

**THE POLISHING OF THE TUYUK IN THE WORK OF
ZAKHIRIDDIN MUKHAMMAD BABUR****Rakhmatova Zarina Nigmat kizi****Student of Shakhrisabz State Pedagogical Institute****<https://doi.org/10.5281/zenodo.20598597>****ARTICLE INFO**Received: 04th June 2026Accepted: 06th June 2026Online: 08th June 2026**KEYWORDS**

Tuyuk, rhythm, rhyme, meter, types of mood, educational and moral views

ABSTRACT

This article analyzes Babur's theoretical views on the genre of tuyuk, as well as the creative output of this genre. Navoi's tuyuks are compared with Babur's tuyuks, highlighting their similarities. It also reveals the place of Babur's tuyuks in classical literature in terms of conciseness, depth of content, sincerity, and artistic perfection.

Introduction. The king and poet of his time, Babur Mirza, is a great person in the true sense of the word. His legacy as a historian, poet, and brilliant writer is priceless. There are more than 400 poems by Babur. He created works in genres such as ghazal, rubai, tuyuk, qit'a, fard, and masnavi. Zakhiriddin Muhammad Babur is the person after Navoi who provided important information about tuyuk and its structure and types in his work "Mukhtasar".

Analysis and Results. In this work, he also provides information about poetic genres and songs such as rubai, surudi tarkhani, elik, turki, olang, and distinguishes the meter's characteristic of them one by one. From Babur's information about tuyuk, we gain more information about tajnis and tajnis tuyuks, their structure and formal manifestations. Babur recorded that tuyuks were recited at the literary gatherings of the Mongol khans and the Turkish sultans. In his "Aruz Risola", he asks the question "how many types of tuyuk?" and in response, in which tajnis is used in all three lines of the poem, and in addition to the main type with the rhyme scheme "a a b a", he lists six other types, each of which he proves with examples taken from the works of tuyuk poets. These are: 1) tajnis is used in all four lines of the poem; 2) tajnis is used in the rhyme of the verses, as in the qit'a; 3) tajnis is used in the place of radif in three lines; 4) with two rhymes without tajnis; 5) with three rhymes without tajnis; 6) tajnis are recited in three places before tajnis and hajib is used [3:167] (Here, Babur seems to have taken the meter of such tuyuks as a basis)." – he gives the following example of his own feeling for the feeling that came in three places before the tajnis:

Ne balo biyikturur *davlat tog'i*,
Ko'hi o'amni ne bilur *davlat tog'i*.
Himmate tut, dog'i davlat istagil,
Ximmating bo'lsa, bo'lur *davlat tog'i*.

In this place, Babur seems to have taken the weight of such feelings as a basis. In this context, the king and poet Babur compares the state to a high mountain. "It is very difficult to

climb this mountain to achieve happiness and success, but a person who has achieved happiness and a career quickly forgets his sorrows and difficulties. Be diligent and want more. If you are diligent, you will have real happiness and a real country,” he seems to be advising the generations. Babur urges a person to be active, willing and diligent, that is, noble. According to him, no peak is unattainable for a person with these qualities. According to Babur’s notes, poems were recited at the literary gatherings of Mongol khans and Turkish sultans.

Babur expressed his opinion about qit’a tuyuk and cited his following feeling:

Bu viloyatqa muqayyad bo’lmaq’il,
Kel, Xuroson jonibig’a *azm qil*
Gar borur bo’lsang erurman hamrohing,
V-ar turursan men borurman, *jazm qil*.

So, Babur’s Ramali musaddasi also included rubai and qit’a-shaped tajnis quatrains written in maqsur weight. There is also a possible view that Babur may have intended such quatrains to be sung in the same weight as folk songs.

Babur’s feeling rhymed in the form of “a a a a” was created based on the “yoro manga” tagline:

Vasldin so’z derga yo’q *yoro manga*,
Hajr aro rahm aylagil, *yoro, manga*.
O’qung etti ko’p yomon *yoro manga*,
Marhami lutfung bila *yoro manga*.

In this poem, in every four stanzas, similar words are used instead of rhyme. Tajnis in each verse has a different meaning. Rhyming in this way is one of the rare occurrences in poetry. We can know that Babur was a possessor of deep knowledge and the skill of using words from this one clue. The rhyme of “Yoro” in this poem in the first verse means “strength”, i.e. I do not have the strength to say anything to reach the end, in the second verse it means “O Yor”, i.e. have mercy on me in separation, O Yor, in the third verse it means “injury”, i.e. your gaze has hurt me very much, and in the last verse “heal me”, O Yor, have mercy on me. treat with kindness, show your love and grace. That is, I have no opportunity to say a word about Visol, have mercy, I am in the grief of separation, I am sick of your love, help me with your grace ointment. In the verses eloquently expressed by this word, it is expressed that the lover is unable to reach the end, he is in the agony of hijran, he is wounded by a glance of a friend, and only the love of a friend can heal him.

Babur, like Navoi, left his own mark on the perfection of the tuyuk genre and created original tuyuks in every way. He followed Navoi’s path both in his views on the theory of tuyuk and in creating tuyuk. Below are two poems related to the works of Navoi and Babur, and with this, the harmony of these two poems, the skill of choosing figurative words and the closeness in the use of metaphors will be analyzed. This proves the points made above about Babur.

La’lidin jonimg’a o’tlar *yoqilur*,
Qoshi qaddimni jafodin *yo qilur*.
Men vafosi vaadasidin shodmen,
Ul vafo bilmonki qilmas *yo qilur* [1:377]

(Navoiy)

In this poem, beauty and its influence are revealed based on the *tajnis* “yo qilur”. We can also see the art of metaphor in the first verse. *L'al* is a precious stone, which is a symbol of beauty, i.e., the color of the *lal yor lip* is likened without similes. In the next verse, the boy’s eyebrows are praised, and he says that his waist is bent like a bow because of love. In the third verse, it is stated that the lover is happy that the lover has promised to be faithful, but in the last verse, it is emphasized that he has doubts and is not sure that the lover will be faithful.

We will analyze the fact that Babur also followed in the footsteps of Navoi through the following feeling:

Qaddimni firoq mehnati *yo qildi*,
Qo'nglima g'amu anduh o'ti *yoqildi*.
Holimni sabog'a aytib erdim, ey gul,
Bilmon sanga sharh qilmadi, *yo qildi*.

The pain of love is also reflected in this verse. In the first verse, the word “he made me bend my step”, in the second verse it lit fire to my heart, in the last verse, it came in the meaning of “hesitating”. In this verse, we can also see the bending of the waist due to love, the burning of fire in the heart, and the hesitation in the last stanza. This is proof that Tamamila followed in the footsteps of the poet Navoi. Romantic and spiritual experiences are expressed in both stories.

Below, we will get acquainted with the hole built on the foundation of Babur’s *chindurur tajnis*:

Ulki, har ko'zi g'azoli *Chindurur*,
Qoshida payvasta oning *chindurur*.
Chunki ko'p yolo'on aytti ul manga,
Gar desam “yolg'onchi” oni, *chindurur*.

In *Tuyuk*, it is said that he is Chinese, his eyes are similar to those of a deer, his eyebrows are curved (in the form of a line, curve, i.e. bow), he told a lot of lies, and if he is called a liar, this statement will be true. Babur used *tajnis* masterfully. In this case, the state of Chin (now China); the meaning of wrinkled, folded, curved; true, reflected the truth. So, it has a perfect artistic image.

We know that Babur’s life was full of battles, constant struggles, migrations and conquest of new territories. He always moved forward in his life. He was able to make important decisions in any case. This is also reflected in his thoughts:

Kobulu G'azni eliga aytingiz:
Bizga yer emdi Xushobu *Beradur*.
Qay sorio'a borg'asizkim, mulku mol
Bizga munda Haq taolo *beradur*.

Kabul is the capital and largest city of Afghanistan. Ghaz is the city of Ghazna, located south of Kabul. It is also one of the main cities of Afghanistan. There are assumptions that *Khushobu* is one of the historical places within the borders of present-day Pakistan. Along with the ancient cities, Babur reflected his goal, historical event, philosophical vision, and religious belief in this single nook. “Tell the people of Kabul and Ghazna that we are now moving towards *Khushabu*, wherever we go, if God wills us, we will be the owners of wealth.”

We also know from history that Babur first conquered the cities of Kabul and Ghazna and later Kabul served as a military and economic base for the conquest of India. It is noteworthy that he carried out a number of beautification works in Kabul. The above conclusion is consistent with historical facts. So, Babur wrote this poem in his 40s.

Zakhiriddin Muhammad Babur also has a moral sense in the spirit of advice that is important for society:

Kimki, mubtal etar ul *yotishini*,
Sindururlar boshini *yo tishini*.
Negakim, o'z ishini tark etibon,
Harzagard o'lub, etar *yot ishini*.

The *tajnis* in these verses seems to reflect the beauty of the real feeling. Because the poet chose these words in such a way that you can understand the underlying meaning without analyzing them. In *Tuyuk*, anyone who discusses what someone else is doing, interferes, gets a tooth broken or a head split open. Because it means that he neglects his work and duties, being a useless person and sticking his nose into other people's work. That is, we understand the lesson that everyone should do their own work, that neglecting responsibility leads to decline, i.e., a person's death, and that idleness makes a person worthless. As if the poet is warning: "a person who does not know his business will not benefit others." This single hole contains a huge socio-philosophical content.

Conclusion. In short, Babur's stories cover a wide range of topics. The poet covers important issues such as life, fate, love, philosophical and moral views, and human qualities in four stanzas. In general, we can see the artistic perfection in his feelings. Also, his life and sincerity, simple language will not fail to attract the attention of every student

References:

1. Alisher Navoiy. *Xazoyin ul maoniy*. – Toshkent: G'afur G'ulom nomidagi Adabiyot va san'at nashriyoti, 1983. – 377-378
2. *Aruz va mumtoz poetikaga kirish*. - Buxoro: "Buxoro nashr", 2022. - 62-bet.
3. Orzibekov R. *Lirikada kichik janrlar*. - T., 1976. - 352b.
4. Zahiriddin Muhammad Bobur. *Muxtasar*. Toshkent: Fan, 1971. - 10-b.
5. Tilayev, E. R., Sanayev, M. Y., Garachshenko, V. V., & Ziganshina, K. R. (2026). Structural and functional analysis of the models of professional training of teachers to work with technologies for the development of educational abilities of children with ASD in the BRICS countries. *ARPHA Proceedings*, 11, 749-761.
6. Mirsanjar, Sanayev. "Review of the Ghazal "Noma" by Abdulla Oripov." *Galaxy International Interdisciplinary Research Journal* 10.7: 137-140.