



Comparison Of The Anthologies "Tazkirai Shuaro" And "Majmua Si Pairavi Feruzshohiy"

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ABSTRACT

This article provides information about Hasanmurad Laffasi's anthology "Tazkirai Shuaro" and compares it with Ahmadjon Tabibi's anthology "Majmua si shuaro payravi Feruzshohiy". The similarities and differences between the works of Tazkirai Shuaro and the poems of these anthologies written by poets are studied comparatively and made conclusions.

KEYWORDS

Anthology, manuscript, clerk, source, copy, inventory, fond, gazelle, masnaviy, work, script, literature, poet, page, author.

INTRODUCTION

In the history of Uzbek literature, the traditions of writing anthology continued in a unique way during the Khiva khanate. In particular, in addition to individual commentaries on the poet and the people of creativity, there is valuable information in the form of appendices in the historical works of

the poets such as Munis, Ogahi, Bayani and Komyob. According to the opinions of the literary critic B.Valikhodjaev: "This work of Munis Khorezmi (" Firdavs ul-iqbol "- SS) contains valuable information about the historical, cultural, literary environment of Khorezm and some of its representatives.

Thanks to the same source, writers such as Mavlono Vafo, Pahlavonquli Ravnaq, Muzaffarkhoja Kiromi were known for the history of literature [1, p.118]. Ogahi's anthologies such as "Riyaz ud-Dawla", "Gulshani Davlat", "Shahidi Iqbal" and other historical works also contain important information about the representatives who lived in the past and were contemporaries. For example, he describes the qualities of the famous poet and wrestler Pahlavon Mahmud (1247-1326) in "Riyadh ud-Dawla" as follows: "Firdavs bahr shahri Xivaqda qudvat ul-avliyo, murshid ul-atqiyo maxsus borogohi mulki Vadud Hazrati Pahlavon Mahmud quddisa sirruhu" [1]. "Gulshani Davlat" provides information about the literary process in Khiva and its representatives Muhammad Nazar, Pahlavon Niyazboy and Kholis [3, p.101]. In this sense, we consider it appropriate to study the anthologies in two groups. The first is anthology and the second is zamima anthology. In addition to the above anthologies, special anthologies about the creators of the Khiva literary environment were also created. In particular, the anthologies of Ahmadjon Tabibi, Bobojon Tarroh Khadim and Hasanmurad Laffasi are among such separate anthologies.

MATERIALS AND METHODS

Tabibi's anthology "Majmuai si shuaro payravi Feruzshohiy" was created on the initiative of Feruz in 1908-1909. №29 lithographs are given in 1640 pages, Feruz's ghazal "Zihi bordur zuhuringga azal birla abad paydo ..." is given and the work on page 11 and is continued with ghazals of other poets. [4]

The Laffasi anthology (№12561 inventory digital manuscript) was created in 1944-1945

[5]. It contains information about 58 poets, samples of their poems and masnavis dedicated to each poet. It should be noted that the commentaries of Ahmadjon Tabibi and Hasanmurad Laffasi are of great value in illuminating the literary environment of the period.

We have compared Laffasi's "Tazkirai shuaro" with his adjoining anthology - Tabibi's "Majmuai si shuaro Feruzshohiy" comparing exemplary poems ending with an alif dedicated to the praise of Allah.

The scholar S. Matkarimova comments on the presentation of sample poems in "Tabibi's anthology", sample poems are placed according to the requirements of the devon order. First, the verses ending in "alif" in praise of Allah were given and the other ghazals were arranged in the order of the Arabic alphabet. In Laffasi's tazkirah, the first of the sample poems are ghazals dedicated to the praise of Allah as well, however in our opinion, the next ghazals are the ghazals selected by Laffasi. When we compare the ghazals of Laffasi's anthology with the ghazals dedicated to Feruz's ghazal "Zihi bordur zuhuringga azal birla abad paydo ..." are the first ghazals of each poet in Laffasi's work. The ghazals of poets such as Sul-toniy, Sodiq, Sa'diy, Goziy, Asad, Bayoniy, Oqil, Mirzo, Shunosiy, Gulomiy, Pur Komil, Doiy, Umidiy, Ojiz, Haqiriy, Niyoziy, Hoki-y, Yusufiy, Tabibiy, Xayoliy, Devoniy, Mutrib, Avaz Otari, Nadimiy, Xodim, Chokar were written in the same way as the ghazals in the Tabibiy's anthology. However, the ghazals of Rogib and Habibi-y in the Tabibiy's anthology are not in the Laffasi's anthology.

RESULTS AND DISCUSSIONS

In Tabibi's anthology, on page 17 with the thirteenth number, there is a ghazal of Kamali consisting of 9 bytes with the line "Qaoli (قالی) as Allah created the earth and the sky ..." In Laffasi, 7 bytes of this ghazal are given, and after 5 bytes, the following 2 bytes are omitted in the anthology:

کونکول لار باغ آمیدی بولوب عشقینک بیله سر سبز
همول کلزار ارا جان بلبلغیه آشیان پیدا
اساس دهر لیک صنع معمارینک بیله محکم
قدر دیوانیدا تجریر حکمینک غه روان پیدا

Before giving the sample ghazals, the masnavi was written for the poets and Laffasi also wrote the masnavi dedicated to the poets in Tabibi's anthology. Ibrahim Khudoyar, an Iranian writer, said: "After Laffasi mentioned the poet's name in his commentary, Ahmad Tabibi introduced the poet in the same way as he did in Majmuai Shuaroi Payravi Feruzshahi and as far as possible, provided information about his family, education, skills and appearance, inner behavior, occupation, and position in government" [6, p.137]. In the process of comparative study of the anthologies, we have found that some of the masnavis in the Laffasi's anthologies belong to Tabibi. In Tabibi's "Majmuai si shuaroi payravi Feruzshahi" under the number 16 on page 18 the following text about Ojiz is given:

ایرور عاجز اول مفتی فتح سنج
که اصلی مکانی آنینک ایرور اورکنج

The above mentioned masnavi was copied exactly to the given masnavi about Ojiz on page 81b of Laffasi's anthology and he continued the masnavi himself.

It is given on page 19 of the Masnavi in Tabibi's anthology dedicated to Haqiri. These two bytes are copied exactly on page 86 a of Laffasi's anthology:

حقیر یکی آخوند مخزوم ایردی
انکا جمله عالم معلوم ایردی
اطاعت طریقیده کارین کورینک
بو اشعار دین اقتدارین کورینک

After these 2 bytes, the masnavi was continued by Laffasi.

It is given on page 21 of the Masnavi in Tabibi's anthology dedicated to the Hoki. This Masnavi is copied exactly on page 90a of the Laffasi's anthology:

داغی خاکی زارُ حال ضعیف
بولوب نظم شاه غه هم ردیف
بو اشعار نی دیدی اول هوش دار
قولاق سال سنکی ایسه هوشیار

The Masnavi given about Tabibi is given on page 21 of Tabibi's anthology. This masnavi is given on page 57a of the Laffasi's anthology and is copied exactly from Tabibi's anthology as 3 bytes:

دیدى بو غزل نى طیبى نزار

بولوب لشکر ایزیدا مثلى غبار

It is given on page 24 of the Masnavi in Tabibi's anthology. This second verse of the Masnavi, given on page 72a of Laffasi's anthology, is copied from Tabibi:

بو هم زاده ء طبع چاکر ایرور

که فضل اهلیغه اسرو باور ایرور

Based on the above, we think that Laffasi copied the first ghazals dedicated to the praise of Allah in the anthology from the anthology of Tabibi and found it necessary to copy some masnavis without changing them in this way.

CONCLUSION

Hasanmurad Laffasi inspired of the anthologies of the great poet Alisher Navoi and Ahmadjon Tabibi from Khorezm considered as his educators and finished his work. The influence of great poets is the same as that of sunlight and activated the dormant forces. With Tazkirai Shuaro, Laffasi proved to be a talented follower of writing anthology tradition. The memoirs of Hasanmurad Laffasi and Ahmadjon Tabibi are important as a literary source of information about the literary environment of Khiva.

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