

MIRSDIDIQHAN LUXURY REVIEWS AND ITS HISTORICAL SIGNIFICANCE

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ABSTRACT

The article is devoted to the life and creative heritage of one of the sons of Emir Muzaffar Tsareevich Muhammad Siddiq, who is known in the scientific and literary environment of the emirate under the pseudonym "Hashmat" and "Vohid". He is also a prisoner of the Bukhara Arch under his brother Emir Abdulahad and his heir Emir Alimkhan for 35 years. The authors of the article, based on sources and scientific literature, studied his life, scientific and literary heritage, and also established the composition of his personal library.

Keywords: Bukhara emirate, mangyti, emir Muzaffar, poetry, history, anthology, manuscript book, library.

MIRSIDDIQXON HASHMAT TAZKIRALARI VA UNING TARIXIY AHAMIYATI

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ANNOTATSIYA

Maqola amir Muzaffar o‘g‘li Muhammad Siddiqning hayot va ijodiy merosiga bag‘ishlangan bo‘lib, u ilmiy va adabiy muhitda “Hashmat” va “Vohid” taxallusi bilan ma‘lum bo‘lgan. U 35 yil davomida amir Abdulahad va uning vorisi amir Alimxon qoshidagi Buxoro Arkida asiri sifatida ushlab turishgan. Maqola mualliflari manbalar va ilmiy adabiyot asosida uning hayoti, ilmiy va adabiy merosini o‘rganib, uning shaxsiy kutubxonasi tarkibini o‘rganib chiqdilar.

Kalit so‘zlar: Buxoro amirligi, mang‘itlar, amir Muzaffar, she‘riyat, tarix, antologiya, qo‘lyozma kitob, kutubxona.

МИРСДИДИКАН РОСКОШНЫЕ ОБЗОРЫ И ЕГО ИСТОРИЧЕСКОЕ ЗНАЧЕНИЕ

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АННОТАЦИЯ

Статья посвящается жизни и творческому наследию одного из сыновей эмира Музаффара царевича Мухаммад Сиддика, который известен в научной и литературной среде эмирата под псевдонимом «Хашмат» и «Вохид». Он же узник Бухарского Арка при своем брате эмире Абдулахаде и его наследника эмира Алимхана на протяжении 35 лет. Авторы статьи на основе источников и научной литературы изучили его жизнь, научное и литературное наследие, также установили состав его личной библиотеки.

Ключевые слова: Бухарский эмират, мангыти, эмир Музаффар, поэзия, история, антология, рукописная книга, библиотека.

Tazkiras are one of the main sources in the study of Persian language and literature history.

One of the valuable tazkiras written in the region of Bukhara, which has not been fully studied in modern literature, is "Tazkirat-ush-shuaro" by Mirsiddiq Khan Hashmati from Bukhara. In the subject, attention is paid to the level of knowledge, intelligence, talent, debates, and advice of the famous writers of the history of Persian literature, based on the description of their life and work. When assessing poetic art and skill

He expresses his thoughts and opinions clearly and concisely with short and concise phrases and sentences. In particular, his information about the recognition of Mirza Sadiq Munshi's art of observation is made as follows: "And the glory of that gentleman is so great that it cannot be explained."

Rosh Asiri notes about Khujandi's temperament: "He had a temperament of pure insight and a tendency to infinite deviations in poetry.

He calls courage: "The poet is the beginning of our time and meaning."

He writes about Khasrat's poetry: "His poetry is famous in the palace, he gets drunk in the election." Mirsiddiq Khan Hashmat's assessment of poets' taste and literary skills is fair. He sings many famous poets of his time, Shamsiddin Shahin, Qori Rahmatullahi Vozeh, Ahmadi Donish, Abdul Kadir Khoja Sawda, and others, and gives a general assessment to other poets.

One of the important features of the definition is that the author paid special attention to restoring the scientific potential and level of knowledge when determining the value of the writers' poems. For example, he wrote about Lisani: "There are great scholars in the art of all sciences, Persian poetry, circles and schools, every word has its place, every point has its place."

As for Gavhari: "His poems are very impeccable, his thoughts are clear, and his odes are fluent. In eloquence and youth, without exaggeration, it is characteristic of the era." Based on this description, the judge informed Zaky:

"He is very skilled in essays and poetry, especially in history".

He described the level of knowledge and wisdom of Behruz as follows: "But in the science of rhyme, it seems that Sheikh Saadi and Firdausi are better."

In the same way, the owner of the painting spoke about the poets with great sincerity and love, defining their knowledge and status.

Another important aspect that the author of the poem noticed is that poets follow the famous orators of the past. The same law is the reason for imitating, following, responding to, and imitating the works of speakers of the famous Tajik and Persian languages. Mirsiddiq Khan Hashmat, speaking about the situation and poetry of the poet Gavga, at the same time, in a comparison and conversation with similar speakers of the Indian continent, expressed interesting thoughts and comments about the style of poetry of Khurasan and Iraq. He notes that most of the poets of Khurasan and Iraq are poets, such as Sheikh Saadi and Khwaja Hafiz. In this respect, their poems are "clear and flowing". In this way, the poems recorded by Vafoy and Gavhari in "Tazkira" will be the evidence confirming the opinion. In addition, he clearly emphasized the influence and influence of the Indian style under the leadership of Mirza Abdulkadir Bedil, Nasirali Sarhindi, Mir Golomalikhan Azod and Sirochiddin Alikhan Orzular on the style and sophistication of Movarunnahr poets and writers: "When was this invention. became famous, Movarunnahr Shua gave his healing offering and turned this ceremony into a mental offering.

It should be said about the style and thinking of the representatives of that time that many speakers imitated Mirza Abdul Qadir Bedil in reciting poetry. This opinion was emphasized by the author of the poem, describing the life and work of poets, including Churat Bukharai, Zufarkhan Javahari, with the phrase "Abulmaoni aspires to poetry."

In tazkiras, poets sometimes follow each other's poems and compare them. For example, a poet named Avrach wrote a poem following Haji Marham of Bukhara. In addition, the poet of Khoqan literary region gives information about Herod with the interpretation that "Nazim Hiravi is trying his best in poetry" and mentions the cause of the martyr's death.

It should be said that the author mentioned the characters and personal characteristics of the writers in some cases. Here are a few examples to prove the point. About Rahimi: "This ghazal is from the like-minded and selfless character of the teacher:

My tears are longing, my moans are a storm.
Shooting fire at me."

Roche told Rokim: "The history of the conquest of the city of Kesh is very strange and open to the key of understanding:

The conquest of the city and the palace of heresy, the establishment of justice and the end of tyranny, the sea of my history was seen on the land and on the horizon.

About Ramzi: "These are a few verses in praise of Amir they said."

Doir Khalisi writes to Mashhady: "How many verses were recited every day."

Similarly, by studying this painting, one can get acquainted with the most important themes of the works of poets and writers of this period of literature.

Hashmatlik Mirsiddiqoni paid special attention to the ways and methods used in artistic art in determining the value of poets' poems. Describing Majnun's condition and poems, the poet writes: "This ghazal is from his suffocating mood, and his right to anger is from his treasure:

Look at him as he stands in the palm of a beggar.
It's like a funny joke."

He himself said, "Rubai is capable

"The uniqueness of the work, Muztarib, Mutey, Mulla Rajabi Donish, Irej, Sami's "uniqueness of metaphor", and Mubil's skillful use of "accuracy" clearly emphasize the literary aspect of the work. Retells and presents it. as a source of literature and rhetoric.

It is clear from the opinions and general discussions of the author of the picture about various issues of the cultural life of his time, from the description, criticism and opinions of the individual parts of the picture, that he is not only a creator and a traditionalist. emerges as a photographer, but also as a precise photographer, poet and tasteful orator. According to literary critic Rasul Hadizada

"Kashmat expressed many critical opinions about individual poems and poetry in general, in addition to positive evaluations. Criticism and critical views are not just an expression of personal taste, but the result of serious literary analysis and research. While explaining the situation, the owner of the photo mentioned the examples of the poets' works and emphasized their poetic achievements and shortcomings. It also criticizes their individual mistakes and errors. This situation can be observed from his information about Samarkand Shakuri, Anbar, Hazin, Sahbo, Kasrat, Afzal, Gulkhani

and others. For example, while writing the life and work of Shakuri from Samarkand, Mirsiddikhan Hashmat looked at his style of poetry and expressed his personal opinion about the following verses.

did:

The Turk shot at me.

He broke the barrier of repentance in my heart.

He gave me nothing and I lost my heart.

How many goals did he score today?

This verse, which is the praise of the people, is not too much for the ignorant.

In another place, a poet from the literary region of Khokand describes Kasrat's dialogue better than his poetry and mentions the weak points of his poems.

As a poet and an expert on Gulkhani's poetry, Rosh writes his critical opinion as follows: "The reason for this is that Gulkhani was not one of the famous scholars of Khokhani like Nola and Khichlat, his poems are weak, his thoughts are wrong, but He had the ability to write poems. It is true that he composed such a collection of poems."

Afzal-Makhdum Pirmasti, who was considered one of the court poets and poets of Mirsiddiq Khan Hashmat, made the following assessment about the poetry of Pirmasti: "But for a long time, it reduced the popularity of Shora and the poet's poems. Tawarikh. Satisfied with the small foundation of the poem, it has the style of Khaqani and Khusrav.

Mirsiddiq Khan Hashmat's recognition of the art of poetry, such evaluations and views regarding the weaknesses and defects in the poems of the speakers can be seen in most of the tazkira texts. The author of the picture gives information about the Indian poet Khazin, and at the same time considers the shortcomings of his poetry:

Light up your face from the darkness,

How long shall I bring the darkness of the night into the day?

"It is correct to include the night in the day, not the darkness of the night. Why would he say in the dark nights.

A row of friends casts a shadow over the river,

Let a thorn grow in the fish's body.

In this way, the author edited 5 stanzas from the above works and identified the shortcomings and defects in them.

Our tradition was a master of ghazal.

The city was destroyed, the village prospered.

It can be seen that Urfi Shirozi, who has the full title of qasaid, is not included in the qasida as a ghazal. Odo decided that it is very difficult to say, that the progress of this work lies in front of a great orator, scholar poet.

The author emphasizes the work of some people who are not professional poets and are interested in poetry. For example, Kamal writes about the poet's style of poetry: "Between the famous and the famous, they sometimes had a penchant for poetry."

A poet named Arif reports, "Sometimes a poem comes out of his memory."

The poet writes about Zahir's acquaintance: In life, he turns to teaching and rarely to poetry.

Another feature of Mirsiddiq Khan Hashmat's description related to this issue is that the narrator compares the documents obtained by him to the source materials during the narratives and ghazals of poets. This situation can be seen in the presentation of Donish, Haziq and Gulkhani.

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