

NISARI'S VIEWS ON ZAHIRIDDIN MUHAMMAD BABUR

Ibodilloveva Durdona Zubaydilloyevna
Bukhara district of Bukhara region
11th grade student of school 42

Annotation: This article discusses the great king and poet, the talented commander Zahiriddin Muhammad Babur and the representatives of his dynasty. It analyzes their contribution to the world of literature and their beautiful poetry.

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Zahiriddin Muhammad Babur, a universally loved figure among Uzbeks and Indians, a peerless poet and just ruler, left behind not only a material legacy but also a vast spiritual treasure after his death. In world literature, no dynasty has, like the Baburids, equally combined both kingship and poetry. Starting with Babur Mirza, his creative legacy continued through his children Humayun Mirza, Komron, Askariy, Hindol, and Gulbadan Begim, followed by his grandchildren such as Akbar Shah's son Nuriddin Muhammad Jahangir Shah, Shah Jahan, and his son Abu Zafar Mukhiyiddin Muhammad Aurangzeb Alamgir, and reached as far as Babur's distant descendants, including the refined poetess Zebunniso Begim. Each of them was a sharp master of the pen, inheriting Babur's artistic legacy while also drawing upon their inner worlds to create their own distinctive literary works.

Babur and the Baburid dynasty have been studied by many scholars. We obtain the initial information about the Baburids from Babur's "Baburnama" and Gulbadan Begim's "Humoyunname". Among these, the remarkable work of the 16th century, "Muzakkiri Ahbob", is impossible to overlook. Completed in 1556, this chronicle mostly sheds light on the literary atmosphere of Bukhara, but its second section is dedicated to Babur and his descendants.

Nisoriy expresses particular affection for the Baburid dynasty and briefly outlines their lives, character traits, and finer aspects, focusing especially on their creative works. The second section of the chronicle begins with the chapter titled "In the mention of the Chaghatai sultans who passed from the transient world to eternal lands," where the sacred memory of Humayun, Komron, Hindol, and Askariy is discussed, and this section starts with the sacred memory of Zahiriddin Muhammad Babur: "The most prominent and brave of the Chaghatai sultans, who conquered the lands of Mawarannahr with his sword and strove endlessly to keep them, was Babur. He fought fiercely in battle, but when fate's arrow could not be stopped, he achieved no victory. Verse: 'Whatever efforts I made, I did them all, but there is fate, whose writing cannot be changed.'"

After the battles with Shaybani Khan, Babur turned towards Kabul, then occupied Delhi, and began his rule in India. Nisoriy mentions this as a fact and praises his literary work with a unique style: "Babur the King had numerous virtues and countless achievements. His treatise on Arabic versification is a sea full of jewels and pearls. His treatise on jurisprudence, written with wisdom, is another remarkable work. His poetry in both Turkish and Persian is admirable. The title of his treatise is 'Mubayyan,' and this text is one of the king's highest works. Ghazal: 'In ruin and in the ways of the drunkard and the wine lover, I am the one who is called 'anything,' when my heart is bound to his dark hair, I am freed from the world's miseries.'"

The chronicle also highlights Babur's connection to the Naqshbandi order, mentioning his respect for his grandfather and father, both followers of Hazrat Khoja Ahrar. It details how Babur respected this noble family and opened the doors of kindness to all dervishes, fulfilling their spiritual needs. The teaching of "Dilba yoru, dast ba kor" (The heart in the night and the hand in the work) remained with Babur throughout his life.

The name of Humayun Mirza is mentioned with great respect in the chronicle. His intelligence, pure heart, generosity, courage, and unmatched valor are praised: 'In his noble lineage, the most exalted qualities were embodied. Despite the overwhelming duties of world leadership, he never abandoned his studies or eloquent speech, mastering the art of concise and profound discourse.' Verse: 'If the foot of speech is not weak, It must wear a simple, concise attire.'"

Humayun was particularly interested in various fields of knowledge, with the support of his father. For instance, in "Baburnama," Babur criticizes his son's writing style. Despite many hardships, Humayun remained close to poetry. Nisoriy states: "Sometimes, for the joy of his heart, he encouraged poetry and called poets to his court. His eloquent words were full of jewels and wisdom. The verse: 'From sorrow, my heart bled, as the flowers of pain blossomed, And this sorrow, akin to the world's sorrow, would never fade.'"

Muhammad Komron Mirza is portrayed as a just king and a delicate poet in the chronicle. Nisoriy praises him, saying: "His name was as honorable as that of the Prophet Muhammad's messenger. His efforts were dedicated to strengthening the true religion and following the commands of the past prophets. He would personally listen to the grievances of the oppressed and ensure their voices were heard."

The chronicle also includes examples of Komron's ghazals in both Persian and Turkish: 'Hearing your beauty's praises, I yearn for your sight, O Lord, grant us the joy of seeing you before we die.'

Mirza Askariy is depicted as a scholarly and noble figure, and his poetry is cited: 'God has destined me to the valley of grief, In love, I am as willing to accept Arabs as I am Persians.'

Among the brothers, Komron and Askariy, Humayun and Hindol, were especially close, though occasional disputes and battles arose, especially between Humayun and Komron. During one such battle, Hindol Mirza perished. Known for his generosity and bravery, Hindol Mirza is portrayed by Nisoriy as a passionate lover of beauty and books: 'His nature was kind, and he composed a beautiful rubai: 'The morning breeze separates the dew of the clouds from the flower, Making you, O lover, the envy of the angels!'"

In "Muzakkiri Ahbob," the lives of Mirza Ibrahim and Mirza Abulqasim are also discussed. Moreover, the chronicle includes information about other individuals closely related to the Baburid dynasty. For instance, in the fourth chapter of the first section, the works of Bayramkhon and Alibek, who were Babur and Humayun's closest companions, are mentioned.

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