

## THE LYRICS OF BOBUR AND HIS FOLLOWERS TOUR FEATURES

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Received	October, 30 <sup>th</sup> 2020	The article explores the ghazal genre from the lyrics of Bayramkhan and Komron Mirzo, representatives of Babur and his literary school. It was found that the ghazals are simple, understandable, vital, close to folk oral poetry, short in size, the leadership of the Hajj and Ramal seas, thematically romantic, hashish, philosophical and orthodox, and creative in their approach to classical traditions. They show the peculiarities of the 16th century, along with the ghazals written before the 15th century and the follow-up to Navoi's ghazals.
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Lyrical works are distinguished from other types of works by their convenience, such as quick reading, rapid impact on the psyche of the reader in all respects and quick memory, widespread among the people. For this reason, a significant part of the works created in the Uzbek classical literature are lyrical works. Most of the creators go through the stages of a literary school, often creating lyrical works. This view shows that lyricism is also a leader in the works of 16th century poets, in particular, Zahiriddin Muhammad Babur and his followers Bayramkhan, Komron Mirzo. The study of the genre features of their lyrical heritage is one of the main issues in the study of creative lyricism, as well as a criterion for determining the gradual development of creative skills, the poet's style and the poetic style of the period.

The genres of poetry that define the lyricism of Babur and his followers Bayramkhan and Komron Mirzo are ghazal, rubai, qita, masnavi, fard. Unlike Bayramkhan and Komron Mirza, Babur's poetry also has ostriches, problems and quatrains. The ghazal genre is the leader in all three artists.

The ghazal genre is the most common type of lyric poetry in Eastern literature, especially in Persian-Tajik and Uzbek literature. In the 14th century, Uzbek literature was formed in the works of such poets as Rabguzi, Khorezmi, Jayfi Caroyi, Mavlono Qazi Muhcin, Mavlono Ichok, Mavlono Imod Mavlavi, Tuglikhoja, Atoy, Lutfi, Sakkoki, Gadiy. and Bayramkhan, one of the representatives of the literary school he founded, also took a leading role in the work of Komron Mirzo. In ghazals, Babur and his followers were able to creatively use the experience of their predecessors, creatively mastering the existing themes, figurative expressions and phrases, poetic methods in their poetry, and developing them in a unique style. The most characteristic feature of the Uzbek ghazal poetry, which they continued, is the artistic simplicity and fluency in language and image. They tried to make the image in the ghazal not too quiet and complex, to be simple, understandable, vital, close to folk oral poetry. In addition, these artists have created new artistic symbols in their ghazals, using artistic vocals such as iyhom, talmeh, tashhic, tajnic, tazod. For example, consider the following byte of Babur:

Сендек менга бир ёри жафокор топилмас,  
 Мендек сенга бир зори вафодор топилмас. [4.C.64]

The ghazal, which begins with this romantic matla, consists of 5 bytes and is clear, simple, and close to the vernacular. In the ghazal, "oppressor" (oppressor), "loyal" (loyal, faithful), "shapely shaman" (appearance), gender human (human race), aggressor (stranger, rival), chorus (thorn), caring ( Although there are Arabic and Persian-Tajik words such as caring, kind), their frequent occurrence in the general usage of their time makes it easy to understand the ghazal. This feature of Babur's poems is even more evident in the works of his followers Bayramkhan and Komron Mirzo.

Bayramkhan:

Қошинга тушгали, эй сарви гулузор, сочинг,  
 Мени ел эсганидек қилди беқарор сочинг.[2.C.75]

Kamron Mirzo:

Ағёрга кўп вафо қилурсен,  
 Жонимга баса жафо қилурсен.[5.C.17]

Apparently, these verses also have a strong style of simplicity, that is, the principle of creating a work in a style that is easy to understand for a wide range of readers. Significantly, most of these poems are about romance and passion. As in all times, love is at the center of the ghazal. Bayramkhan's verse is associated with the image of hair in the center of the image in Alisher Navoi's and Babur's ghazals, while Komon Mirzo's verse depicts the lover's dissatisfaction with his lover.

In the works of Babur and his followers, there are many poems on the theme of hasbi hal. This is especially noticeable in Babur's work. The content of hasbi hal in the ghazals is provided by the populism of this genre and shows that the realistic style is also significant in the lyricism of the 16th century.

Another unique aspect is related to the size of the gazelles. Most of Babur's poems are 5 bytes long. But there are 6-byte poems in the poet's work, as well as 4,7,8-byte poems. Bayramkhan's works are dominated by 5-6-byte poems. There are also 4,6,7,8,9 bytes. Komron Mirzo's poems are 2,3,4,5,6,7,8,9,11 bytes. Although the poem of the poet, which is included as 3 2-byte ghazals, has a full meaning, it cannot be called a rubai. Because the weight of these poems is not the rubai weight, as they are written in the ahrab weight of hajj. Here is one of them:

Олам элидин бир йўли бегона бўлибмен,  
То итларингга ҳамдаму ҳамхона бўлибмен.  
Вайрона кўнгул ганжи жамолингга ватандур,  
Бу важҳ била толиби вайрона бўлубмен. [5.C.18]

It turns out that this poem was written in the weight of the hajj musammani akhrabi makfufi mahzuf (mafuvlu, mafoiyu, mafoiyu, fauvlu), which is the musical weight of the dream.

The leadership of the Hajj and Ramallah seas in the ghazals is also observed in the poetry of Babur and the representatives of his literary school, especially in his ghazals. This feature is one of the external signs that the poetry of these artists developed on the basis of the existing Uzbek poetry. It turns out that the size of the ghazals of Babur and his followers Bayramkhan and Komron Mirzo is slightly closer to the size of the ghazals of Atoy and Lutfi, as opposed to the size of the ghazals of Navoi. There is a similar affinity in terms of weight.

Another common aspect that can be seen in the ghazals of all three poets is the theme of the ghazal genre. They can be conditionally divided into romantic, hashish, philosophical-orifona directions. These are the leading themes of romance. The leadership of this theme is also related to the genre features of the gazelle. In his poems on romantic themes, Babur does not limit himself to singing about romantic experiences, sufferings, dreams and visions. At the heart of them is the conclusions he draws from life experiences, the conclusions he draws from the blows of complex destiny, the philosophical views. With a poetic look, he understands the miracle, the magic of everything in existence:

Кимки бўлғай сен киби оламда дилдори анинг,  
Ҳар қаён азм айласа, бўлғай Ходо ёри анинг. [4.C.76]

In some verses of romantic poems, there are cases when the subject matter is mixed. In the ghazals or bytes of Orifona content, the possession of a complex syntactic structure, in which metaphors and i-homs are widely and appropriately used, is evident. For example, in Babur's poetry, we pay attention to some verses of the ghazal that begin with the following verse:

Янги ой ёр юзи бирла кўруб эл шоду хуррамлар,  
Манга юзу қошингдин айру байрам ойида ғамлар. [4.C.36]

This ghazal has been interpreted in literary criticism as the experience of falling in love with one's neighbor and homeland. Without any objection to this, we see that in some verses of the ghazal there are also hints of divine love on the basis of symbolism.

Мену кунжи ғаму оху фиғону ашки хунолуд,  
Не хушдир гўшаи холи, майи софию ҳамдамлар. [4.C.36]

The corner of grief, oh, fig, ashk, the association with pure may all make it possible for philosophical observation. In this case, the lyrical protagonist is directly manifested as a true lover. Orifona ghazals in Navoi's works prove that such an image is not new in literature. In this regard, the follow-up to Navoi's work is strong in Babur's poetry. The ghazals of Bayramkhan and Komron Mirzo also follow the works of Lutfi, Navoi and Babur. Bayramkhan's ghazals "Inonma" (Lutfiy), "Koshki" (Navoi), "Topilmas" (Bobur) are among them. Komron Mirzo's ghazals, which begin with the verses "Sendin ayru my heart is always sadder", "Davo visoling erur my heart, pity", were created under the influence of Navoi's work. Of Komron Mirza Navoi

Кўкрагимдур субҳнинг пироханидин чокрок,  
Кипригим шабнам тўкулган сабзадин намрокрок, [1.C.370] -

The following ghazal, which follows the ghazal beginning with the byte, is a beautiful example of nazira:

Сендин айру ҳар замон кўнглум менинг ғамнокрак,  
Кўкрагим ҳажр илгидин пироханимдин чокрак.

Тийғи мужгон тез этиб, мастона боқсанг, эй қуёш,  
Ханжаринг бебоку андин кўзларинг бебокрак.

Бир назар бирла билиб дардим мудово айладинг,  
Йўқтурур хусн аҳлида сендин киши дарроқрак.

Поклар кўнгли мақомингдур магар наққоши сунъ,  
Чекмади суврат бу сафҳа узра сендин поқрак.

Комрон қулдур қаду рафторингаким, йўқтурур,  
Қоматингдин боғ аро сарви сийҳий чолоқрак. [5.С.15]

It is clear from this ghazal that Komron Mirzo directly addressed the works of Alisher Navoi and followed the master poet. Komron Mirza's adherence to the traditions of classical literature is especially evident in the work of his father, the great Zahiriddin Muhammad Babur. This issue is the subject of a separate study in literature. Similar to Lutfi's famous ghazal, the radifi ghazal "Inonma", composed by Bayramkhan, has a mixed social theme with a romantic theme.

Ҳар сўзки ғаразғў деса, эй ёр, инонма,  
Арбоби ғараз сўзига зинҳор инонма. [2.С. 60]

At first glance, these bytes, which seem to appeal to the lover, also acquire sociality. It is felt that he condemns the traitors and urges the king not to bring such people near him. If we consider the position and function of Bayramkhan in the Humayun Palace, the social interpretation finds its proof.

#### Conclusions

In short, the ghazals of Bayramkhan and Komron Mirzo, representatives of Babur and his literary school, are, first of all, close to his simple, clear, vital, folk oral poetry, as well as the variety of themes, the obviousness of the subject, the adherence to existing classical traditions. The conciseness of the volume of the ghazal is notable for its writing in the hajj and ramal, which led until the sixteenth century. This, along with the ghazals written before the 15th century and the following of Navoi's ghazals, shows its peculiarities.

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