra'no qiz,
Soldi savdoyi boshing'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:

Babur Mirza	Kamran Mirza
Charxning men ko'rmagan javr-u jafosi qoldimu?!	Charxdin jonima bor ancha malol
Xasta ko'nglum chekmagan dard-u balosi qoldimu?!	Ki, demon otini ham og'zinga ol.

Yor iti, qichqirma gar Bobur desa holin senga, Naylayin, bu g'urbat ichra sendin o'zga yo'q kishim.	Iting to manga yor-u hamdam bo'lubtur, Jahon aholidin ulfatim kam bo'lubtur.
Necha la'lingdin mening bag'rim to'la qon qilg'asen? Xotirimni necha zulfingdek parishon qilg'asen?	G'uncha yanglig' la'lidin gohe ko'nguldur g'arqi xun, Gah parishon zulfi yanglig' xotirim darhamdurur.

In addition to ghazals, Kamran Mirza's Diwan also contains poems written in the rubai genre. Babur writes about this genre: *Bilgilkim ruboiykim du bayti va tarona derlar. Vazni hazaj bahrining muzohafotidindur. She'ring avzonidan ushbu vazndurkim g'oyat latofatidin ustozlar anga haddi muayyan muqarrar qilibturlar, bu ajam shuarosining muxtaratidindur, yigirma to'rt nav' kelibtur, majmu'i o'n vazndin muakkabdur: mafoiylun (solim), mafoilun (maqbus), mafoiylu (makfuf), maf'uvlun (axram), maf'uvlu (axrab), foilun (ashtar), fauvl (ahtram), fa'ul (majbub), fo' (muzoll), fa' (axrami majbub). Bu yigirma to'rt vazn ikki qismda munhasirdur. O'n ikki vaznning avvalg'i rukni maf'uvlun kelibtur, muni avzoni axram debturlar. Yana o'n ikki vaznning avvalg'i rukni maf'uvli kelibtur, 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 *mafoiylun* and its nine branch *rukas* - a total of ten *rukns* - are involved, and they form twenty-four *vazn*, and arise the *ahrab* (*maf'uvlu* - - V) forms a network (*maf'uvlun* - - -). The rubai genre plays an important role in Babur's work. The works of Kamran Mirza also contain beautiful examples of this genre:

Babur says:

Yod etmas emish kishini g'urbatda kishi
Shod etmas emish ko'nglini mehnatda kishi.
Ko'nglum bu g'ariblikda shod o'lmadi, oh,
G'urbatda sevunmas emish, albatta, kishi [1, p. 211].

Kamran says:

Ahbobga xushdurur rafiq o'lsa kishi,
Imdod ila homiyi tariq o'lsa kishi,
Islom eliga jon bila tarvij qilib,
Bir-biriga bu besh kun shafiq o'lsa kishi [4, p. 28].

Babur says:

Ishvang bila g'amzangniyu nozingnimu dey?
Javrung bila so'zung-u gudozingnimu dey?
So'zung, qilg'ing, navozishinmu aytay?
Ovozu usulingniyu sozingnimu dey? [1, p. 215].

Kamran says:

Yo ravzayi rizvon kibi ko'yungnimu dey?
Yo g'oyati e'tidol bo'yungnimu dey?
Yo husni kalomu guftugo'yungnimu dey?
Yo tab'i salimu yaxshi xo'yungnimu dey? [4, p. 28].

Babur says:

Shohim, senga ma'lum emastur, ne qilay?
Ohim senga ma'lum emasdur, ne qilay?
Men yuz-u qoshing dermen-u, sen - badr-u hilol,
Mohim, senga ma'lum emastur, ne qilay? [1, p. 217].

Kamran says:

Faryodki, faryodima 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 ovorayi 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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AUTHORS

First Author – Dr. Allamberganova Nodira Gulmurzayevna
Teacher of Nukus State Pedagogical Institute
Second Author – Salayev Ravnak Fayzullayevich,Teacher of
Karakalpak State University