

THE CREATIVE INFLUENCE OF ZAKHIRUDDİN MUHAMMAD BABUR SHAH'S MENTORS IN POETIC STYLE

ZAHİREDDİN MUHAMMED BÂBÜR ŞAH'IN ŞİİR
TARZINDAKİ MENTORLARININ YARATICI ETKİSİ

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Sorumlu Yazar

Abstract

This article examines the artistic, aesthetic, and ideological principles of Alisher Navoyi, Nizami Ganjavi, and Zakhiruddin Muhammad Babur Shah. It analyzes the ideological, thematic, and genre-specific originality of the literary heritage of these great Turkic poets. Additionally, the study explores the influence of Alisher Navoyi's poetic style on the formation of Babur Shah's creative path. The article highlights the attitudes of these two great thinkers toward the Sufi movements of their time, which held significant importance in the social life of their era. Alisher Navoyi's humanist views are interpreted within Babur's worldview, as reflected in his works and ideas. According to Babur, in the face of the people's suffering, the foremost values are patriotism and the protection of the nation from invasions. It is important to note that each poet perceived and followed the creative principles of his mentor in his own way, shaping his ideological concepts based on the interests of his social class. Babur was a representative of the 16th-century Turkic aristocracy. The image of his lyrical heroes reflects the spirit, aspirations, and dreams of this aristocracy.

In *Baburnama* and *Panj Ganj*, the influence of Nizami Ganjavi's concept of futuwwah can be seen, with the virtues of the "youth community" directly reflected in the author's personality. Both Nizami Ganjavi and Babur, in their poetic advice to their sons on moral conduct, also provide insights into the doctrines of two Sufi movements that were widely known in medieval Eastern society: The Ahi and Naqshbandi orders. Great scholars express their spiritual and mystical ideas in an abstract manner through artistic imagery, symbols, and metaphors.

Babur, who translated the prose work *Volidiya* by the renowned Naqshbandi teacher Khoja Ahrar Vali from Persian into Turkish in a poetic style, not only conveyed the scientific and philosophical perspectives of Naqshbandi Sufi education to Turkish-speaking readers but also contributed significantly to the dissemination of these ideas and the spiritual development of society. In this regard, Babur Shah's role in this work serves as a concrete indicator of his commitment to Sufi thought.

Key Words: Nizami Ganjavi, Alisher Navoyi, Babur Shah, authentic artistic traditions, ghazal.

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Öz

Bu makalede Ali Şîr Nevâî, Nizâmî-i Gencevî ve Zahirreddin Muhammed Bâbü Şah'ın sanatsal, estetik ve ideolojik ilkelerinin özellikleri incelenmiştir. Makalede büyük Türk şairlerinin edebî mirasının ideolojik, tematik ve tür özgünlüğü tahlil etmektedir. Ayrıca makalede Ali Şîr Nevâî'nin şiir üslubunun Bâbü Şah'ın yaratıcı yolunun oluşumundaki etkisi araştırılmıştır. Makalede iki büyük düşünürün, dönemin sosyal hayatında büyük önem taşıyan zamanlarının tasavvuf akımlarına karşı tutumu vurgulanmıştır. Ali Şîr Nevâî'nin hümanist görüşleri, Bâbü'nün dünya görüşü çerçevesinde, kendi eserlerinde ve düşüncelerinde yorumlanmıştır. Bâbü'e göre, halkın çektiği acı karşısında en önde gelen değer, vatansızlık ve ülkenin baskınlardan korunmasıdır. Her şairin, akıl hocasının yaratıcı ilkelerini kendi tarzında algıladığını ve takip ettiğini, ideolojik kavramını kendi sosyal tabakasının çıkarlarına dayanarak yarattığını belirtmek önemlidir. Babür, XVI. Yüzyıl Türk aristokrasisinin bir temsilcisiydi. Lirik kahramanlarının imajı, bu aristokrasinin ruhunu, hayallerini ve özlemlerini yansıtmaktadır.

Nizâmî-i Gencevî'nin Bâbüname ve Penc Genc adlı eserlerinde fütüvvetin, yani Gençlik halkının niteliklerinin doğrudan müellifine kişiliğine yansıdığı söylenebilir. Nizâmî-i Gencevî ve Bâbü, oğullarına ahlaki davranışları öğretmek amacıyla şiir biçiminde öğütler yazarken, bu eserleriyle Ortaçağ Doğu'sunda yaygın olarak bilinen iki Süfi hareket olan 'Ahi' ve 'Nakşibendi' tarikatlarının doktrinleri hakkında da bir fikir vermektedir. Büyük bilim adamları, manevi ve mistik fikirlerini sanatsal imgeler, semboller ve metaforlar kullanarak soyut bir biçimde yansıtır.

Nakşibendiye tarikatının ünlü öğreticisi Hoca Ahrar Velî'nin *Validiye* adlı mensur eserini Farsça'dan Türkçe'ye şiirsel bir dille çeviren Bâbü, bu çeviriyle yalnızca Nakşibendiye tarikatının tasavvuf eğitimine dair bilimsel ve felsefi görüşlerini Türkçe konuşan okurlara aktarmakla kalmamış, aynı zamanda bu düşüncelerin yaygınlaşmasına ve halkın manevi gelişimine de büyük katkı sağlamıştır. Bu yönüyle, Bâbü Şah'ın ilgili çalışmadaki rolü, onun tasavvufi düşünceye verdiği önemin somut bir göstergesi olmuştur.

Anahtar kelimeler: Nizâmî-i Gencevî, Ali Şîr Nevâî, Bâbü Şah, gerçek sanatsal gelenekler, gazel.

Introduction

The Creative Influence of Mentors on Babur's Lyrics

While modern literary criticism has comprehensively examined the creative influence of Alisher Navoyi and Nizami Ganjavi on the poetic style of Zakhiruddin Muhammad Babur – particularly through studies focusing on Babur as a follower of Navoi – this study offers a distinct perspective by analyzing Babur's poetic mastery not only in terms of direct influence but also in the context of his independent artistic vision. A special place in this series is occupied by scientific studies devoted to the study of Babur as a follower of Navoyi. D. Ross, M.F. Kupruluzade, A.N. Samoilovich, A. Fitrat, E.E. Bertels, Y. Gulyamov, V. Zakhidov, H. Yakubov, R. Nabiev, A. Kayumov, S. Azimjanova, N. Mallaev, B. Valikhojaev, I.V. Steblev, Kh. Khasanov, S. Zhamolov, S. Khasanov, Y. Iskhakov, I. Khakkulov, R. Vohidov, H. Razzokov, O. Valijonov, S. Zhalilov, R. Shamsuddinov, B. Jalilov conducted research in this field. Unlike previous research, which primarily explores thematic and stylistic parallels, this study delves deeper into the nuanced ways Babur adapted and reinterpreted Navoi's and Ganjavi's literary traditions to reflect his unique socio-political realities and personal philosophical outlook. By employing a comparative textual analysis and exploring previously overlooked aspects of Babur's works, this research provides fresh insights into the evolution of his poetic style and his role in bridging classical and emerging literary trends of his era (Valikhojajev 2002, 275).

Research Results and Discussion

Regarding the attitude of Zakhiruddin Muhammad Babur to the work of Alisher Navoyi, the selfless representative of the science of Navoyi studies, Maksud Sheikhzadeh, expressed his own opinion in his article “Babur and Navoyi”: “It is difficult to imagine Babur without Navoyi, because Babur is a great successor of the school of Alisher Navoyi.” In particular, he wrote: “In his poetry, Babur continues not the epic, but the lyrical path of Navoyi. In his new difficult lyrics, he continued the great ideas of Navoyi, such as friendship, patriotism, free thinking, love of life and others. In some of his radifs, written under the influence of Navoyi’s work, Babur was so superior to his teacher that in some cases it was impossible to distinguish their work” (Shaykhzoda 1972, 20-22).

The creative paths of Navoyi and Babur are different, since the influence of one thinker on the other lies not only in the closeness of form and content of their works, but in the fact that factors such as the use of means of artistic representation or the choice of theme in artistic, literary and aesthetic principles are striking. Babur was the very creator who fully mastered the work of Navoyi, and that is why all the work of Navoyi finds its reflection in the multifaceted work of Babur. Compositionally complete, “whole”, as it is called in oriental lyrics, the ghazal dedicated to the headscarf of his beloved, created by Alisher Navoyi, is practically not found in other authors in Uzbek classical poetry. In this ghazal of the poet, the fidelity of a lover to his beloved is described through hidden hints. To enhance the artistry of the ghazal, the national color has a great influence (Valikhojayev 2002, 294).

On Alisher Navoyi and Zakhiruddin Babur Shah in Terms of Poetic Similarity

Many researchers turn to this perfection in the ghazals of Babur and Navoyi, who pay attention to the same factors in the use of linguistic elements and the correlation of creativity, to the poetic device “tadridge” used in the ghazals of both authors. From the very beginning of the ghazal, it is observed how each décor is created from the threads of the souls of lovers, through the representation of which the poets manifest the originality of their styles. Navoyi compares soul threads to eyelashes. And instead of the threads themselves, there are the subtle souls of the characters. Babur calls this style of depiction the reification of the soul threads of lovers (Shaykhzoda 1972, 72).

Navoyi:

Yogliging, eykim tikarsen, igna mujgonimni qil,

Naqsh etarda tori oning rishtai jonimni qil (Navoiy 1987, 190).

(Contents: When sewing your handkerchief, use my eyelashes instead of a needle, and use the thread of my soul instead of threads).

Babur:

Yogligingkim, jon bila men xastadurmen zor anga,

Xasta jonlar rishtasidindur magar har tor anga (Salohiy 2024, 31).

(Content: My soul aches to miss your kerchief, each thread in it is a thread of souls sick with your love).

Evrulur boshingg'a-u, gohi yuzungg'a yuz qo'yar,

Bu jihatdin ot emush gulpechu gah gulzor anga (Salohiy 2024, 31).

(Content: The handkerchief swirls around your head, sometimes slipping away to your face, so you can call it “the thing that envelops the flower” or “the flower

garden”).

Bir chamandur sahnikim, bolgay binafsha sar-basar,

Tegrasi gulzordurkim, bolmagay bir xor anga (Salohiy 2024, 32).

(Content: Your handkerchief is like a field with bells, and flowers that have no thorns grow on the edges).

Yogliging tokim yuzu ko'zingga tegmish, bordurur,

Yuz meningdek zoru yuz ming men kibi bemor anga (Salohiy 2024, 32).

(Content: As your handkerchief covers your eyes and face (“yuz”), a hundred lovers like me immediately fall ill and want to see her again).

By means of a fictional episode, such as:

Ey ko'ngul, yuz pora qilsa yor tig'i g'am yema,

Lutf etib gar bog'lar o'lsa yog'lig'ini yor anga (Salohiy 2024, 32).

(Contents: O soul, don't worry if the lover's arrow tears you to pieces, after which she takes pity on you and binds up your wounds with her handkerchief).

In the composition of Babur's ghazal, the symbol of the physical soul is animated, and through this event, the third lyrical character, the soul of the lover's friend, penetrates into the ghazal. In the end, the lyrical hero Babur and his soul remain grateful for the light breeze of the wind that reached them from the handkerchief of their beloved. The experience of creating a “tadridge” (a poetic device in oriental lyric poetry that reflects the gradual, dynamic development of events) or “yakpora” (an integral, ideologically and compositionally complete poem depicting one event or idea) in the Navoyi style is also observed in a number of other ghazals by Babur, in particular, the following ghazal “yakpora”, depicting a “tadridge”, the symbol of which is a harp:

Telba konglumkim, sening changingdadur yod aylagil,

Bir navozish birla konglumni mening shod aylagil (Salohiy 2024, 32).

(Content: My mad soul mourns your harp. So, play it, please my soul).

Ishrat ichra har qachon, kim chang olsang ilginga,

Furqatingda qolgon egri qomatim yod aylagil (Salohiy 2024, 32).

(Contents: When you take your harp in your hands, please remember my camp, twisted from the torments of love).

Soz aylab bir nishotangez chang, ey dilrabo,

Benavo konglumni gam changidin ozod aylagil (Salohiy 2024, 32).

(Content: When I tune my harp (chang), my soul begins to cleanse itself of the dust (chang) of boredom.)

Majlis ichra chang birla tortib ovoz, ey pari,

Sabru hushim juzvu avroqini barbod aylagil (Salohiy 2024, 32).

(Content: When you begin to play and sing, I beg you to destroy and dismember my patience and reason.)

Chang dabiri kok cholur: “Yoring chu yoqtur; Boburo,

Yerga bosh cholmoq bila ozingni mu'tod aylagil!” (Salohiy 2024, 31)

(Content: Your harp, like an orator, says to me: “Oh, Babur, you have no beloved.

So, shake your head and free yourself from this burden).

When researchers of Babur's work express their opinions about the plot, event-based ghazals created by the poet under the influence of the work of the great genius, they cite as an example ghazals that begin with the words: "Ne khush bulgoy ikilon mast bulsoq vasl boginda" (How nice it would be if the two of us were intoxicated with the joy of meeting in the garden) and "Ne khush ulgaikim agar uykuluk bakhtimni uyghotsam" (How nice it would be, if only I could awaken my sleeping happiness). Special attention should be paid to other gazelles created by Babur in this spirit, in particular:

Eshigingga bosh urarmen telbalar yangliq yurub,

Ey pari, yol ber visolinggaki, ketmay bosh urub (Salohiy 2024, 33).

(Contents: Like a madman, banging my head on your threshold, Oh angel, show me the way to your love, don't let me leave smashing my head).

In this ghazal, which begins with the above-mentioned matla, the lyrical hero, the poet, meets his beloved in the garden. The events that take place here, as well as the mental anguish experienced by the lovers, in particular, the promise to meet, the expectation, the arrival of the beloved, her desire to go back, the beloved's pity for the lover and the change of her intention, finally the parting, the mental anguish of the lover after the departure of the lover are depicted so figuratively, meaningfully, impressively that this poem is presented to the reader as a rhymed story of an interesting event.

If we take into account that in the literary environment of the East of the Middle Ages it was worthy of praise to invent the use of new rhymes, radifs, tashbehs,⁴ a new expression or episode in a poetic work, then it will be clear how skillfully Babur enjoyed the effective creativity of the genius of Navoyi. The ideological and social opinions of each of these authors express both a high spiritual worldview and mutual harmony and originality. In particular, the lyrical heroes and characters of Alisher Navoyi are representatives of oppression, suffering evil and oppression due to the moral disenfranchisement and poverty of their era. The poet's lyrical characters, for the most part, are so burdened by the frailty of contemporary life that from a secular point of view they want to disappear, give themselves over to oblivion and abandon the frailty of life (Iskhokov 1983, 65).

For example:

Parim bolsa, uchub qochsam jahondin to qanotim bor,

Qanotim kuysa uchmoqtin, yugursam to hayotim bor (Salohiy 2024, 33).

(Content: I would have flown away from this world sooner if I had wings, and if my wings had been burned because of my fast flight, I would have run away from here with the last of my strength);

Gar budur olam kishiga mumkin ermas anda kom,

Haq magarkim kom uchun boshtin yarotqoy olame (Salohiy 2024, 34).

(Content: If this is the world, there is no possibility of achieving goals in it, so let Hashem create a new world for this);

Baxtim uygonmas bu nafxi surdek faryod ila,

Menki marg uyqusi bosqonlarni dermen uygotay (Salohiy 2024, 34).

(Content: no matter how hard I tried to awaken my happiness, I couldn't, all my efforts were in vain, and I was going to wake up people who were sleeping in death),

etc.

However, we know that Alisher Navoyi's poetry is imbued with a deep sense of nationality. We know that the author himself is a man who sacrifices himself for the good of the people. He considers the main goal of his life to be life for the benefit of the people:

Yuz jafo qilsa manga bir qatla faryod aylamon,

Elga qilsa bir jafo yuz qatla faryod aylaram (Salohiy 2024, 34).

(Content: I myself will suffer a hundred times torment and not utter a single cry; but if anyone offends my people just once, I will cry out and groan a hundred times).

Tiygi bedodi agar ko'nglumni nokor etdi, lek,

Elga urg'on tig'i behad kongluma kor ayladi (Salohiy 2024, 34).

(Content: Countless arrows tore at my soul without me noticing, but one arrow piercing the soul of the people threw my patience off balance).

Shikva qilmon gar jafodin boshima yogdursa tosh,

Toqatim yoq elga qilsa bargi gul urmoq havas (Salohiy 2024, 34).

(Content: I will tolerate if my head is scattered with stones of torment; but I will not tolerate it if the enemy wishes to scatter my people with the leaves of a flower).

The lyrical hero — the poet — the statesman, who considers himself to come from the people, is absolutely alien to those in power:

Ulki qahr etsa qilichidin damo dam qon tomar,

Bag'ridin qon tomguchilar birla ne jinsiyati? (Salohiy 2024, 34)

(Content: Can the one who is angry, whose sabre is bleeding, be from the same root as the one whose soul is dripping blood?)

The lyrical hero, who is in such a state of mind, is absolutely amazed by the events taking place in the world:

Ne sog olayki, chu borgumdur olmayin malum,

Bu korxonaning anjomi bila og'oz (Salohiy 2024, 34).

(Content: How can I be in my right mind if I did not know, even until my death, either the creation or the essence of this workshop (i.e. the world).

Such views of Alisher Navoyi are accepted by Babur from the point of view of his own worldview. For Babur, "pain for the people" is, above all, patriotism and the protection of the country from raids. Here we would like to note that every poet who considers himself a follower of the great poet perceives and follows his creative principles in his own way, each representative of the social stratum uses the requirements of the time, proceeding from the interests of his own social stratum.

In addition, one should not forget the fact that Babur is a representative of the Uzbek aristocracy of the 16th century. The image of his lyrical heroes reflects the spirit, dreams and aspirations of this aristocracy. That is why he, as a great Navoyi, cannot define his life goal as "to help at least one oppressed". Babur thinks about the preservation of the collapsing state, which he sees as the main happiness for the people - and for this, he needs power. In matters of the meaning and content of life, his characters are under completely different influences from the philosophical reflections of Navoyi's characters, the lyrical character of Babur's poetry is left in a hopeless situation before the mysteries of contemporary life:

Ozingni shod tutgil, gam yema dunyo uchin zinhor,

Ki bir dam gam yemakka arzimas dunyoyi farsuda (Salohiy 2024, 35).

(Content: enjoy life, don't worry about the imperfection of the world, this meanness is not worth worrying).

These are the conclusions reached by Babur's lyrical characters.

However, many years of strife are to blame for the fact that they come to this conclusion, since the progressive aristocracy sees in such a lyrical character a reflection of their life goals:

Nekim taqdir bolsa, ul bolur, tahqiq bilgaysiz,

Erur jangu jadal, ranju riyozat barcha behuda (Salohiy 2024, 35).

(Content: Know that everything in this life is predestined by fate; wars, aspirations — everything is in vain).

From these reflections it becomes clear that Babur continues the traditions of the great poet as a successful representative of the art school of Alisher Navoyi, but to relate to some of the poet's ideological and aesthetic principles, in particular in the representation of poetry in the folk spirit, from a somewhat different, personal perspective.

Linguosemantic Features of the Poetic Style of Navoyi and Babur

Special attention should also be paid to the peculiar reflections of both poets on the properties of language. The great Alisher Navoyi felt responsible for the requirements set before him by his time, epoch and the development of poetry in the Turkic language. He wanted to pull the Turkic language "out of the swamp of ignorance," as the Persian-speaking aristocracy put it. On the one hand, Navoyi consciously felt the need to create poetry with a deep philosophical essence and an attractive form, capable of being equal to the prestigious Persian-Tajik literature. He consciously used words and expressions in his works, as well as constructions from classical oriental poetry, despite the fact that he risked being misunderstood by the common people. On the other hand, he understood that the "nature of poetry" would not accept excessive folk and simplicity, and would not forgive him for it. Such responsibility did not lie with Babur's poetry. Babur's poetry is simple, light and pleasant to the ear and soul, accessible. In the scientific works of scholars, it has been repeatedly noted that the Babur style refers to the simple style of yassaviya, understandable to the common people, in contrast to the classical style of Navoyi (Iskhokov 2002, 87).

However, no matter how high a status he held among the aristocracy of his time, no matter what activities he carried out in the interests of this class, Babur was first and foremost a fine man and a philosopher. He had a high degree of patriotism and faith in goodness. Babur, like Navoyi, had his own view and his own reflections on the events taking place in time. For Babur, despite the status of the Shah, was still a dervish, a man who devoted himself to the ideology of Islam, to the study and following of the progressive and humane direction of Islam – the Naqshbandiya order (Iskhokov 2002, 197).

Here are a few examples:

Dema, ey hamdam, diyoru yor sozunkim, mening

Ulfatim yo'q olam ahli birla, bal, olam bila (Bobur 2004, 24).

(Content: Friend, don't talk to me about your homeland and friends, I am not

friends with either the light (i.e. the world) or the secular (i.e. the people of this world);

Aningdek bo 'lsakim, aslo tafovut bolmasa paydo,

Agar bu dahri dun xor aylasa, gar etibor etsa (Bobur 2004, 28).

(Content: It would be good if there were no distinction between one who has been exalted in this world and one who is oppressed by the world);

Jafodur jong 'a bo 'lmogliq muqayyad olam ahlig 'a,

Xush ul ozodakim, elning arosidin kanor etsa (Bobur 2004, 29).

(Content: Thou shalt not please the people of the world, How pleasant is the purified one who has fled from the people);

Zamona ahli ichra, ey kongul, oyo topilgaymu,

Seningdek dardpaymoyu meningdek dardpaymuda (Bobur 2004, 31).

(Content: O soul, is there a sick one like you and a sick one like me among the people?);

Go 'shaye tutsam jahonning ahlidin, gam kormasam,

Istaram el kormasa meniyo men ham kormas am (Bobur 2004, 67).

(Content: I want to hide from this world, I don't want to see trouble, I want to hide from the people and not see them).

In one of the quatrains, the ruba'i, one can recognize Shah Babur's own purpose in life. The lyrical hero of this ruba'i, Babur himself, appears to the reader as a true Muslim:

Islom uchun ovorayi yoziy boldum,

Kuffori hunud ichra harbsoziy boldum.

Jahd aylab edim ozni shahid bolmoqqa,

Alminatullohki, g'oziy boldum (Bobur 2004, 87).

(Content: I was a wanderer in the steppes for the sake of Islam, I fought against godlessness. I wanted to die the death of the saints, Glory to the Almighty, I became a ghazi (conqueror).

He also, like Hazrat Navoyi, dreams of making a pilgrimage to Mecca: *Haj yoliga kir kongul, himmat bila,*

Ber qaz, oq ar olsa yuz ming qofila (Bobur 2004, 74).

(Content: O soul, be reasonable, enter the path of Hajj (pilgrimage), Overcome all difficulties on this path).

The creative potential of both geniuses, their rich spiritual world and worldview were described by the great scientist V.G. Belinsky in the following lines: "The influence of one great poet on others is not a direct depiction of the author's poetry in the work of others, on the contrary, it is reflected in the power reflected in the work of the poet himself. The light of the sun, reflected on the earth's surface, does not give the earth strength, it awakens the forces that are already present in the earth" (Belinsky 1978: 3-172).

On the basis of mastering the secrets of the artistic creativity of the great Alisher Navoyi and the rich experience of other classics of Uzbek and Persian-Tajik poetry, Babur's work surprisingly confirms this idea. On the way to mastering the ideological principles and aesthetic ideal of Navoyi's artistic work, Babur wrote dozens of commentaries on his poetry. And this is not just Babur's imitation of the genius of

Navoyi by replacing one word with another in ghazals, on the contrary, these are original literary works that are the fruit of intellectual work.

Nizami Ganjavi and Babur

One of the great scholars of the world literature is the great Azerbaijani poet Sheikh Nizami Ganjavi. The great universal significance of the poet's work is seen in the fact that with his works, he changed the direction of the artistic thinking of Eastern literature and served to create fiction in the true sense. For this reason, until the 19th century, his work became the basis of literary traditions, and he was admired, highly estimated and followed, and after that, the genius became the unique property of the peoples of Europe, America, Asia, and Africa (Bertels 1960, 28).

The great poet predicted this event:

ملک الملوک فضلم به فضیلت معانی ز من و زمان گرفته به مثال آسمانی نفس بلند صوتم جرس بلند صیتم قلم جهان
نوردم علم جهان ستانی

Malikul muluki fazlam ba fazilati ma'oni,

Zaminu zamon girifta ba misoli osmoni...

Ba viloyati suxan durr, ki muayidul kalomam Nazada kase ba juz man dari sohbulqironi (Salokhiy 2023, 40).

Nizami Ganjavi's "Panj ganj" is a work full of religious and educational ideas and Sufi reflections, and at that time its symbol was not present in the literature of the East or the West. By means of epic poetry, he changed the spirit of the poetry of his time, served to raise the art of words from the level of art to the level of a vital need. A similar literary phenomenon can be seen in the example of the work of Zakhiruddin Muhammad Babur, a great statesman and charming poet, who worked in Movarounnahr and India in the 16th century and created a unique literary atmosphere in his palace. Babur's political, social activity, literary and scientific legacy has its true value in world science, historiography and literature.

Babur, like Sheikh Nizami, decided to create an original work from literary types and genres - in prose, historical-memoir genre, which were almost not addressed in the literary life of his time. "Baburnama" was a new literary phenomenon for its time, and the author did not follow any model, tradition or creative experience when writing it (Qayumov 2008, 84).

Babur's memoirs appeared as a vital necessity and served to satisfy the social and spiritual needs of his contemporaries. He, like Sheikh Nizami, clearly reflected the real events of social life in fiction through the images and symbols in this work.

"Baburnama" is the source that creates the brightest idea about the author's personality. In this encyclopedic work, a number of important qualities, which are not mentioned by other authors, but characteristic of a real young man, are clearly visible (Qudratullayev 2018, 52).

In "Baburnama" by Zakhiruddin Muhammad Babur and "Panj Ganj" by Nizami Ganjavi, it can be seen that the qualities of futuvvat, i.e. the people of youth, are directly reflected in the personality of the authors (Salokhiy 2023, 23).

Sheikh Nizami was one of the benefactors or participants of the Akhiya movement, which represented the humanitarian ideological trend of his time.

The essence of this long-lasting movement in Asia Minor is to live with honesty and pride, to be intolerant of dishonesty and injustice, to care for strangers and poor people - "akhi" - "friend", "brother", being and "futuvva" - bravery, diligence and

generosity (Salokhiy 2023, 42).

These qualities became the ideological thesis for the entire creativity of His Holiness Nizami.

For example, if we take a following passage from “Layli and Majnun”, we can see that the ideology of the Akhiyas had a strong influence on the worldview of the poet (Gəncəvi 1966, 182):

پائین طلب خسان چه باشی؟
دست خوش ناکسان چه باشی؟
گردن چه نهی به هر ققائی؟
راضی چه شوی به هر جفائی؟ چون کوه بلند پشتی کن با نرم جهان درشتی کن
چون سوسن اگر حریر بافی دردی خوری از زمین صافی خواری خلل درونی آرد
بیدادگشی زبونی آرد میبانش چو خار حربه بر دوش
تا خرمن گل کشتی در آغوش

Pointalabi xason chi boshi?

Dasti xushi nokason chi boshi?

Gardan chi nihi ba har qafoe?

Rozi chi shavi ba har jafoe?

Chu ko 'h baland pushtie kun,

Bo narmi jahon durushtie kun!

Xori xalali daruni orad,

Bedodkashi zabuni orad,

Mebosh chu harba bar do 'sh,

To xirmani gul kashi ba og 'o 'sh (Salokhiy 2023, 42).

(Content: Why are you bowing down to insignificant people? Why are you making fun of those who are not? be strong. Humiliation sinks a person, habit of injustice makes a person weak, be a thorn, have a spear in your chest, only then you will be able to take the flower threshing in your bosom).

The great poet praises humility, blamelessness, and poverty, which are among the virtues of Akhi, and criticizes selfishness and selfishness, which are the opposite of these qualities, and expresses it vividly:

آینه روزی که بگیری به دست خود شکن آن روز مشو خودپرست

Oina on ro 'z, ki giri ba dast,

Xud shikan on ro 'z, mashav xudparast (Salokhiy 2023, 42).

(Content: On the day you catch the mirror, if it shows you your flaws, don't break the mirror, break yourself, get off your bum, don't be selfish).

“Out of 71 conditions of the people of Futuvvat, 48 are physical, and every young person should acquire them. Ten qualities are necessary for the people of Futuvvat, such as honesty towards the people, anger against one's own selfishness, service to the great and mercy to the small, and forgiveness to the defeated enemies (Iskhokov 2002, 98).

Speaking about Babur's attitude to the life-loving Naqshbandi order, which is a product of the advanced thinking of the Middle Ages in the East, in particular in Central Asia, he says: The peace-loving Babur became a real admirer of the Naqshbandi tariqat and, finally, put on the hat of malomatiyah and freed himself from the shackles of the throne and, in general, from the whims of the world. But it's been a long and arduous journey" (Iskhokov 2002, 129).

There are many verses in Babur's poetry that correspond to the content of the requirements of the Sufi teachings of Naqshbandiya, such as futuwat and rebuke against a strong desire for earthly goods. In the poet's ghazals, rubais, tuyuks, whales, and fards, expressions of futuwata and guilt are manifested through extraordinary artistic images and symbols. The slogan of absolute satisfaction for his lyrical hero is that the answer to both good and evil is only good, good. His dream:

Aningdek bo'lsakim, aslo tafovut bo'lmasa paydo,

Agar bu dahri dun xor aylasa, gar e'tibor etsa... (Bobur 2004, 21)

(Content: It will be good when there is no difference whether you are humbled or exalted in social life).

Be it in "Baburnama", be it in his dewan, be it in his masnavis, Babur appears as a bright symbol of reproach with the saying "I regretted it anyway". However, the poet is not limited to self-reproach (See: Babur 2020; Babur 2008).

His criticism is compatible with bravery - youthful courage. Even in his prayers, the poet bravely asks God Almighty for fate.

In the following rubai in the spirit of prayer, the poet is asking for grace and mercy from the Almighty, and his image of appreciation and courage is revealed:

Yo qahru g'azab birla meni tufroq qil!

Yo bahri inoyatingg'a mustag'roq qil!

Yo rab, sengadur yuzum qaro gar oq qil,

Har nav'sening rizong erur andoq qil! (Bobur 2004, 87)

(Content: Or tear me to pieces with your wrath like sand! Or carry me to heaven with your grace! O God, I have turned my face toward thee, make it light or black, Do with me what thou wilt agree!)

Babur sent a letter from India to Makhdumi Agzam Dakhbedi, the famous leader of the Naqshbandiya tariqat in Samarkand in the XY1th century, asking him to accept him as a disciple. In his reply to Babur, the mentor pays special attention to one of the poet's rubais: "... the beloved of the hearts of the dervishes (i.e., Babur) spoke of his shame for his predilection for secular life (Dakhbediy 2017, 85):

Dar havo'i nafsi gumrah umr zoe'kardaem,

Peshi ahlulloh az atvori xud sharmandaem,

Yak nazar bo muflisoni xastadil farmo, ki mo

Xochagiro mondaemu Xochagiro bandaem (Dakhbediy 2015, 91).

(Content: Chasing the beatitudes we have lost time, Now we are ashamed of our deeds before the friends of the Almighty, Pay attention to us unworthy, with wounds in our souls, We are no longer in power, but in the power of the Guide.)

In his commentary on the content of this ruba'i, the leader of the tariqat praises Babur as one of the accusers, truthful, and courageous, saying: "To express repentance in the eyes of those (accusers) and to spend their lives without wasting

their lives, and to achieve happiness is the height of perfection". (Dakhbediy 2017, 86).

In this way, in the analysis and interpretation of the complex issues of the path of perfection, two enlightened persons agree with each other and observe in their works.

Sheikh Nizami and Zakhiruddin Babur express their enlightened thoughts in a common way in their advice to their children.

Sheikh Nizami, while advising his son Muhammad in the epic "Layli and Majnun", expresses such thoughts, namely: "No matter how high the rank of poetry is, you should acquire useful knowledge as well. Don't be a doctor who kills people, but be a doctor who revives and heals like Jesus. Do not be a jurist who teaches tricks, but be a jurist who collects obedience and teaches obedience. If you achieve both of these, you will be promoted, you will be respected in front of everyone." (Gəncəvi 1966, 69).

If we compare these teachings of the poet with the admonitions written by Babur to his children, it becomes clear that the religious outlook of the two poets was formed under the influence of the cultural and social life of the society to which they belonged. During Babur's time, the Naqshbandi penetrated into all levels of society, and the humanistic essence of Islam was perceived more clearly. Therefore, Babur wrote for his children, Crown Prince Humayun Mirza and his brother Kamran Mirza, in the preface to the work Mubayyin, dedicated to the fiqh of the Hanafi school, in order to reach the level of maturity, one must master more spiritual and secular knowledge every day (Babur 2000, 147):

*Bebaqo dunyo ishi sahledurur,
Din ishin qilg'ay ulki ahledurur,
Dinu donishda har kun afzun bo'l,
Davlatu baxt ila Humoyun bo'!* (Babur 2000, 148)

(Content: Secular life is full of errors, He who is engaged in the study of religion is on the right path. In the study of religion and secular science, attain perfection day by day, Be Humayun - one who has attained complete happiness and all blessings!)

Khoja Akhrori Valiy and Babur

In 935 Islamic calendars, Zakhiruddin Muhammad Babur translated the book "Volidiya" from Persian to Turkish by Khoja Ubaydulloh Akhrori Valiy who was a great Sufi in the philosophical Islamic thought, a prominent figure in the social life and development of Central Asia, one of the most famous scientists of Naqshbandi belief, the most respectable teacher of Timurid dynasty. It is set forth the poet's opinion about the book as follows: "I thought about translating the book "Volidiya" by Khoja Ubaydulloh in Tuesday evening, 27 days of Islamic lunar calendar. I prayed for the spirit of benefactor, I considered that he would appreciate my translation and my ode "Kasidai Burda", also both I and he dispensed from inconvenience".

The text, which is in a religious-philosophical explicated way written, Sufi thought of Zakhiruddin Muhammad Babur indicated that translation of this book was not only rendering it to Turkish people but also had done it with teacher's will. When the great poet began to translate the book, he took into consideration the perfection of his affection and zeal. The level of knowledge, which he gained had pointed that spiritual purity and perfection, deserving attention of God and his impartial slaves were the main factors to repulse bad sides of the inner and outer part of the human body. For

this purpose, the poet does not go to the doctor for a remedy, he prefers to appeal to God. For this reason, History has witnessed that poets who saw a lot of religious miracles, wonders reached divine incentive. Mirzo Babur recovered from his disease after having translated the book “Volidiya”. He said: «Last year and sometimes there was such kind of ingratitude one month seemed like forty days. With the will of God and the generosity of a benefactor, I finished translation on Thursday evening, 29 days of the lunar calendar. On Saturday, 8th of (rabbiul avval) lunar calendar translating books came to the end.” The poet recovered from the illness, which lasted one month -40 days within seven-eight days.

At that time, Babur Mirzo considered himself as a follower of Naqshbandi sect-like Alisher Navoyi and respected prominent figure Makhdumi Azam Dahbedi Kosoniy as his master with his inner and outer part of the body.

Naqshbandi’s belief developed with Xojagonlik. The founder of Xojagonlik sect was Khoja Abdulxoliq Gijduvoni who had the status “prominent master of Naqshbandi” made theoretical points of his sect.

According to this theory, an apprentice who wanted to reach spiritual perfection must pass through four steps. They are religion, sect, education and truth.

When we learn the scientific-literal works of Babur, we are a witness that he has tried to pass through religious steps by his literal works. Historical facts show that our great ancestors had perfect faith in religion. Even though he lived in anxiety with wars and battles, he always obeyed Islamic rules and did Muslim duties. His book “Mubayyin” which was written for the younger generation analyzed these problems.

However, the translation of the book “Volidiya” explained data about having the honour of knowing in the religious step Tariqat.

Babur Mirzo poetically translated the book, because he thought that: It is easy to take reader’s attention with poetry.”

According to literal traditions of that time booklet should begin with gratitude to God. The meaning of gratitude includes the explanation of surahs and verses of the Koran in the Turkish language. At the beginning of seven hemistich poet should mention about seven peculiarities of God. He prayed the name of Azam at the beginning of his work with prejudice.

Henceforth, the next hemistichs mainly expressed the meaning of surah “Ikhlos” which is one of the three closing surahs and the imprinted “Oyat al-kursiy” in the “Baqara” surah of Koran. Poet explicated the existence of God initially and his presence forever, he also has no coadjutor his resemblance to anyone, he is sole, he has no necessity to someone and also he hasn’t assisted, neither odd nor little. But according to the poet’s faith mankind do not capable of either understanding completely or describing Allah. Language is defective while praising him.

The next of the risolah is Nat. in this risolah placed a description of universe Majesty Muhammad Mustafa (s.a.v.) and poet’s entreaties to Allah. After that set forth, it was granted as risolah’s poetry. By translating this famous risolah poet legible acknowledges implying the clearing of his conscience, spiritual life and mental perfection.

*Har so ‘z andaki man unga yetsam,
Yetti ko ‘nglumg ‘a ani nazm etsam,
Toki bo ‘lg ‘ay manga hushyorlig ‘i,*

Uyquluq ko 'ngluma bedorlig' i... (Bobur 1991, 7)

*All words about thee for me attaining,
To seven soul of mine consigning,
Otherwise, his vigilance belongs to me,
Awakens to a drowsy heart of mine. (Salohiy 2024, 98).*

When Sufi rears his inner and outer he will achieve enlightenment.

The whole composition of Hazrati murshid's world risolah has been written based on questioning. Trainee taught to disciple jealously imitating of Nabiy Alayhissalom's hadiths wise words and will. The words of Khoja, as the poet says the hadith of nabiy depends on your tongue. May hadith be with you? However, the disposition of concern is to your outward, moral and behaviour. Rasul's state is to your interior related. Spiritual fullness, conquering the peak of enlightenment gets hold by following to wise person.

The main idea of the concept is to the life-long teaching of Naqshbadiya in the work given. The meaning of all the words of the Solik should be to purify the soul mirror. Because God loves "the miraculous mirror". The most beautiful and clear mirror was for Muhammad (s.a.v.). The Pir warns that sometimes the heart of solik may form a thinner curtain because of humanity. But you need to get rid of it right away. How? At this point, the master Solik took the attention of a disciple to the 4 main attributes of Naqshbandiya. The method of 8 rashes which was done by Abdukholiq Gijduvoniyy – from moral requirements fifth, sixth, seventh, eighth – Yodkard, Bozgasht, Nigohdosht, Yoddosht. All these were by Ubaydulloh Ahror commented as; Yodkard - hard work in the remembrance of Allah, Bozgasht – face to Allah and say each time – "La ilaha illalloh Muhammadur rosulalloh" which means "I believe in God and Muhammad "Hey Allah, you are my existence". Nigohdosht – not only by words but also by heart you need to say those. Yoddosht – stay robust on Nigohdosht. Thereby, developing in own scientific knowledge, the murshid was a great idea of the course of the Murid "Dast ba koru dil ba yor" causes birth. Accordingly, if any of the information mentioned above is as followed;

*Ko 'ngli ko 'zi aro nure bergay,
Ko 'zu ko 'ngliga surure bergay.
Haqdin andoq quloqu til yetkay,
Andin eshitkay, anga arz etkay,
Zohiriy shug 'lu ishingdin bu mahal,
Topmag 'ay ma 'naviy ish sanga halal.
Zohiriy xalqqa, botin haqqa,
Bolig 'i solik ata andoqqa. (Bobur 1991, 15)*

*Soul shines through the eyes
Eyes give pleasure to the soul
Thus Allah supply with tongue and ears
Always states and hears
That knows all outer works*

The spiritual deed does not hurt

External to the people, internal to the God

Call it religious people's part (Salohiy 2024, 99).

There is a training method of the master that is educating his apprentice is not to change his aim if his education reached some grade. If the apprentice could not manage to do this, he should return the former step.

The pamphlet is a work, which is full of ideas. It is said that «There is a difference between words, «to be a friend with somebody» differs from “to keep friends in the soul”. Furthermore, it is explained «what is love” who is a sweetheart” and educated that it is impossible to reach educational development with intellect (Listen, intellect is not the way to that place).

A wise man said, “The god created people who are not careless”. If there is no truth, there is a lie, if the lie is lost, the truth remained. But not everybody can reach a perfect position with only desire and motion. For this purpose, of course, they need talent. If people do not have enough talent, they should speak to people who reach perfect positions, should be polite in front of them; it may be the way to reach this position. If he had bad behaviour, immediately these people dissatisfied, he would be of the position deprived, which he had owned. Because of ideas in his mind, because of “these souls”. Educated people are the way to reach the perfect position. If God and his loved people do not pay attention to him, even if he is indicating angel, his notebook would be dark black.

Beinoyoti Haqu xose-i Haq,

Gar malakdur qoradur anga varaq (Bobur 1991, 18).

Without God's and its loved people's glance,

Even he is an angel, paper covers with darkness (Salohiy 2024, 100).

The pamphlet was by the way of hemistichs written. Babur provided its complexity by writing the conclusion. Poet seriously paid attention to the work's composition, even introduced a new special term (ustukhonband) of this perception in his works related to literature. According to this view, the complex pamphlet was on free translation based.

By translating “Volidiya”, Babur not only conveyed famous Nakshband's scientific and philosophic views and his religious methods of educating the people who know the Turkish language, but also he contributed to the aspiration of Turkish people to reach moral maturity. This was the main purpose of poets' studies, works and his whole life. By saying of poet's words, Babur «was an incredible person” he served for only good deeds with his whole soul. It is a manifest that this small translation, which was as a result of his great belief is covered with the shine of good intentions.

Translation of “Volidiya” as a rare pearl of our history and literature, unrepeatable demonstration of immortal smart power and education.

Conclusion

Zakhiruddin Muhammad Babur brought eastern scientific-philosophical thoughts and educational principles to the Turkic generation with the help of his heroes and his life, which was full of adventures, amazing works. He greatly contributed to the development of the spiritual perfectness of people. The life, creations and activities were fully devoted to this main target.

Based on the above material, it is possible to draw certain conclusions about the religious and Sufi interests of Muhammad Babur: Babur, as his father and all the ancestors of the Timurids in Islam adhered to the rules of the Sunni Sharia, in Islamic jurisprudence - Hanafid;

From childhood, he was given to the education of the caliph (one of the four deputies) of the main spiritual mentor of this era of the Timurids, the Sufi Naqshbandi Khoja Akhrori Valiy - Khoja Mavlian Kazi. This sheikh brought him up in accordance with the principles and instructions of Naqshbandi; Babur in 1521-22. under absolutely difficult circumstances, during the campaigns to conquer India, he wrote a treatise "Mubayyin" for his two eldest sons, which describes in detail and explains the contents of hanafidmoral morality;

In "Baburnama", the author tells the story of his father and his other famous ancestors belonging to the Naqshbandia current;

Babur, as a creative person, simultaneously combined religious and secular, spiritual-moral and state activities. This peculiar personal quality was undoubtedly by belonging formed to the Sufi tariqat of Naqshbandia.

Poet as his mentor Alisher Navoyi, was an "uncomparable person..." and served only for virtue. Great eastern culture and pure dreams are in his works reflected.

The creative heritage of Babur Mirzo showed the eternal wisdom of the east. He is the rare pearl of our literature and history.

Zakhiruddin Muhammad Babur expressed his literary and aesthetic views and Sufi observations with the help of bright symbols in his immortal works and unique poems, as in the works of poets Alisher Navoyi and Nizami Ganjavi:

Tan hijobin raf' qil, gar yor vaslin istasang,

Ey ko'ngul, bilkim aroda hoyil ushbu pardadur.

Bormu erkin ishq elinda, balki olam ahlida,

Muncha chog'liq hasratu anduhkim Baburdadur? (Bobur 2004, 92)

(Content: Get rid of the matter of the body, if you thirst for the face of the Lord, Soul, know that it is only an obstacle on this path. Is there so much sorrow among the lovers or among the people, or is it accumulated only in Babur?). Thus, the harmony of the ideological, educational, literary and aesthetic worldview of the great poets, each of whom, in his time, with concern for his society, called his contemporaries to purity of heart, impeccability and futuvvatu, to the study of sciences and to the mastery of professions, is manifested in all areas of their creative heritage. This is a big topic that needs to be covered.

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