

# Creative Harmony and Originality in The Lyrics of Babur And Kamran Mirza

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**Abstract:** Numerous scholarly studies have been conducted on Kamran Mirza, the second son of Zahir al-Din Muhammad Babur, the first representative of the Babur dynasty, an Indo-Turkic writer who refined the poetry of Zahir al-Din Muhammad Babur both artistically and philosophically. In this article, we analyze the reality of the introduction and assimilation of Turkic-language literature in other countries in light of new research findings from this period, using the works of Kamran Mirza, a prominent figure in Indo-Turkic literature, poet, and politician, Babur's son, and examine various aspects of his life and legacy.

**Keywords:** India, Turkic, Nafais al-Maosir, literature, Baburids, sarv.

**Introduction:** The relevance of this study is determined by the necessity to reconsider the development of sixteenth-century Turkic-language literature in India and to reassess the literary environment of the Mughal court through contemporary scholarly approaches. The literary and cultural tradition established by Zahir al-Din Muhammad Babur was not confined to Transoxiana but continued to evolve within the intellectual milieu of India. In this process, his son Kamran Mirza occupied a significant position. The aim of this research is to determine the aesthetic and poetic characteristics of Kamran Mirza's lyrical heritage and to reveal the interaction between Timurid literary traditions and the socio-political realities of the early Mughal period reflected in his works. In accordance with this aim, the following objectives are defined:

- A) to provide a historical description of Kamran Mirza's life and literary activity based on primary sources;
- B) to analyze the genre system and poetic imagery of his Divan;
- C) to conduct a comparative study of his poetry with the lyrical works of Alisher Navoi and Babur;
- D) to examine the processes of adaptation and

transformation of Turkic literary traditions in India.

## LITERATURE REVIEW

The object of the research is Kamran Mirza's lyrical poetry, while the subject of the study concerns the issues of artistic harmony, poetic tradition, and individual style within his literary heritage. The methodological framework includes historical-comparative analysis, textual criticism, poetic analysis, and an intertextual approach. The scientific novelty of the research lies in evaluating Kamran Mirza as an independent literary figure and in providing a systematic analysis of the aesthetic and philosophical dimensions of his poetry within the broader continuity of Timurid-Mughal literary culture.

Kamran Mirza was born in 1509 in the city of Agra, India. He was educated by the well-known intellectuals and political figures of his time. During his father's lifetime, he governed the cities of Qandahar and Kabul. In the 1540s, with the support of his brother Hindal, he seized Agra and Afghanistan and proclaimed himself king. He carried out a number of reforms aimed at improving the country. At the same time, he showed great respect for scholars and poets, gathering scholars, poets, and writers in his court and organizing

special literary assemblies. Information about the poet's life and work can be found in such sources as Tarikh-i Rashidi, Baburnama, Humoyunname, Ilyosjon Nizomiddinov's Cultural Relations between Central Asia and India, and Najmiddin Nizomiddinov's History of the Great Mughals. Doctor Shafiqa Yorqin describes him as "a very talented, eloquent, and dervish-like poet." [9:74]

## RESULTS

In conducting this research, we primarily relied on Professor Ilyosjon Nizomiddinov's work Cultural Relations between Central Asia and India from the 16th to the Early 20th Century. According to the historian, valuable information about Kamron Mirza's творчество can be found in the manuscript Nafoyis al-ma'osir, a historical and tazkira-type work compiled in the late 16th century by Alouddavla bin Yahyo as-Sayfi al-Hasaniy. Additionally, with the transcription by Professor Jaloliddin Jo'rayev, another example of Kamron Mirza's Turkic poetry was identified in Nafois al-ma'osir.

In this work, the author describes Kamron Mirza as follows: "Hazrat Mirza Kamron was adorned with the virtues of talent and excellence, embellished with courage, generosity, and noble qualities. In the period of his growth, he stood firm in the valley of piety and asceticism at a high rank. Mirza Kamron composed poetry abundantly in both Turkic and Persian".

As evidence, a sample of his Turkic poetry is presented:

Gulshanda sahar vaqti men erdim, jononim,  
Guldek yuzi shavqidin bulbul kabi afg'onim.  
Ey subh, nafas urma, va ey mehr tulu' etma,  
Bu kechaki mehmondur ul sham'i shabistonim.  
Hushu xiradim ketti, bilmonki manga ne yetti,  
Go'yo boshima yetti bir fitnai davronim.  
Ulkim qoshida chindur, torojgari dindur,  
Qon to'kmaki oyindur, vah anga fido jonim.  
Bir kunda Navoiyg'a yetsam ne ajab G'oziy,  
She'ring'a quloq solsa, gar bo'lsa suxandonim.

This ghazal is a fine example of Turkic lyrical poetry, vividly expressing the poet's deep love for his beloved from dawn to dusk. Like a nightingale lamenting for a rose, he conveys the most delicate human emotions through his pen. The sincere lover, longing to stop the

dawn in order to behold his beloved's beauty, comes alive before the reader.

Kamron Mirza aspired to write refined Turkic poetry like Alisher Navoi and even dreamed of becoming a "Second Navoi" (Navoi Soni). His poetry is distinguished by its elegance and readability. His passionate verses inspire hope and reflection in readers. In this way, Kamron Mirza proved himself a worthy successor to his father, the king and poet Zahiriddin Muhammad Babur, and one of the important figures in Uzbek literature.

Kamron Mirza wrote in various lyrical genres, including ghazal, rubai, masnavi, and qit'a. Fakhr-i Hiravi described his Divan as follows: "In the realm of words, he was a master of intellect and beloved; in the jewel of poetry, he was the king of Turks and Tajiks"[10: 68-75] Most of his works were written in Uzbek (Chagatai Turkic), and they clearly reflect the influence of classical Uzbek literary heritage. His poetry also addresses moral, educational, social, and political issues characteristic of Babur's творчество.

Scholar N. Nizomiddinov notes that Kamron Mirza sought to reach the heights of Nizami in poetry and to establish his own garden in the Turkic poetic tradition of India, striving to equal Navoi.[7:314] Other researchers largely agree with this view. As orientalist S. Azimjonova rightly emphasized, the descendants of Babur, including Humayun Mirza and Kamron Mirza, gathered intellectuals and poets around them, preserving and perpetuating the legacy of Alisher Navoi and Babur:

Eyki, Nizomiyga 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 turkiyda bo'lsa navo,  
Tab'i tahiyyin chiqarursen sado.

Historical sources confirm that Kamron Mirza worked diligently to promote Uzbek literature and language in India. His poetry clearly demonstrates the strong influence of great master poets who preceded him:

"Eshitib husnung sifotin bo'lmisham zoring sening,

Yo rab, o'lg'aymu muyassar bizga diydoring sening.  
Ey Masihodam, yeturgil mujdaivaslingni kim,  
O'lgali yetmish firoqing ichra bemoring sening.  
Ko'zlarim guharfishon bo'ldi aningdekkim sahob,  
Shakarafshon bo'lg'ali la'li shakarboring sening.  
Shavqdin parvonadek boshingdin uyrulsam ne tong,  
Tiyra ko'nglumni yorutsa ruxsoring sening.  
Komron, Xusrav kabi she'ring topar husni qabul,  
Chunki bordur husn ahli vasfi ash'oring sening''.  
[8:63]

Three manuscript copies of Kamron Mirza's Divan have survived to this day. In Turkic, it contains 40 ghazals, 21 fards, 26 rubais, 3 qit'as, and 9 masnavis, totaling 1,114 couplets. In Persian, there are 26 ghazals, 22 fards, 4 rubais, 4 masnavis, and 3 qit'as, amounting to 346 couplets. Additionally, several Persian poems not included in the surviving manuscripts are found in various tazkiras and bayoz collections. His Dari poetry comprises 418 couplets. These facts show that Kamron Mirza was a skilled poet in both Turkic and Persian.

A comparison of the ghazals of Babur and Kamron Mirza reveals many similarities in harmony, shared emotions, imagery, and artistic elevation. Babur often depicts his beloved as proud and unattainable, while Kamron Mirza intensifies the imagery, portraying the beloved as even more powerful and captivating:

Sen, ey gul, qo'ymading sarkashlingni sarvdek hargiz,  
Ayog'ingg'a tushub bargi xazondek muncha yorbordim.  
Kamran Mirza exaggerated the figure of the beloved even more than Babur. This shows that Kamran Mirza's father actually studied Babur Mirza's poetry while he was writing it, which is another common feature between the two writers.

Yo bo'lsa muyassar kishiga ilm ila hol,  
Yo topsa kishi saltanat avjida kamol,  
Yo oshiftaye bo'lsa ko'rub husnu jamol,  
Yo bo'lsa tamom o'zligidin forig'bol.

In his rubaiyat, Kamron Mirza emphasizes that a person must choose a path in life: to pursue knowledge, to rule and achieve political perfection, or to devote oneself entirely to love and beauty. His poetry reflects deep philosophical reflection on human existence.

The analysis of Kamron Mirza's poetic heritage

demonstrates that his literary personality was formed at the intersection of Timurid classical tradition and the socio-political realities of the early Mughal period. His works reveal a synthesis of aesthetic refinement, spiritual introspection, and historical experience.

First, a comparative stylistic examination shows that Kamron Mirza consciously followed the poetic models of Alisher Navoi and Zahiriddin Muhammad Babur. Traditional symbolic imagery such as the rose (gul), nightingale (bulbul), cypress (sarv), candle (sham'), and moth (parvona) occupies a central position in his lyrical system. However, unlike Navoi's more philosophically structured mysticism or Babur's emotionally restrained tone, Kamron's poetic voice tends toward heightened emotional intensity and expressive hyperbole. His beloved is frequently depicted not only as beautiful but as metaphysically powerful — capable of granting or taking life with a single glance. This rhetorical amplification indicates the poet's aspiration to elevate classical imagery to a more dramatic emotional register.

Second, thematic classification of his Divan reveals several dominant motifs: (1) earthly and mystical love, (2) separation and exile (hijron), (3) kingship and political reflection, (4) spiritual humility and existential resignation. The motif of separation appears with particular frequency and may be interpreted in connection with his political struggles and periods of displacement. Thus, lyrical grief in his poetry often reflects not only romantic suffering but also historical instability.

Third, linguistic analysis confirms his bilingual literary competence. His Turkic poems preserve the refined Chagatai literary norm, while his Persian verses demonstrate fluency in classical Persian poetic diction. The balanced integration of Turkic lexical foundations with Persian-Arabic borrowings reflects the cosmopolitan literary environment of the Mughal court. Prosodically, his poetry adheres strictly to the aruz meter system, displaying technical mastery of classical quantitative versification.

Fourth, a historical-contextual reading suggests that Kamron Mirza's poetry cannot be separated from the dynastic conflicts of the Mughal Empire. The recurring imagery of despair, lost fortune, and hopelessness (navmidlik) parallels his political fate. Therefore, his

lyrical subjectivity embodies both personal and historical trauma.

Fifth, manuscript evidence indicates that three principal copies of his Divan have survived. Variations among these manuscripts suggest processes of textual transmission and editorial adaptation. This opens the possibility for further philological research and critical editions.

### CONCLUSION

In conclusion, Kamron Mirza should be regarded not merely as Babur's successor but as an independent poetic figure who contributed to the preservation and development of Turkic literary culture in India. His works represent a transitional stage in the continuity of Timurid literary aesthetics within the Mughal intellectual sphere.

When we read these ghazals by Babur and Kamran Mirza, it feels as if a father and son, both lovers, are engaged in a graceful debate about how their beloveds have caused them pain. In his ghazals, Babur sings of his beloved as extraordinarily cruel, skilled in oppression, powerful in absence, and masterful in sorrow. Kamran Mirza, in contrast, depicts his beloved as a killer and executioner—one whose kiss gives life, yet whose unbelieving gaze can take it away.

Qadingdindur xijil bog' ichra shamshod,  
Berib qulluq xatini sarvi ozod.  
Labing jonbaxshu asru turfadur bu,  
Iki kofir ko'zung qattolu jallod.  
Taolollo, zih husnu latofat,  
Parisen, yo malak, yo odamiyzod?

"Your lips are the source of life, yet your two unbelieving eyes are killers and executioners". Babur laments his wife's absence, mourns her exile, and cries because he cannot bear the pain. Similarly, Kamran Mirza grieves over his wife's absence and exile, sometimes rejoicing in life, sometimes overwhelmed with sorrow, and weeping accordingly. He even expresses that his life has been ruined due to the absence of his spouse:

Sening yoding bila hijron g'amidin,  
Bor erdim dahr ichinda shod-u noshod.  
Hayotim hosilin barbod berdi,  
Firoqing ilgidin afg'on-u faryod.

From the above poems, we can see how deeply both Babur Mirza and Kamran Mirza were wounded by their beloveds. Babur considers himself a willing lover, accustomed to the pain caused by his beloved—experiencing love as a self-chosen affliction. In contrast, Kamran Mirza gave everything—his being, life, and world—for the sake of his beloved. He laments the futility of his efforts and calls himself "Komron navmid," meaning "the hopeless one," saying: "Alas, Komron navmid, you have perished, having wasted your soul and the wealth of the world." When reading Kamran Mirza's poetry, we also notice that he frequently writes about "sleep":

Gar uyqudamen, ko'ngul xayoling bila xush,  
V-ar uyqoq esam ko'zum jamoling bila xush.  
Xatting bila shamshodu xoling bila xush,  
Hajring bila g'amnoku, visoling bila xush. [11:36]

Some scholars describe Babur as "a poet who found his happiness in sleep." Babur himself reflects on this idea in his ghazals, saying: "If I were to awaken and find my happiness for a day, how delighted I would be; if I lay down like a thread in the night, or drifted into a certain sleep, remaining worldly silent, you, my friends, could see me as asleep if you wished." This statement indicates that, during the periods when Babur Mirza was composing his poetry, he was genuinely exploring such inner states. It also highlights another shared trait between Babur and Komron Mirza. Komron Mirza, like his father and poetic mentor, skillfully employed the Uzbek language in his literary works, demonstrating a deep understanding of its expressive power, intrinsic potential, and innovative possibilities. He truly grasped the strength, inner depth, and originality present in the Uzbek language, following the example of his predecessor. The enduring appeal of Komron Mirza's poetry, which has fascinated readers for several centuries, stems in large part from this mastery. Through his verses, he offers a unique vision of his characters' inner experiences, effectively conveying their emotions, thoughts, and psychological states. His poetic imagination provides readers with an intimate glimpse into the nuanced emotional lives of his protagonists, creating a timeless resonance that continues to captivate scholars and enthusiasts alike.

### CONCLUSION

In conclusion, the poetic connection between Babur

and Komron Mirzo is evident not only in their shared literary lineage but also in their mutual commitment to linguistic precision and expressive depth. Komron Mirzo successfully inherits and expands upon the artistic and aesthetic legacy of his father, crafting poetry that honors the Uzbek language while offering fresh insights into human emotions and inner life. This continuity and innovation together account for the lasting significance and scholarly interest in his work.

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