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Feaures of the Divan and the poetics in the Ghazals of Babur Shah

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Abstract: What we can notice from the analysis of many domestic and foreign sources for the opus of the Turkish and Chagatay ruler and poet Babur Shah from the XVI century is that he is very famous for his prose but not for his poetry. By looking at the Divan and by its analysis we came to the conclusion that he is also a very successful author in the field of poetry.

By analyzing the Divan we came to the conclusion that in the beginning of the Divan of Babur Shah different religious themes from his turbulent life can be felt. In some of his ghazals directly or indirectly several religious and mystical and Sufi views of the poet can be found.

As a poet Babur Shah very often used the traditional motif in his poetry. Mainly he wrote in Turkic, Turkish language which was actually the language of literature in Central Asia.

What is very interesting is the fact that the poet in his poetry used a number of geographic terms in their original form. While he was in India he recorded every single detail of his life and all the places where he stayed or passed through.

Keywords: Divan, Babur Shah, Poetics, Ghazals, Analysis

1. The historical person of Babur Shah

The dynasty of the Baburs, founded in the beginning of the 16th century, was obviously the largest and the most long-lasting country in the history of India. There is a confusion concerning the name of the country. In the eastern tradition the term "Gurkani" is used due to the fact that founder Babur Shah was a Turk belonging to the family of Timur. The term "Chagatay" is also used in the Indian sources in relation to his origin. However, in the West the word "Mogul" is not properly used. It is certain that the Baburs did not have Mongol origin and this is a well known fact. The reason for the confusion is probably because of the fact that all dangers in India came from the north and the term Mongols was used. Consequently, in the beginning the Baburs were also referred to as Mongols (or Moghuls in Persian) by their adversaries in India.¹

Zahir ud-Din Muhammad Babur Shah (1483-1530) is one of the rarest, biggest and the most important representatives of the Turkish-Chagatay classical poetry at the end of the era called Timurid. His life as well as his rich opus is connected with the following regions: Middle Asia, Afghanistan and India.

As an independent administrator of the Fergana region in Maverannehir, Babur became the future ruler of Afghanistan and by the end of his life, he ruled with considerable part of India and founded the dynasty of the great Turkish Moghuls of India.

Zahir ud-Din Muhammad Babur Shah was born in 1483 in Fergana in today's Uzbekistan. His father carried the blood of the legendary

¹ Aka, Ismail. (1995).Timurlular.TDV. Ankara. p. 133.

Turkish army commander Timurlenk while his mother was a descendant of Genghis Khan. He was destined to establish the great Turkish-Indian Empire.

The ruler of India, Babur Shah, can be seen as one of the most influential and most interesting people in history. Becoming a very important person in his time and in his surroundings, he did not fear death. This passionate ruler spent most of his life enjoying in all the things given by life: love, wine, games, writing and reciting poetry, drawing, feasts and sports competitions. When it came to justice he was always very cautious by deliberating to the slightest detail thus bringing justice to the highest level; therefore he was named "Righteous".

All this can make us understand that Babur was physically and spiritually capable. His physical strength was legendary. He was a master with sword, he was invincible in archery and he was a brilliant horse rider. As no one before him, he was also a very good hunter. During hunting between two wars, he managed to find time to write poetry or to record all the things he had seen. As a specialist in law he knew every law and as an artist he was a cruel critic. But as a writer he was very gifted, his reviews about writers and painters were published and accepted by the renowned critics in the later periods. If he came across a historical place while he travelled he did not continue with his journey without visiting the place. He adored reading so much that he could spend his entire day reading in the library. Due to this, many of his commanders were worried about his disappearing. He spent hours in the delightful gardens of India studying flowers. Without doubt, we owe a lot to the passion of Babur for extraordinary gardens.

In 1526, after Babur Shah captured Delhi, he became the first

crowned sultan of India at the same time when in the western Turkish-Ottoman Kingdom, sultan Suleiman the Magnificent captured Budapest.² It is also worth mentioning that Babur Shah paid great attention to calligraphy. Namely, he invented a new kind of calligraphic art called Hatti Baburi. One Qur'an,³ which can be found in the historical museum in Delhi, India, is even written in his kind of calligraphic style.

He died on December 26th 1530. He had no more time for organization of the Empire as well as for creation of other pieces of art. Today, he is buried in Kabul, in a tomb which in its brilliance is even greater than the Taj Mahal and the Humayun. On his tombstone his grandson wrote the following: "As a morning sun, with the spirit of the Empire, he conquered the bodies of the world and later he rose to the sky."

There is a belief and a probability that he was poisoned by the mother of Ibrahim Lodhi (ruler of Delhi before it was captured by Babur Shah) together with the chief attendant at the Court, Ahmed.⁴ Also there are historical facts that during his lifetime there were many unsuccessful attempts for his poisoning.

Famous orientalist Janos Eckman⁵ said about Babur Shah: "He was not a ruler with a soul of an artist, he was an artist with a soul of a ruler."

2 Aka, Ismail. (1995). Ibid. p. 136.

3 Alpaslan, Ali. (1960). *Türk Dili ve Edebiyat Dergisi*. Istanbul Edebiyat Fakültesi. Cilt X. 1960 Istanbul, p. 65.

4 Haider, Mansura. (1984). *Timurlular Devrinde Hakimiyet Anlayışı*. terc. Ekrem Memiş, Türk Kültürü. XXII-258. p. 616

5 Eckman, Janos. (1964). *Die Tschagataische Literatur*. Ph TF. VII. Wiesbaden. p. 304.

2. Babur Shah in the literary sources

In order to conduct more adequate and comprehensive research and assessment of the Divan of Babur Shah, we tried to consider as many possible sources and available works. There is no doubt that we tried to consult a large number of relevant sources concerning the life and work of Babur from his printed works. Babur, as a ruler and a prose-writer is present in all histories of oriental literature and in almost all world encyclopedias in many languages. His prose works are emphasized everywhere.

2.1 Domestic sources

By considering the domestic Turkish sources we came across many printed and published works and papers on the prose work of Babur. We discovered that those authors valued and considered Babur as one of the greatest masters of prose even in the Ottoman period.

Namely, in some of these sources, Babur is compared with the masters of the Ottoman literary tradition such as Nergisi (1584-1634, Ottoman divan poet and prose-writer born in Sarajevo who was famous for his biographical work *Al wasf al Kamil* written for the Bosnian vali Murteza Pasha) as well as with Veysi "Uskubi" (1560-1628), known for his prose work *Vakia-name*. In these comparisons, as a prose-writer, he even rises above Nergisi and Veysi with his famous autobiographical prose work *Baburname* which at the same is the first autobiographical work in the Turkish-Islamic literature.⁶

⁶ Köprülü, M. Fuad. (1961) *Babür name*. I.A. Istanbul. p.165.

These sources for Babur, apart from the information concerning his short autobiography and his works, give very few facts about himself. Another feature which caught our attention is the fact that in the anthologies⁷ of the Turkish Divan poetry, published in the Republic of Turkey, the name of Babur is either very rarely mentioned or is not mentioned at all. For instance, Babur and his works are not referred to in the work of Muallim Naci which is entitled "Poet of the Ottomans"⁸ and which consists of 107 poetic works. The poetry of Babur Shah is not part of any other anthology of the Ottoman Divan poetry.⁹

2.2 Foreign sources

When it comes to the foreign sources, one part of these sources which we managed to analyze is printed in English, Russian and Serbian. These sources include Babur's tempestuous life as a ruler and present him as a great prose writer. It can be said that some of these sources present certain conducted research and papers related to the prose works of Shah Babur.

Interestingly, Babur is not referred to in the famous and rich anthology of Ottoman poetry published in English by Gibb,¹⁰ while

7 Şentürk, Ahmet Atilla. (1999). *Osmanlı Şiiri Antolojisi, Yapı Kredi Yayınları*. İstanbul.
Eyuboglu, Ismet Zeki. (1994). *Divan Şiiri*. c. I-II. Say Yayınları. İstanbul.
Tahir, Mehmet Efendi Bursalı. (1972). *Osmanlı Müellifleri, Meral Yayınları*. c. I-II-III. İstanbul.

8 Naci, Muallim. (1995). *Osmanlı Şiirleri*, haz. Kurnaz, Cemal. MEB.Yayınları. İstanbul.

9 Ismet Zeki Eyuboglu. (1994). *Divan Şiiri*. Say. Ankara.
Ahmet Atilla Şentürk. (2003). *Osmanlı Şiiri Antolojisi*. YKY. İstanbul.
Halil Erdogan Cengiz. (1998). *Izhalı Divan Şiiri Antolojisi*. Kitabevi. İstanbul.
Bursalı Mehmet Tahir Efendi. (1972). *Osmanlı Müellifleri*. İstanbul.

¹⁰ Gibb, Wilkinson E.J. (1900-1907). *A History of Ottoman Poetry I-V*. London.
(terc. Cavaşoglu, Ali).

in almost all encyclopedias published in different languages Babur is present as a great ruler and successful prose writer.

It is worth emphasizing that one translation made by professor M. Djukanovic includes the works of Babur Shah in the scope of Persian literature.¹¹

3. General features of the Divan of Babur Shah

In history, thanks to his military skills and abilities, Babur is not only famous as a ruler who ruled with an enormous kingdom; he is also famous as a person with broad literary and poetic range and great litterateur who wrote in Chagatai language (Turkic language, language of literature in Central Asia), creating the work (memoirs) "Baburname" (Book of Babur) as well as the Divan lyrical stanzas called ghazals (ghazals in Turkish).

The emphasis has always been put on the prose of Babur which attracts a lot of attention. This prose also gives us a vivid image of the life of the people who used to live in those areas because it includes many moments and events of the history of his people.

By studying the work "Book of Babur", which contains all his works together with his autobiographical notes and travel notes, Babur is introduced to us as one of the rarest authors and writer with extraordinary knowledge of linguistic characteristics and at the same time as a ruler and a man with big heart.

¹¹ Djukanovic, Marija. (1972). *Povijest Svjetske Knizevnosti*, tom I. Matica Hrvatska. Zagreb. p. 216.

Babur's entire opus helped and contributed to the development of literature in Central Asia. His works can be found in number of world known encyclopedias which speak about the essence of his literary works and their special characteristics.

Together with this statement come the studies of his rich opus by many renowned critics and writers who claim that Babur's works are highly-artistic and state that he is a poet with extensive knowledge of poetry...

Babur's Divan represents his poetic potential as a kind of herald of the development of classical Turkish poetry in Central Asia. His literary works are a sum of all old literary and classical poetic forms.

The existence of the Divan of Babur is proved by several credible data. The work of A. Beveridge,¹² an English literary chronicler and historian who published his famous work with all collected facsimiles in 1905, gives a lot of information for the Parisian and Istanbul writings. In 1921 he published another work with this kind of collected facsimiles where part of the works of poet Babur Shah was published.¹³

Also, another work which provides significant sources for the life and work of poet Babur is the one written by the famous Russian literary critic M. A. Sale, published in 1959 in Tashkent,¹⁴ as well as the work of I. Stebleva published in 1970 in Moscow.¹⁵ Additional published translation is the book by French historian and writer Jean-Louis Bacque-Grammont, published in 1980 in Paris.¹⁶ There is another very similar

¹² Beveridge A.S. (1905). The Babar-nama being the autobiography of the Emperor Babur...London.

¹³ The Babur-nama. (1921). in English (Memoirs of Babur) Translated from the original Turki text with a preface and indices, London.

¹⁴ M.A. Sale, Babur-Name. (1958). Zapisite na Babur. Taşkent.

¹⁵ I. Stebleva. (1970). Розия Babura. Moskva.

¹⁶ Life the Babur Memoires de Zahiruddin Muhammed Babur, 1494-1529.

book, published before the one written by Grammont, in 1857 by French literary historian G. J. Kerom.¹⁷ The book by E. Denison Ross published in Calcutta in 1910 is also worth mentioning.¹⁸ However, the first work which provides an in-depth analysis of the poetic opus of Babur written in Turkish is published in 1913 in Istanbul by Mehmet Fuad Köprülü¹⁹ as well as by Abdullah Kamilov in 1945 in Tashkent.²⁰

It should be highlighted that Babur was a poet who wrote in two languages, Turkic and Persian and in his poetry he always used the aruz metrics.

4. Features of the ghazals of Babur Shah

The poetic study of the ghazals of Babur helps to access and understand his poetic heritage, as well as the fact that the part which contains the ghazals written in Turkic includes the richer literary opus than the ghazals written in Arabian or Persian.

In the Divan poetry it is generally accepted the thesis that the contents of the ghazal is characterized with the motif as a genre, which at the same time is the creator of the subject of the ghazal and then with the basis i.e. whether the ghazal consists of five, six or more bayts, whether that same ghazal is made as a dialogue or whether the author will use

Traduit du turc tchagatay. (1980) . Paris.

¹⁷ Babur-name. (1857). Zapisite na Sultanot Babur. Kazaw.

¹⁸ E.Denison Ross. (1910). A collection of poems by the Emperor Babur, Calcutta.

¹⁹ Köprülü, Mehmet Fuad. (1913). *Çagatay Edebiyatı Maddesi*. İslam Ansiklopedisi. c. III. İstanbul. p. 270.

²⁰ Kamilov, Abdula. (1945). *Özbekistan Poeziyasının İstoriyasi*. Taşkent.

other figures of speech without leaving out the traditional form-the aruz metrics. Starting from these theoretic postulates, each ghazal in the works of Babur is created on the basis of the traditional motif.

By studying the ghazal as a poetic form, one can also study the genre forms which are used in it which in the end results with the creation of a system which contains many genre forms. The study of the system of verse-making in the ghazals actually represents one kind of parallel connection in the study of the history of poetry written in Turkish language, which has not reached the highest level of its artistic projection and that is because it is voluminous and also due to the long lasting accumulation.

The Divan of Babur Shah consists of 119 ghazals and 665 bayts in total. In his Divan the ghazals have five to ten bayts. Namely, there are 11 ghazals in total in the Divan (2, 6, 18, 27, 31, 61, 72, 87, 95, 106 and 114), which consist of 4 bayts each in which the pseudonym of Babur can be found in 5 ghazals and is not present in 6 ghazals; whereas in the entire Divan the pseudonym of Babur is not mentioned in 10 ghazals in total (6, 9, 12, 18, 22, 47, 61, 72, 87 and 95). In the Turkish Divan poetry the ghazals which have less than 5 bayts are called *natamam* (incomplete).

According to the number of ghazals in the Divan, the order of the bayts is the following: 11 ghazals each containing four bayts, 60 ghazals each containing five bayts, 32 ghazals-six bayts, 8 ghazals-seven bayts, 2 ghazals-eight bayts, 2 ghazals with nine bayts each and one ghazal containing ten bayts. This is indicative of the fact that most of the ghazals (92 in total) consist of five or six bayts.

In order to achieve better understanding of the elements used in

the ghazals of Babur Shah, we worked on their assessment from classical aspect and traditional point of view. Similar to the analysis of the ghazals and the interpretation of the texts, we gave examples of 60 of Babur's ghazals in our own translation in Macedonian and marked the numbers of the ghazals and the bayts together.

From Babur's entire poetic opus which consists of 119 ghazals in total, 56 ghazals are description of the things in nature and society; 38 ghazals are in the form of a dialogue and the rest 25 ghazals are of a different and diverse character. Here we can also add that one large part of ghazals (48 ghazals consisting mainly of five or six ghazals each) from the total of 119 ghazals contains semi bayts-half-lines.

Half of the ghazals of Babur are created with radif, which serves as a method for rhyming and ordering of the verses.

5. Poetic works and poetics in the ghazals of Babur Shah

What we can notice from the analysis of the domestic and foreign sources is that Babur Shah is very famous for his prose but not for his poetry. By looking at the Divan we came to the conclusion that he is also a very successful author in the field of poetry.

By studying the ghazals in the Divan of Babur Shah we confirmed that his poems are written in a very fluent and natural style and that he used the language very masterly thus creating a unique and original way of expressing himself. He was highly educated, intelligent and considered as a great statesman and scientist and showed a great respect towards culture. His general knowledge and experience as well as the

used metaphors and the refined fantasy in his poetry reach a special level of excitement and pleasure. In the Divan poetry he managed to present his manner of expression and description in a very clear way by using the entire known literary art and the relation loved man versus loved woman and also to reflect that in his ghazals-lyrical verses with a precise ability of a great painter.

In the study of the ghazals especially in the analysis of the themes and forms the influence of the foreign elements can be noticed. The use of Arabic and Persian expressions and words makes it more difficult and more complicated to understand these complex forms. The reason for the use of this style is the source of the carefully chosen words in the ghazals. By analyzing the Divan we reached the conclusion that in the beginning of the Divan of Babur Shah different religious themes from his turbulent life can be felt. In some of his ghazals directly or indirectly several religious and mystical and Sufi views of the poet can be found.

In the lyrical ghazals especially in those with Sufi themes one can feel more space for observing his spirituality. In his poetry he gave space to his rich and refined fantasy which actually comes from his spiritual, rich and colorful inspiration. By reading his ghazals he gives us opportunity to view and to understand the frequent parties in a very lively and excitable atmosphere and fantasy. In a very eloquent manner he exposes to us these ghazals which are filled with sorrow, sadness, restlessness and suffering and very skillfully and magnificently he sang of love and love sufferings.

Apart from that, a number of used phrases, figures of speech and forms, different motifs, philosophical thoughts and sayings give to his style a colorful, multilayered and comprehensive educational view. These

sayings are sometimes contrary to the explanation while sometimes they are said in order to be remembered forever. In some bayts one can see the joint use of sayings, philosophical thoughts and phrases. Even in some ghazals we noticed presence of many figures of speech and phrases or more than one saying in one same bayt.

In literature Babur Shah is depicted as a very trustworthy person. This is proven by the fact that he included himself in his ghazals. In general, the name of the poet can be found in many bayts and at the end of the ghazal. Namely, we noticed that in several bayts (26 in total) Babur praises his own poetic works.

Starting from his bayts and from what can be seen in his poetry, Babur in every bayt is the owner of a lofty thought which is expressed in his entire opus. His entire mastery lies in his dignified and consistent use of his strength in relation with language and the word as a form and way of artistic expression.

Because he was very careful with his words he was sometimes misunderstood by ordinary people. However, the unusual abilities of Babur's eloquent expression inspired safety in his readers and listeners; these abilities and his eloquence gave pleasure to people and that is why he wrote and published his poetry with love.

By studying the ghazals of Babur, starting from his rich and colorful expression as well as his enormous fantasy for expressing feelings, thoughts and ideas we believe that his poetry to some pretty clear extent could be properly commented and presented to the current and future generations. According to the beauty of his poems, his sharp mind and brilliant expression as well as the way in which he wrote his poetry we can consider great statesman Babur Shah as a powerful, great,

unique and striking example of a representative of the medieval classical Turkic-Chagatay poetry.

As a poet Babur Shah very often used the traditional motif in his poetry. Mainly he wrote in Turkic, Turkish language which was actually the language of literature in Central Asia. At the beginning this language was named as Chagatai Turkic, whereas later the term old Uzbek was used.

The traditional medieval Muslim education included studying many subjects as well as studying the basic rules for the formation of the verses-aruz metrics which students usually studied through grammar. Studying Arabian and Persian aruz metrics and also the Persian language enabled Babur to write successfully in Persian. Babur's poetry as a literary genre is in fact a kind of memoirs, which can be best seen in his work Baburname. This work represents a type of chronicle of the life and work of poet Babur. In this period Babur wrote his first bayt in Turkic and continued with intensive writing of his poetry which will characterize his style of writing. In this way his ghazals will be born. He wrote his first ghazal at the age of nineteen. Until 1502 he wrote 2 bayts at a time, as he himself informs in the book Baburname, but had not yet reached the level of writing and expressing in the form of the ghazal.

Later, he improved and started writing ghazals, where in the first bayt the two half-lines of a verse rhymed and he rhymed them with the last bayt-distich which was actually the name of the poet himself. Babur began with this after 1502, when he was only nineteen years old. In that period Babur was in love and wrote his first bayt dedicated to his beloved Masuma Sultan, and later he wrote the ghasal which consisted of six beyts. This ghazal which contains important poetic elements

represents the beginning of the poetic work of Babur and is preserved in the National Library in Paris, in the section for old manuscripts and other part of his work can be found in the Library in Istanbul which is part of the Istanbul University.

The Parisian manuscript was published in 1917 by academician A.N.Samojlovic,²¹ while the Istanbul collection of verses was published in 1915 by Mehmet F. Köprülü.²² These two editions entered the basis of all editions and translations with the verses of Babur that existed till then. A.N. Samojlovic in the mentioned edition published as a Parisian manuscript included one text in its original form written by poet Babur himself. This text was first found in 1910 and published by E. Denison Ross in Calcutta, India.²³

Judging from his work, one can tell with certainty that from early age Babur aimed at giving contribution to the formation of verses which he inherited from his father. Babur even wrote in one of his writings that his father gave him the most precious gift and that gift is poetry. Babur even pointed out that as a young boy he was always surrounded by poets, educated people, musicians who contributed to the development of his talent for poetry.

A special characteristic in Babur's ghazals is the description of his beloved. He describes her beauty in details by using different poetic figures of speech, metaphors, comparison, hyperbole and other attributes. In almost all his bayts-distichs, the traditional motif is emphasized and

²¹ Samojlovi~ A.N.. (1017). *Sobrano Tvoretvo na Imperatorot Babur*. Moskva.

²² Köprülü, Mehmet Fuad. (1331/1913). *Babur Şah'ın Bin Şiirleri*. Istanbul. yıl.

²³ E.Denison Ross. (1910). *A collection of poems by the Emperor Babur*. Journal of the Asiatic Society of Bengal. Vol. VI,extra No. Calcutta.

the metaphor is highlighted in its elements (that sun), (destiny-vault of heaven) joining together at the same time all verses in a series of logical and abstract entirety.

What is very interesting is the fact that the poet in his poetry used a number of geographic terms in their original form. While he was in India he recorded every single detail of his life and all the places where he stayed or passed through.

Poets whose work is very often compared with Babur's work are: Hafiz (poet from the second half of the XIV century), Nevai (second half of the XV century), Anvari (second half of the XII century), Rudak (X century). There is one poet from all these mentioned who had major influence on the work of Babur written in Persian and that is Hafiz; whereas A.S.Nevai is the poet who influenced Babur's work written in Turkish.

Babur wrote his ghazals according to the events in his life; he turned into poetry everything that he felt and experienced. By reading Babur's poetry we face the reality of the poet in the way that he himself experienced that reality. In Baburname he described the construction of his ghazals as well as many of the figures of speech that he used. He especially pointed out the *matla* which he used in the beginning of the ghazal. This rule of his is also present in the Parisian and Istanbul manuscripts.

The Turkish ghazal was at its highest level of development during the period when Babur and also Ali Sir Nevai wrote their poetry. Babur's ghazals are not very voluminous; they usually consist of 5 bayts; some of them were less and some more adorned with figures of speech as part of the normative Arabian and Persian poetic forms of modification. But the

poet's orientation towards the Turkish language is clearly present in his philosophical and poetic thought and specificity.

Babur, with the help of the traditional motif, formed a nice poetic composition which in the end became a beautiful ghazal. The virtuous technique of the verses is especially seen in the creation of the verses-tuyughs (specific Turkish poetic forms which cannot be found in the Persian or the Arabian literature). Even though they are not numerous still they are enriched significant forms such as: metrics, ramal, rhyme, which make this kind of poetry look like rubai and qita. The main feature of this kind of poetry is the genre called tuyugh, which is a much better way of writing poetry than the rubai and the qita which differ in the rhyme, metrics and the words-homonyms.

Basically, the classic Turkish poetry is based on the oriental Arabian and Persian poetics and on the figures of speech, metaphors and phrases and also the different motifs of that poetry. In fact, even the love heroes like Leyla and Mecnun and Ferhad and Shirin have a significant place in the ghazals of the eternal art in order to give explanation to the material and spiritual love. Based on the tradition of the Divan poetry which is centuries old, his ghazals are created with all the elements related with beauty and love as well as with the material and spiritual condition of the people described by the author. Mostly the people in love and the rival trio are praised together and they mutually correct themselves. In his ghazals Babur also analyzed the natural elements like the cosmos, tradition, art, time and all the concepts related to time as well as plants and animals. In the relation loved man versus loved woman he used these elements in a different way which is typical for him.

The system of verse-making or verse formation represents a kind

of bond between the ancient and the classical period of the Turkish language. The influence between the systems of verse-making in the Turkish literature during different time periods is an unbreakable historical and literary process.

The various consecutive happenings in the ancient Turkish literature especially in the Orkhon inscriptions lead us to the fact that even in them there was a certain system which appears as a result of the tradition of that time. The style and form of the Orkhon inscriptions is based on a ground of esthetic unity of the structural contents and form laid down by the literary tradition and the roots of the ancient Turkish culture.

The literary tradition of the ancient Turkish period unlike the later period is slightly different. In that sphere, very few exceptions were made, and as such they entered the classical Turkish poetry. This poetry is a complex esthetic and literary codex and is based on the spreading of the Islam and Islamic culture in Central and Small Asia to which culture the Turkish people belong.

6. Conclusion

In this research we tried to analyze the Divan-ghazaliyat of Babur Shah from many aspects. At the same time we made an attempt to analyze its specifics, sensitivity as well as his general expression and skill for writing poetry according to our abilities and knowledge and we divided it in many main parts. Our thesis consists of several parts among which are the introduction, preface, timurids, Turkic language

in the empire of Babur, Babur Shah as a historical person, historical review of the Turkic-Chagatay literature, the characteristics of the Divan of Babur Shah, the used methodology in the analysis of the ghazals in four different chapters: structural-semantic paradigm in Babur's ghazals, composition-semantic unity in the ghazals of Babur, the use of motifs and figures of speech in his ghazals, the traditional theme and the person of Babur in his ghazals as well as the poetics in the ghazals of Babur Shah and in the end the conclusion.

After presenting the short biography and the works of Babur, starting from the conducted analyses of the poetry, we attempted to establish his poetic personality in literature. His deep inspiration of the written refined fantasy of poetry is closely connected with the general views of the beautiful and of beauty, expressed with a special, clear sensitivity typical for him.

Apart from that, the use of numerous phrases, philosophical thoughts and various figures of speech and forms as well as motifs, sayings and expressions give to his style a colorful and unique educational particularity. All used words and supplements emphasize the greatness and the power of his kingdom and that is the reason why the words in his ghazals were so carefully chosen. For that purpose, the poet tried to use in his ghazals familiar expressions, phrases and metaphors.

Love and the person who is loved are the essence of these ghazals, and that is why we tried to analyze separately and in details the used religious and mystical elements or more precisely the bond between the person who is loved and love and the specifics of that bond. For better explanation of the relation between the beloved man and the beloved woman the poet used mythological legends of shahs and heroes from

some previous master pieces of oriental literature in order to be better known and more convincing.

Babur used the various motifs in a very specific manner and joined them very skillfully. In his ghazals, one can even notice many motifs which are directly connected with the poetic I, and that is due to the major poetic gift possessed by the poet Babur. The most frequent motifs which Babur used in the creation of his poetry are the rose, the sufferings, the yearning, the tears as well as the desire for something which is only his, something beautiful and magical.

In his ghazals Babur writes about his own peace, about the constant sadness for the one he loves, for the injustice and his great desire, for the foreign parts, for his destiny to be different and other motifs. What is highlighted in Babur's ghazals is the system for verse making which is present in almost all ghazals from the period of the classical Turkish poetry describing the different aspects of poetry. Babur's ghazals have identical theme and that is the unreachable love, the desire for being with the person one loves, the grief for the separation from the person one loves, many troubles he had in his life as well as the cruel destiny of constant migration to different places.

He successfully joins together the terms abroad and destiny and develops further the basis and the contents of the ghazal. In his first ghazal, which he wrote in 1502, there were many poetic figures of speech whereas in his last ghazal these figures of speech were not that numerous and in many occasions he did not follow the established traditional system for verse making even though in that period the emphasis was on the beauty of the text whereas the contents of the ghazal was secondary. Still, Babur put both the contents and the text in the first place and

their writing was fully done. It can be said that the ghazals of the poet and ruler Babur are impressive poetic work which depicts the classical Turkish poetry.

Babur's ghazals contain various poetic figures of speech which are necessary for making verses. He avoids monotony in his poetry by building different words in many different ways and by joining them. The traditional motif which is frequently used in every ghazal of the poet is different. For the face of the woman he loves he would say that it is as gentle as the rose and this is supported by the system for verse making. The poet used the figures of speech *teşbih-i mutlak* and the *ilham* (inspiration). The poet very often uses the figure of speech called *istiare* (metaphor) together with *teşbih-i izmar* (dividing and joining).

The last ghazal of Babur is very important because is related to certain phases of his life such as the Indian period of Babur's life or more precisely the period when Babur is at war and conquers Northern India (1526). With this ghazal the entire poetic work of Babur terminates. This ghazal, unlike the first one, is an exception because the ghazal is written on the basis of the traditional motif of grief, the motif of the poet's parting with everything that is alive, beautiful, untouched and holy in love and suffering. The form of complex obligation which was present in the first ghazal is not included in the last ghazal.

The basic completeness of the poetic works of Babur consists of properly made rhythmical expressions as well as rhymed words which help achieving a logical and thoughtful whole. The rhyming of the words in Babur's poetry leads to rhythmical equivalence in the position with the figure of speech of parallel joining of words similar in meaning.

From all the critical analyses of the entire poetic opus-ghazals of

Babur we came to the conclusion that in certain ghazals the first half-line of the first bayt called *matla* is identically repeated in the second half-line of the last bayt called *maqta*. We believe that the author used this repetition as a support and in order to achieve cohesion with the contents of the text of the ghazal.

Half of Babur's ghazals are constructed with radif, which is used for rhyming and ordering of verses. At the same time his ghazals contain various poetic figures of speech without which the poetic verses could not be written. He also tries to avoid monotony and therefore builds different words and joins them in a perfect line.

From the conducted analyses we concluded that in Babur's poetic opus there are only 18 ghazals in which the poet paid more attention to the contents rather than to the form of the ghazal. But this feature expresses the general structural and semantic paradigm in his ghazals. We can also add that in the analyzed ghazals we established the presence of semantic and structural unity in the meaning and interpretation of the ghazals.

Also, in Babur's ghazals we came across another feature and that is that apart from using different themes and motifs and certain lyrical forms for creating a ghazal, in his entire opus he often used the same theme which was previously used in some other ghazal.

According to the conducted research and analysis one can easily say that the ghazals of the poet Babur are an impressive poetic work which very vividly depicts the classical Turkish Divan poetry. We also believe that Babur with his style of writing poetry as well as with his specific description of things and events presented a valuable and significant success in poetry, similar to that of other famous medieval

Turkish Divan poets from the Ottoman period.

With his way of writing and the abundance of masterly used forms and motifs in literature, skills and abilities we understand that Babur Shah successfully manages to attract the reader's attention and not only among the Turkish people but all around the world and that he rightfully deserves to be included in every history and anthology of Turkish Divan poetry.

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