

COMPARATIVE ANALYSIS OF MIRSIDDIQHAN HASHMAT BUKHORI TAZKIRAS WITH OTHER TAZIRS

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***Annotation:** Mirsiddikhan Hashmati Bukharoy is one of the famous poets and poets of Tajik literature and is famous for his literary and historical works. There are reports that Mirsiddiq Khan Hashmat knew Persian, Arabic and Turkish well and wrote his tazkira and works in these languages.*

***Keywords:** Mir Muhammad Mirsiddiq Hashmat, Mustaqillik, Bukhara, Khiva, Ko'kan, Uzbekistan, Tazkira, Amir Temur, Sadr Zia, Sadriddin Ainiy, "Tazkirat-ush-shuaro", calligrapher, personal library.*

СРАВНИТЕЛЬНЫЙ АНАЛИЗ МИРСИДДИГАН ХАШМАТ БУХОРИ ТАЗКИРАС С ДРУГИМИ ТАЗИРАМИ

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***Аннотация:** Мирсиддихан Хаимати Бухарой является одним из известных поэтов и поэтов таджикской литературы и известен своими литературно-историческими произведениями. Есть сообщения, что Мирсиддик-хан Хаимат хорошо знал персидский, арабский и турецкий языки и писал свои тазкиры и произведения на этих языках.*

***Ключевые слова:** Мир Мухаммад Мирсиддик Хаимат, Мустакиллик, Бухара, Хива, Кокан, Узбекистан, Тазкира, Амир Темур, Садр Зия, Садриддин Айний, «Тазкират-уш-шуаро», каллиграф, личная библиотека.*

MIRSIDDIQXON HASHMAT BUXORIY TAZKIRALARINING BOSHQA TAZKIRALAR BILAN QIYOSIY TAHLILI

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Annotatsiya: *Mirsiddixon Hashmati Buxoroy tojik adabiyotining mashhur shoir va shoirlaridan biri bo'lib, o'zining adabiy-tarixiy asarlari bilan mashhurdir. Mirsiddiq Xon Hashmat fors, arab va turk tillarini yaxshi bilgan va o'z tazkira va asarlarini shu tillarda yozganligi haqida ma'luotlar keltirilgan.*

Kalit so'zlar: *Mir Muhammad Mirsiddiq Hashmat, Mustaqillik, Buxoro, Xiva, Qo'qon, O'zbekiston, Tazkira, Amir Temur, Sadr Ziyo, Sadridin Ayniy, "Tazkirat-ush-shuaro", xattot, shaxsiy kutubxona.*

Tazkira has a long history in Persian-Tajik literature, and the oldest tazkira that has reached us is the work "Lubab-ul-albab" by Muhammad Avfi Bukharai (XIII century). This trend continued in the following centuries, and in this sense, the series of tazkiras such as "Tazkirat-ush-shuaro" by Davlatshah of Samarkand (15th century), "Macholis-un-nafois" (15th century) by Alisher Navoi, "Tazkirat-ush-shuaro", " Gift Sami Sommirza Safavi (16th century), Khoja Hasan Nisari's "Muzakkir-ul-ahbab" (16th century), Mutribi's "Tazkirat-ush-shuaro" (16th century), Malekhai Samarkandi's "Muzakir-ul-ashab" (17th) century) and others came to work. After the "Men of Samarkand" painting, the painting tradition developed widely in Central Asia, especially in the 18-60s of the 19th century. Tajik scientist Rasul Hadizada connects the decline of this literary genre, the disappearance of tazkirani traditions with the crisis of the cultural environment and the weakening of the literary sphere.

The revival of this movement took place in the first half of the 19th century as a result of the development and changes in the cultural centers of Bukhara, led by Kori Rahmatullahi, a poet and writer of the first period of this period. Voze. This opinion is also supported by Usman Karimov, who states that "it is not known that a complete picture was written in the literature of the XVIII-early XIX centuries". This researcher also believes that Qari Rahmatullahi Vaz was the first to give the order to continue shooting.

Although the tazkira works such as "Mazhar-ul-musannifin" by Muhammad ibn Nurmuhammad Nasafi and "Majmuat-ush-shuaro" by Fazliy Namangani were written before the tazkiras of Qari Rahmatullah Voze, they are based on Usman Karimov's emphasis. It does not fully correspond to the genre of tazkira and has some characteristics of tazkira. In this respect, these two works are not recognized as complete tazkira by researchers and scientists.

It should be said that "Mazhar-ul-musannifin" is a historical work in terms of its subject and content, and only a part of it was written in the tazkira method. Therefore, it is not correct to include it in tazkiras. Scholars' opinion about Fazli Namangani's "Majmaat-ush-shuaro" is also close to this opinion. Literary experts Rasul Hadizoda

and Usman Karimov did not recognize this work as a painting, but presented it as a collection of poems.

In connection with this issue, it can be said that one of the unique features of "Muzakkir-ul-ashob" of Samarkand men is manifested in its structure and order. That is, it is written according to Tahajji font, like a book of poems. Poems are listed in alphabetical order in "Devony", so poets are mentioned in the same order in Malekho's "Tazkira".

In it, a chapter is allocated to each letter of the alphabet, starting from "khalifa" to "yo", and poets are placed in one or another chapter according to the first letter of their nickname. Before Maleho, the people of the word were classified according to their rank and social status in the tazkira pole. According to this group, first of all, prayers and umas are mentioned, secondly, wuzoro and sudurs, good scholars and sadots and other officials who are eloquent or sometimes interested in reciting poetry, then representatives of ordinary people and professional poets were brought. Malekho completely disregarded this order of writing and arranged his writing in alphabetical order. This approach to writing was democratic in its essence, because in it "the king and the beggar are equal", and the beggar and the poor poet could be on the side of the "legalist" based on the first letter of their nickname. and the nobility of the country. Rahmatullah Vozech's work was one of the first to continue this new step of Malekhor and wrote his review based on this principle of vision. Perhaps, literary scholars and researchers evaluated Qari Rahmatullahi Vozech's work "Tuhfat-ul-ahbab" as a part of the tazkiranigarish tradition that was silenced in Movarounnahr region. "Tuhfat-ul-ahbab fi tazkirat-il-ashob" is considered the best and most valuable example of this period and subsequent centuries by researchers and writers of the field of literature. All tazkiras after Qari Rahmatullahi Vozech's "Tuhfat-ul-ahbab" were published in the late 19th and early 20th centuries, including Afzal-Makhdom Pirmasti's "Afzal-ut-tazkor", "Tazkirat-ush-shuaro", "Mirsiddiq Khan Hashmat, "Tazkirat -ush-shuaro" Haji Abdulazim Shari, "Tazkirat-ush-shuaro" - Abdullahho'jai Abdi, "Tazkirat-us-shuro" of Haji Nematullah Mukhtaram and "Tazkirat-ushuro" of Sharifjan-Makhdom Sadr Zia Kori Rahmatullahi Vozech written on the basis of and according to his opinion. The authors of tazkiras highly appreciated the poetic art and influence of Kori Rahmatullahi's work, and used his tazkiras as the main and reliable source. One of the devotees and followers of Qori Rahmatullahi Vaz is the famous Tajik poet and artist Mirsiddiq Khan Hashmati Bukharai (1864-1931/32), who is from the literary region of Bukhara. He stood up and later fled to Afghanistan as a "migrant poet" due to the unfavorable political and social situation of that time. Mirsiddiqoni Hashmat is a lovely and sophisticated writer who has tried his hand at painting various themes and has

achieved more success than any other artist. Among the works of Mirsiddiq Khan Hashmat, there are three copies of "Tazkirat-ush-shuaro" stored under the numbers 2728 and 61, and despite the fact that these two tazkiras are a continuation, they are stored under the number 2729. incomplete, more influential, and the study of the literary and political life of Bukhara in the second half of the 19th century and the beginning of the 20th century is especially important in showing the art of caring for the unknown and still unexplored faces of the region. valuable literary resources.

In this part of the book, we decided to discuss some thoughts about Mirsiddiq Khan Hashmat's "Tazkirat-ush-shuaro" (2728) by comparing the Tajik scholar Asgari's critical text with "Tuhfat-ul-ahbab" by Qari Rahmatullahi Vozeh. "Zonfido" was published under the leadership of Abdulghani Mirzoyev in 1977 in Arabic script based on the Persian language. In this way, we want to determine the differences, similarities and characteristics of these two tazkiras written in the same century.

Mirsiddiq Khan Hashmat's "Tazkirat-ush-shuaro" consists of two volumes, which corresponded approximately to the years 1312-1313 of the Hijri belt, 1895-1896 AD, and mentioned the Shuaro of Central Asia, Iran, and India. received. and Afghanistan was written in it. Literary specialists Rasul Kholizoda and Usman Karimov gave a brief description of the characteristics and features of Mirsiddiq Khan Hashmat's paintings, and noted the number of poets in the first part as 85. As a result of study and investigation, it was found that the status and works of 92 Persian-speaking poets were written in the first part of "Tazkirat-ush-shuaro" by Mirsiddiq Khan Hashmat.

It is worth mentioning that Kori Rahmatullah Vozeh and Afzal-Makhdom Pirmastiy served as reliable sources for Mirsiddiq Khan of Hashmat. In addition, Mirsiddiqon of Hashmat tried to collect materials related to the life and work of poets and writers of Central Asia and Eastern countries for many years and collected many documents in order to classify their views. He studies and researches the documents, facts and information of the above-mentioned two tazires and adds scientific thoughts and interesting thoughts and new discoveries to his tazire. In this regard, Mirsiddiq Khan Hashmat writes in the second part of his tazkiras: "The meaning of Kamina is that those who are drunk in the tazkiras of Qori (Qori Rahmatullahi Vozeh-I.E.) in the state of Shura, from their poems. , if another and it is better to write it down and where the Qur'an summarizes it and develops it in the second place due to the passage of time or their age and is known to the scribe, I will tell in detail. she is".

As mentioned above, in the first part of Mirsiddiq Khan Hashmat's work "Tazkirat-ush-shuaro" the life and works of 92 Persian-speaking poets are mentioned, 57 of them are based on the use of "Tuhfat-ul-ahbab". "Kori Rahmatullah Vozekh was

laid down. This point does not mean that these two tazkiras are the same, and the Mirsidikhans of Hashmat completely reject the tazkiras of Qari Rahmatullahi Voze. raised Mirsiddiq Khan Hashmat's innovation in writing tazkira was, first of all, in the department of mentioning poets, adding the names of new works of authors, indicating their ethnic and racial origin, the reason for using pseudonyms, and their location. place of residence and history, authorship and death of writers and other important details and interesting points.

In the process of studying and evaluating the considered tazkiras and their covering materials, it becomes clear that they differ from each other in many aspects:

1. The difference between these two images is primarily in their structure. According to the available sources, the compilation of Kori Rahmatullahi Voze's tazkiras was completed in 1871, and it consists of three main parts: an introduction, 27 chapters with alphabetical mention of poets and ghazals, and a conclusion. The life and works of 148 representatives of the late 18th and early 19th centuries are mentioned in the picture. Mirsiddiq Khan Hashmat's "Tazkirat-ush-shuaro" consists of two volumes and one additional part, and despite being complete and unwritten, it is a valuable work of literary and historical importance.

2. An important difference between these two images is also reflected in the provision of information and sorting of poets' poems. In order to make the article more accurate, we will give an example from both pictures, and in this context, we will pay attention to the ways and methods of the authors and the difference between them. The description of the work of Rahmatullah Voze gives the following information about the life and work of Amir:

"Amir Baldan is the nickname of the governor of Huqand, Amir Umar Khan. There was a lot of loyalty and support between him and Amir Sayyid, and there was a lot of correspondence. His love for the light of the Mazbur and the type of virtue is great, and he is full of his presence day and night. These verses are from there. Then, as an example, he gives 3 ghazals from the poet's work.

In Mirsiddikhan Hashmat's picture, the score and description of this poet's work is as follows:

"The nickname of Amir-Khalifat-Masir and the only khan Umar Khan is the governor of Khokhan. He was born on the date of one thousand two hundred and one. At the age of twenty-three, he became the heir to the estate. There was love and loyalty between Adalat Khan and Amir Sayyid, there was a lot of communication and correspondence. As we know from history, so did the rulers of Rome and Iran. And he wrote in his cabinet that he was the Khan of the Timurids, a descendant of Babur Sultan. And in one thousand two hundred years. Thirty-eight khans spoke the truth and

left a mark in the hearts of their friends and compatriots." Then he records a story and two ghazals as examples. From these two passages it is possible to determine the different characteristics of these two tazkiras.

In the work of Rahmatullah Voze, without dwelling on the poet, information is given about his attitude and connection to the Shura, the art of vocabulary and poetry, and the existence of his divan in Persian and Turkish languages. However, he did not mention the interesting points and important details of the poet's life. On the other hand, Mirsiddiq Khan Hashmat Rahmatullah expanded the scope of his comments about the work of Voze, mentioned new information and interesting aspects of the poet's life. Repeating the year of the poet's birth and death, mentioning the uniqueness of the wealth of information about the image of Mirsiddiq Khan Hashmat has increased.

3. Another unique aspect of Mirsid-dikhon Hashmat's opinion is that the author tried to explain his thoughts and opinions on the topic in detail while presenting the information. On the other hand, Mirsiddiq Khan Hashmat's "Tazkira" collection of poems by speakers is selected and has several advantages. In the picture

Describing the life and work of Kholis, Mirsiddiqani spoke about the poet's conversations with Domullah Hosseiniy Bulgori, his strong ties, and clearly pointed out some mysterious aspects of his life. In addition, he recorded a 23-bayt fragment of "Kasidan firoknoma" in his tazkiras, which is more than the example given in the tazkiras of Qari Rahmatullah Voze. Comparing these two pictures, we can come to the conclusion that the poetry of Mirsiddiq Khan Hashmat is also good. In addition, more examples of poems of Junaydullah Hazik, Jamoli, Khumuli, Rokim and Simo were recorded in the Tazzirah of Mirsiddiq Khan of Hashmat. For example, Junaydullah recorded 55 verses from Haziq's masnavi "Yusuf and Zulayha", 29 verses from an ode and two ghazals, 18 verses from Hamil's work, and 10 ghazals from Simo. Rahmatullah Voze has a lot in his work. Mirsiddiqon of Hashmat relied on previous tazkiras and bayazs to give examples of poets' poems, and in some cases he chose new poems that were not recorded in the tazkiras of Qari Rahmatullahi Vose.

4. Another feature of this picture is shown in determining the origin of the people and the place of residence of the speakers. For example, Kory Rahmatullahi Voze's information about Rindi's biography is as follows: "Rindi is from Namangan district, one of the intellectuals of Muhammad Omar Khan, and he likes to drink. Cross-disciplinary learning. His taste is very refined, his poetry is full of akron and akfo (a). This khan has a kind and benevolent attitude towards him. These juicy poems are from him.

He is considered one of the nobles of Bukhara. In any case, these two or three verses are a rumor of his mood.

1000 Mirsiddiq Khan Hashmat's accuracy and discovery increase the value of the painting and show the reliability of the work. It can be concluded from the fact reference that Hashmatlik Mirsiddikon patiently and patiently tested the collected material in the classification of tazkiras and determined its correctness compared to other sources.

In some cases, in addition to information about the work of Mirsiddikhan Hashmat Rahmatullahi Vozeh, he also mentions the reason for his pseudonym and the name of the works of other poets, and is considered one of the priorities of his review. The reason for using a pseudonym in writing Bebok's life and work is in the Gulmohammadi section. The works of Afgan, Donish, and Simo are mentioned. For example, it is determined what nickname Bebok got from the work "Sunbulistan". In addition, Mirsiddiq Khan Hashmat, talking about the story "Afghan and Adil" in the section "Gulmuhammadi Afghan", considers the poet's ghazals better than the masnavi: "...but this masnavi is not like his ghazals, maybe as he said. when leaving, there will be no place for Agraz." Mirsiddiq Khan Hashmat wrote 5 ghazals and 166 verses from the masnavi "Afghan wa Adil" in the Tazkiras of Gulmuhammad Afghan ghazals, and in some cases he touched upon the interpretation of the masnavi. Such a way of seeing shows Mirsiddiq Khan Hashmat's unique image style.

In conclusion, it can be said that Mirsiddiq Khan Hashmat is famous for creating rich works and charming poems in the history of Tajik literature and culture, and he took a solid step in the development and progress of the traditions of tazkrinagar.

Thus, the value of Mirsiddiq Khan Hashmat's tazkiras is, first of all, in showing the style of speakers of the second half of the 19th century and the beginning of the 20th century, especially in recognizing the still unknown and undiscovered faces of the people. Movarunnahr literary region. Through this painting, one can study the unclear aspects and important issues of the literature of this period.

Therefore, it is necessary to research and study the tazkiras of Mirsiddiq Khan Hashmat, and according to the judgment of a reliable scientific and literary ruler, they will solve a number of issues that have reached a dead end and fill the gap in the spiritual space of Tajik literature and science. serves to fill. source.

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