WRITING TADHKIRAHS, THINKERS OF CENTRAL ASIA

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ABSTRACT

This article presents examples of tadhkirah writing and their works who lived and worked in Central Asia, including Iran, Khorasan and Turan. As well as information on the creative heritage of poets, scholars, the history and activities rulers, religious scholars and poetry leaders. The notes also contain information about the socio-economic situation in the country, types of crafts, careers and positions, the activities of officials, the history and culture of the country, as well as the topography of the regions.

Key words: Tadhkirahs, career sheikhs, scholars, judges, genealogies, mosques, madrasahs, caravanserais, baths, mausoleums.

INTRODUCTION

Tadhkirah [1] has always been valued and developed as a special direction in the Turkic and Muslim worlds, especially in the lands of Turkey, Turan and Iran, as a complex of poets and their works and poems who lived in different historical periods.

Although tadhkirahs have a centuries-old history in Central Asia, much of which is dedicated to poets and their work, there are also scholars, rulers, religious scholars, and poetry leaders who have dedicated their lives to history and work.

Although tadhkirahs have been studied extensively in the field of literature, especially the history of poetry, and although they have been used in the study of cultural figures in history, they have not yet been the subject of special research. However, they contain not only the activities of poets, but also the rulers, their attitude to literature and culture, and in the poems the spirit of the time, the aspirations of the people, the cry of the soul, as well as aspects of social thought and thinking, geographical and topographic information. In this sense, the role and importance of tadhkirah in the study of cultural history and intellectual heritage is enormous.

MAIN PART

Tadhkirat ush shuara (1487) by Davletshakh Samarkandi is one of the oldest tadhkirah, which contains information about famous poets who lived in Central Asia, Afghanistan and Iran in the IX-XV centuries, as well as examples of their work. The work was written in Persian.

Alishir Navai's tadhkirah "Majolis un-nafois" ("Meetings of the elegant") was the first example of tadhkirahs in the Turkish language. Written, reworked and supplemented at the end of the 15th century, this treatise contains information on the creative heritage of more than 450 poets and scholars who lived and worked in Central Asia at that time, including Iran, Khorasan and Turan.

Alisher Navai collected a lot of information in this treatise and systematized it according to the years of residence, birthplace and activity of the dynasty. The fact that their creative heritage was also analyzed in depth in these data showed that this work was not just a bibliographic list, but an in-depth research work.

This tadhkirah of Alishir Navai became a great example not only in Central Asia, but also in the development of tadhkirah author the Turkic and Muslim worlds.

Abdurahman Jami, who lived and worked in the second half of the 15th century, wrote in Persian at the request of Alishir Navai "Nafahot ul-uluns min hazarat il-quds", which was translated into Turkish by Alishir Navai and supplemented with "Nasayim ul-muhabbat min shamayim ul-futuvvat" (about sheikhs, scholars, judges) tadhkirah became the basis of tadhkirah writing in the following centuries and formed its methodological basis.

The Turkish school of tadhkirahs, founded by Alishir Navai, continued successfully until the early twentieth century not only in Turkestan or Central Asia, but also in Iran, India,
Afghanistan, Azerbaijan and Turkey.

Another of the tadhkirahs was written during the Timurid period, Fakhri Hiravi's tazkirah, written in Persian, entitled Ravzat us-salotin (The Garden of Sultans), mentioned about a hundred sultans, emirs, and poets. A separate chapter of the tazkirah is dedicated to Amir Timur and the Timurid sultans.

In the following periods, tadhkirah writing developed. Mutribi Samarkandi's tadhkirah such as "Tazkirat ush-shuaro" (1605) and "Nuskhayi zeboyi Jahongir" (1628), Maliha Samarkandi's "Muzakkir al-as'hob" (1693), Nisari's "Muzakkiri ahbob" highlight the medieval literary and cultural environment data were aggregated.

In particular, “Muzakkiri ah’bob” was written as a continuation of Alishir Navai's Majlis un-nafozi, which contains information about 261 Turkic-speaking poets and rulers of the Shaybanid dynasty who died in Bukhara in the first half of the 16th century. “Muzakkiri al-as’hab” was written on the basis of many historical sources - "Ravzat us-safo", "Dastur ul-muluk", "Rashakhot ul-ayn ul-hayat", "Kandiya", so it also had a lot of historical and geographical information.

Socio-economic situation of the country, types of handicrafts, property of Khoja Ubaydulla Ahror's generation, structure, positions and positions of Ashtarkhanid state, topography of Bukhara and Samarkand cities, Samarkand guzars, beautification works of Amir Temur and Shaibani Abdullahkhan in Karshi and Shahrisabz, rich information about the construction of mosques, madrasahs caravanserais, baths, mausoleums will serve as an important source when studying the history and culture of Mawarannahr in the second half of the XV century.

This situation shows that tadhkirahs are a great source for studying not only poets and their creative heritage, but also the activities of scientists, scholars, officials, the history, culture, topography of the country.

Another important aspect is that in most cases the commentaries are written on the basis of complementarity, which ensures continuity and continuity, as well as the identification of information about individual historical figures, the people of creation, which is not recorded in historical sources.

Although tadhkirahs have not been studied in a continuous, special and consistent way in the science of history, they have been used effectively in the study of the life and history of individuals and creators of different periods.

The analysis of tadhkirahs shows that through them it is possible to assess not only the cultural life, but also the spirit of the period. These include those created on behalf of and under the auspices of the rulers or written on a personal initiative to continue or supplement previous commentaries. Tadhkirah were mainly written by poets, calligraphers, historians and lasted until the middle of the twentieth century.

In the XIX - early XX centuries in each khanate the tradition of writing tadhkirah continued. The tadhkirah “Majmuat ush-shuaro” [2, 338] compiled by Fazli Namangani and Mushrif’s in the Kokand khanate by the order of Umar khan contains important information about more than 100 artists who lived and worked in Kokand in the late 18th and early 19th centuries. The collection of poems "Majmuai shoir" ("Group of poets"), created in poetic form under the direction of Fazli Namangani, gives information about the artists, the literary environment gathered in the palace.

Tadhkirah “Tuhfat-ul-ahbob fi-tazkirat il-as’hob” (“Gifts of friends in the remembrance of the interlocutors”) compiled by Judge Rahmatullah Vazeh (1818-1894) in Bukhara [3, 145 v., 29-30] late 18th century Turkestan had covered his poets. This collection contains biographies and collections of poems by 150 poets living in Bukhara and Kokand. Vazeh was bilingual wrote many poems, quatrains and ghazals in both Tajik and Uzbek languages. He has also translated works on history, natural sciences, ethics, and medicine.

On the recommendation of the Emir of Bukhara Abdulakhadkhan in Bukhara at the beginning of the XX century by Afzal Makhdum Pirmasti in the tadhkirah "Afzaliut-tazkor fi
zikrish-shuaro val-ash'o" [4, 372 407] ("Afzal Tadhkirah about poets and poems") information about 135 poets who lived and worked. During the same period, a number of Tadhkirah were compiled and traditional tadhkirah writing were enriched with new works.

In particular, in the tadhkirah "Tazkirat ash-shuaro" compiled by Said Mir Muhammad Siddiq Hashmat [5] about more than 60 poets who lived and worked in Bukhara, their nicknames, biographies, famous poems, compiled by Haji Abdulazim Shar'i "Tazkirai shuaroi Abdulazim Shar'i" [6] about poets and scholars who lived and worked in Bukhara, Samarkand and Tashkent at the end of the 19th century, Tazkirai Haji Nematullah Mukhtar, written by Nematulla Muhtar in Persian in prose, [7] lived and worked in Bukhara in the early 19th and early 20th centuries, information on the nicknames, names, surnames, works of each poet and examples of them, in the commentaries of Abdi Mirabdullahojaho "Tazkirai Abdi" (or "Tazkirat ush-shuaro mutaakhhirini Bukhara"), "Tazkirat ush-shuaro" (1904) biographical information and samples of works of 118 poets who lived and worked in the period of Amir Abdullah.

According to Abdumutallib Fakhmi's Tazkiri Fakhmiy [8, 174 v., 176], 300 poets lived and worked in the country in the 19th century. The play provides brief information from the commentaries of earlier commentators such as Bedil, Hafiz, Nizami, Ismat Bukhari, Savdo, Vazeh, and more detailed information from some commentaries, such as Vazeh.

During the reign of Khiva khan Muhammad Rahimkhan Feruz, special attention was paid to writing tadhkirah. During this period, poetry, literature, art and translation were widely developed in the country under his auspices. The tadhkirah "Majmuat ush-shuaro" ("Collection of Poets"), created in 1909 by the order of the khan Ahmad Tabibi (1869-1911), was known as "Majmuat ush-shuaro yi Feruz-shohi" and consisted of 1638 pages [9, 338].

Ahmad Tabibi is an art critic, musicologist, calligrapher and in his tadhkirah “Majmuai ush shuaroi payravi Feruz” written by him about Khorezm poets, he includes a poem written by 30 poets in 100 ghazals of the poet Feruz. The texts in this tadhkirah were mainly in Uzbek.

Writing tadhkirah continued even after the end of the khanates. The works of Hasanmurad Laffasi, Mirzo Muhammadsharif Sadr Ziya are among them, in which it can be seen that the tadhkirahs created in the early 19th and 20th centuries were supplemented, systematized and passed down to the last periods of the khanates.

In particular, Sadr Ziyo's Tadhkirah created in 1920-1930, Laffasi's tadhkirahs are among them. Muhammad Sharifjon Sadr Ziya, a thinker, scholar, writer and poet who lived in the Bukhara Emirate in the second half of the 19th century and the beginning of the 20th century and served as a judge in various districts and regions, gave a rich scientific and literary legacy about the literary life and history of Bukhara «Tazkirat ush - shuaro mutaqqadimin »[10]," Shuaro mutaahhirin "and" Fuzaloj mutaahharin ".

The tadhkirah "Tazkirat ush - shuaro mutaqqadimin" was based on the tadhkirahs of Davlatshah Samarkandi "Tazkirat ush - shuaro" and Lutf Alibek Ozar's "Otashkada". Sadr Ziya talks about 162 poets and scholars, their works, as well as 120 princes who lived in Khorasan and Mawaranahr, Iran and India in the X–XV centuries, from Rudaki to Jami and Navai, as well as 120 princes who lived in the X–XVII centuries. The information mentioned by the state Samarkand is supplemented and enriched with new information about Ibn Sina, Khooja Nizamulmulk and a number of other poets and thinkers, which were ignored in his commentary [11, p. 272a, Ibn Sina, 272b].

Sadr Ziya's commentary "Shuaro mutaakhhirin" [12] (ie, modern poets) is based on Vazeh's commentary "Tuhfat ul-Ahbab" [13, 29-43]. This tadhkirah gives information about 88 poets, scholars, sheikhs who lived and worked in Bukhara in the XIX century, mentioned by Vazeh, and ends with "It is over, Qari Rahmatullahi Vazeh" [14, 332b]. Sadr Ziya Vazeh not only copies the tadhkirah, but also fills in the information in it, clarifies it and adds appendices to the tadhkirah. The appendices provide information about Ahmad Danish and the poets who lived in the second half of the 19th century, after Vazeh.

In Sadr Ziya's treatise "Fuzaloj mutaahkhirin" there are 79 people who lived in the second half of the XIX century and the beginning of the XX century, during the reigns of Amir
Muzaffar (1860-1885), Abdullah (1885-1910), Alimkhan (1910-1920) and partly in the Soviet period. Poet and sages, as well as the dates of their deaths, the socio-economic status of some poets, and information about Jadeedism that emerged in the early twentieth century.

In 1932, Sadr Ziya compiled a number of his tadhkirahs in the collection "Tazkirai shuaro manzumai Mirzo Muhammadsharif sadr" [15]. In the tadhkirah "Tazkirai shuaro" ("On the remembrance of poets") included in it, the author tells about himself and his ancestors, the ruler of Bukhara Amir Abdulahadkhan, - poets and scholars of Bukhara in the early XIX-XX centuries, teachers, scholars, officials, religious scholars information is given.

In the section "History of the Ottomans and their lineage Eshan" ("Ottoman sultans and their lineage") about the Ottoman sultans, Ertugrul and his descendants, the reign of Usmanbek Ghazi, Yiildirim Bayazid, Sultan Muradkhan and their descendants, Turkish sultans such as Sultan Abdulhamid Khan II There is information about Timurid sultans, khans and emirs of Bukhara, sultans and kings of Iran, history of Afghanistan, history of Russian princes and kings.

In the section "Tazkirai Khataton" ("On the Remembrance of Calligraphers") the history of the first letter in the world, the history of Arabic script, Mir Ali Tabrizi, famous secretaries of Mawarannahr, the history of calligraphy in the Middle Ages, the origin and development of Naskh alik script, Bukhara and famous calligraphers of Samarkand, famous calligraphers such as judges, Islamic clergy, governors, Emirs and khans, the author is given valuable information about the history of contemporary calligraphers (in verse) [16, 3].

In the "Biography of Judge Abdushukur" ("Biography of Qazi Abdushukur"), the author describes his father's ancestors, pir and teachers Domlo Mirza Salih Alam, Mawlavi Inoyatullah Chief Judge, Akhund Domlo Hasan, his father's creative activity and the implementation of his father, emirs and officials. Interesting information about his relationship with Amir Muzaffar, the author's own poems, works, famous creative scholars and officials who lived with him.

The work "Biographies of Khiva poets and writers" [17, 11-13], compiled by Hasanmurad Laffasi (1880-1945) in 1940, is an important source for studying the literary environment of Khorezm in the late XIX and early XX centuries. Laffasi's short story, also known as the Khiva Poets, complements the information in the Tazkirai Shuaro, commissioned by the Khiva khanate's ruler Muhammad Rahimkhan in the early 20th century and the translator Laffasi describes Feruz and his literary and cultural circle in his biography of Khiva poets and writers as follows: The musicians are constantly practicing tambour strings, fiddles, and entertained and praised. For this reason, in accordance with Feruz's nature, Feruz writes additional ghazals, Mukhammas, Musaddas and comedies. There are always thirty or forty poets and lovers of literature at Feruz's service, and some of them are permanent secretaries, writing and translating books of all colors.”

CONCLUSION

In short, tadhkirahs have evolved over the centuries as an important direction that reflects the social, cultural, and literary history of their time, and as a major direction that has played an important role in preserving, recording, and transmitting important historical sources to future generations. They contain valuable information not only about poets and their works, but also about religious leaders, clerics, scholars, rulers, officials (judges, muftis, etc.), cultural life and the palace environment, literature, science and culture of khans and emirs. These notes contain information on the history and culture of not only Uzbekistan, but also the entire region, including Iran, India, Afghanistan, the Ottoman Turks, and have important source significance not only for the history of Uzbekistan, but also for foreign countries.
References


10. The full name of this tadhkirah is "Tazkirat ush-shuaro muqaaddimin va salatini muosiriy va buzurgoni mutavarriyin" and is included in the "Complex" number № 2193 and is kept in the library of the Institute of Oriental Studies of the Academy of Sciences of the Republic of Uzbekistan.


12. The full name of the tadhkirah is "Shuaro mu-taakhkhhirin va fuzalo muosirini roqimi adim-ul qadr Ziya Sadr", a copy of which is kept in the fund of the Institute of Oriental Studies of the Academy of Sciences of the Republic of Uzbekistan under number № 2193.


15. Institute of Oriental Manuscripts named after Abu Rayhan Beruni of the Academy
of Sciences of the Republic of Uzbekistan. Inv. 1304.
