

# The Study of Kamran Mirza's Life and Works

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**Abstract:** This article discusses the life and literary heritage of Muhammad Kamran Mirza, the second son of Zahiriddin Muhammad Babur, a poet and statesman, as well as the study of his life and works.

**Keywords:** Divan, ghazal, India, poetry, poet, love, beloved.

**Introduction:** Kamran Mirza was a lyrical poet and statesman. As a prominent representative of Uzbek literature and the son of Zahiriddin Muhammad Babur, the founder of the Mughal dynasty, he was born in 1509 in the city of Agra in India. He initially learned literature, warfare, and state administration from his father Babur, and later from renowned scholars and statesmen of his time. During his father's lifetime, he ruled the cities of Kandahar and Kabul. Under the reign of his brother Humayun, he was also entrusted with the regions of Punjab and the Indus River Valley.

In the 1540s, Sher Shah Suri captured the Mughal state. Taking advantage of the situation, Kamran Mirza, in agreement with his brother Hindal, seized Agra and captured Afghanistan, proclaiming himself king. He carried out a series of reforms to improve the country. At the same time, he "showed great favor to scholars and poets, gathering scientists, poets, and writers at his court and organizing special assemblies."

Poets of his time actively participated in the literary gatherings organized by Kamran Mirza: "The noble king (Kamran Mirza) was never without the company of scholars and learned men."

Some information about the poet's life and work can be found in Muhammad Haydar Mirza Dughlat's *Tarikh-i Rashidi* (written for Abdurashid Khan, governor of Kashgar and Yarkand), Vola Daghistani's *Tazkira*, Baburnama, Humayunnama, History of India by N.Q. Sinha and Ch. Banerjee, History of India by K.N. Antonova, G.M. Bongrad-Levin, and G.G. Kotovsky, History of Indian Culture by B.N. Luniya, From the History of Central Asia and India Relations by Ilyos

Nizomiddinov, Babur's State in Kabul and India by S. Azimjonova, Babur's Indian Divan, and The Muslim Dynasties by Lane-Poole and Stanley.

Like his father, Kamran Mirza was an admirer of the arts and a poet of delicate taste, who worthily continued Babur's lyrical traditions, enriching them both artistically and thematically.

As Dr. Shafiq Yorqin writes, "Kamran Mirza was a remarkably talented, eloquent, and dervish-minded poet."

Kamran Mirza wrote in several lyrical genres, including ghazal, rubai (quatrain), masnavi, and qit'a (fragment). He compiled a Divan (collection) of his works. Commenting on the Divan, Fakhri Hiravi noted: "In the realm of words, he was a master of wit and a beloved; in the jewels of poetry, he was a king of Turks and Tajiks. His ghazal divan was beautifully and eloquently composed and widely read among the people."

Like his father, Kamran Mirza mainly composed his poetry in Uzbek, whereas many of Babur's descendants wrote in Persian. His works are primarily composed of ghazals, which clearly reflect the influence of the classic Uzbek literary tradition. Alongside, his poems also express moral-educational, social, and political issues characteristic of Babur's creative spirit.

Scholar N. Nizomov, who studied the literature and history of the Mughal era, commented on Kamran Mirza's creativity: "In poetry, he aspired to reach the heights of Nizami and to match Navoi in Turkic verse, establishing his own rose garden in the orchard of Turkic-language poetry in India."

This opinion is further confirmed by other scholars. As

orientalist S. Azimjonova correctly pointed out, Babur's children, Humayun Mirza and Kamran Mirza, continued the traditions of Alisher Navoi and Babur, gathering scholars, poets, and writers around them. Historical sources also indicate that Kamran Mirza paid great attention to promoting the Uzbek language and literature in India.

In Kamran Mirza's work, above all, the strong influence of master poets is clearly felt.

Eyki, Nizomiya beribsen nizom,  
Manga ham ul rishtada ber intizom.  
Xusravkim, Hindda chekti alam,  
Mamlakatni ayla manga yakqalam.  
Jomiyki, chekti o'shal sofi jom,  
Dardini ham manga tutkil mudom.  
Sendin agar turkiya bo'lsa navo,  
Tab'i tahiyyin chiqarursen sado.

Kamran, benefiting from the heritage of the great masters who preceded him, was educated by them and strongly influenced by their work. In particular, he aspired to reach the level of Navoi in composing poetry in the Turkic language.

Turkiya Navoiya yetsam, ne ajab g'oziy,

She'rimga quloq solsa mahbubi suxandonim", — he writes. "In the poet's own words, he dreamed of becoming a 'Second Navoi' (Navoi Sani)."

The historian from Bukhara, Hasan Khoja Nisari, also spoke about Kamran Mirza's creativity in his work Muzakkiri Ahbob (The Memoir of Friends), referring to him as "the King" and providing examples from the poet's works.

„Eshitib husnning sifotin bo'lmisham zoring sening,  
Yorab, o'lg'aymu muyassar bizga diydoring sening.  
Ey Masihodam, yeturgil mujdavaslingni kim,  
O'lgali yetmish firoqing ichra bemoring sening.  
Ko'zlarim guharfishon bo'ldi aningdekkim sahob,  
Shakarafshon bo'lg'ali la'li shakarbor sening.  
Shavqdin parvonadek boshingdin uyrulsam ne tong,  
Tiya ko'nglumni yorutsa ruxsoring sening.  
Komron, Xusrav kabi she'ring topar husni qabul,  
Chunki bordur husn ahli vasfi ash'oring sening".

This ghazal is an example of lyrical poetry written in the Turkic language, in which the poet beautifully depicts the lover's deep affection for the beloved. He captures the most delicate human emotions through his pen. The image of a true lover, who longs with his entire being to attain the beloved's beauty and to meet with her, vividly comes to life before the reader.

## CONCLUSION

In conclusion, Kamran Mirza's poems are worthy of admiration for their artistic charm, fluent and simple language. His passionate lyrics inspire hope and dreams in the reader and encourage a love for life. In this sense, Kamran Mirza proved himself to be a worthy heir to his father, King and poet Zahiriddin Muhammad Babur, and one of the prominent figures of Uzbek literature.

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