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The Role of Tazkira Written in Bukhara in the Study of the Cultural Life of the Mangit Period

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Abstract: In the field of history, tazkiras are used effectively to study the life and history of individuals and creative people of different eras. The analysis of tazkiras shows that through them it is possible to evaluate not only the cultural life, but also the spirit of the era. Among them, there are those created under the commission and patronage of rulers or written on the basis of personal initiative to continue or supplement previous tazkiras. Tazkiras were mainly written by poets, calligraphers, and historians and continued until the middle of the 20th century.

Keywords: Islam, sufism, religion, spirituality, culture, tradition, scientist, scholar, calligraphy, biography, ghazal, qazi, mufti, emir, khan.

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INTRODUCTION

Sufism-related sources are of great importance in the study of the Islamic culture of the Mangit period, and the orders ruling in the region and their activities, stages of development, and the religious and spiritual views of scholars are reflected in the Sufism sources. Studying Islamic culture based on sources is the main task in achieving the intended goal.

If we look at the history of tazkira, we can see that the creation of this type of works, creation in the style of tazkira, was created mainly in Movarounnahr and Khorasan. The school of tazkira was also formed in this region for many years, and after that the art of tazkira spread to other regions. After the development of Tazkira schools, creation in this genre became a tradition among writers. The work written in the genre of tazkira itself was formed in terms of theme, content, artistic language and style.

Tazkiras are divided into five types according to the topic:

1. Ulama tazkiras - tazkiras about scientists of a certain field. For example, Ali ibn Isa's tazkirat "Tazkirat ul-Kuhholin" is dedicated to doctors treating eye diseases and is an example of this type of tazkirat.
2. Tazkiras of artisans - tazkiras dedicated to artisans who lived and worked in a certain region. In such tazkiras, information is given about craftsmen who are engaged in a specific type of handicraft. The work "Tazkirat ul-khattotin" by the writer Mirza Sangloh is an example of this. Craftsmen engaged in the profession of calligraphy are mentioned in this tazkira.
3. Tazkiras of Arifs - Tazkiras about sheikhs and representatives of other religions. An example of this is "Tazkirat ul-Avliya".
4. Tazkiras of kings - Tazkiras dedicated to kings, emirs and statesmen.

Tazkiras consist of an introduction, the main part of the text or tazkira, and the conclusion. The introduction of the tazkira consists of the remembrance of Allah and the description of the Prophet (pbuh). In addition, the praises of the Companions and kings are also given in the introduction. Also, the history of writing the tazkira and the purpose of writing the tazkira are described in the preface. The main part of the text or tazkira means the biographies of the poets and brief examples of their works.

Tazkiras belong to the type of sources studied in literary studies, historiography and source studies. Tazkiras serve as an auxiliary tool in the study of history. Because, tazkiras not only contain information about poets, scientists, scholars, sheikhs, saints, statesmen, rulers, but tazkiras also bear witness to the spiritual-cultural, political-social and economic environment of that time.

In the Emirate of Bukhara, there was a tradition of writing tazkiras even during the reign of the Mangit dynasty. Qori Rahmatullah Vozeh was one of the representatives of the tazkiranavis school of this period. His collection of biographies and ghazals of 150 poets who lived in Bukhara and Kokan is described in his book "Tuhfatul ahbob fi tazkiratil ashab" [1] ("A gift of friends in the memory of interlocutors") dedicated to the life of Turkestan poets. Another of the tazkiras written under the rule of the Mangit dynasty was the tazkira called "Afzaliut tazkor fi zikrish shuaro wal ash'o" [2] ("Afzal's tazkiras about poets and poems"), written on the recommendation of the emir of Bukhara, Abdulakhad Khan. This work was composed by Afzal Makhdum Pirmasti in Bukhara at the beginning of the 20th century. This collection contains information about 135 poets who lived and created in the late 19th and early 20th centuries. During this period, a number of tazkiras were created, and the traditional art of tazkiras was enriched with new works. Qari Rahmatullah Vozeh's book "Tuhfat-ul Ahbab fi Tazkirat-ul Ashob" was the most influential biographical work of that time and was one of the valuable sources that shed light on the socio-political and cultural life of Central Asia in the 19th century. Qari Rahmatullah Vozeh's work "Tuhfat-ul ahbob fi Tazkirat-ul Ashob" served as the main source and template for later written tazkiras.

"Tazkirat ush-shuaro" [3] compiled by Said Mir Muhammad Siddiq Hashmat contained more than 60 poets who lived in Bukhara, their nicknames, biographies, and famous poems. "Tazkirai shuaroi Abdulazim Shariy" [4] compiled by Haji Abdulazim Shariy described the lives of poets and scientists who lived and worked in Bukhara, Samarkand and Tashkent at the end of the 19th century. Ne'matullah Mukhtaram's "Tazkirai Haji Ne'matullah Mukhtaram" [5], written in Persian, covered valuable information about the pseudonyms, names, surnames, and written works of poets who lived and created in Bukhara in the 19th and early 20th centuries. Abdiy Mirabdullahhoja's "Tazkirai Abdiy" (or "Tazkirat ush-shuaroi mutaaxhirini Bukhara"), "Tazkirat ush-shuaro" (1904) contained information about 118 poets who lived and created during the era of Amir Abdulahad.

The art of tazkira continued even after the end of the khanates. The works of Hasanmurad Laffasi and Sadr Zia can be a clear example of this. In them, it can be seen that the tazkiras created at the end of the 19th and the beginning of the 20th century were completed and systematized and brought to the last period of the Khanate. Muhammad Sharifjon Sadr Zia wrote tazkiras such as "Tazkirat ush-shuaro mutaqaddimin", "Shuaroi mutaaxhirin" and "Fuzaloi mutaaxhirin" which provide extensive information about the literary life and history of Bukhara during his lifetime.

Sadr Zia created the book "Shuaroi mutaaxhirin" ("Poets of the present age") based on the book "Tuhfat ul-ahbab" by Vozeh [6]. The information about 88 poets, scientists and sheikhs who lived and worked in Bukhara in the 19th century recorded by Vozeh was collected. Also, this tazkirah ends with the following words: "It's over, Qori Rahmatullahi Vozeh" [7]. Sadr did not simply copy Zia Vozeh's tazkirah, he filled out and clarified the information in it and added applications. The tazkirah contain information about Ahmad Donish and other poets who lived after Vozeh in the second half of the 19th century.

Sadr Zia wrote a tazkira called “Fuzaloi mutaaxhirin”. This work described social and political life during the reign of Amir Muzaffar (1860-1885), Abdulahad (1885-1910), Olim Khan (1910-1920), in the second half of the 19th century and the beginning of the 20th century. It also provides information about 79 poets and sages who lived and created during this period, the dates of their death, the socio-economic status of some poets, and the modernity that emerged at the beginning of the 20th century [8].

Sadr Zia collects a number of his tazkiras in the complex named “Tazkirai shuaro manzumai Mirzo Muhammadsharif sadr”. The author gave information about himself and his ancestors, the ruler of Bukhara, Amir Abdulahad Khan, the poets and scientists, officials, and religious scholars of Bukhara who lived in the 19th and early 20th centuries in the included “Tazkirai Shuaro” (“Remembrance of Poets”). The part of the complex entitled “Tazkirai Khattoton” (“About the mention of calligraphy”) provided information about the appearance of the first letter in the world, the history of the Arabic letter, the famous scribes of Mir Ali Tabrizi and Movarounnahr, and famous calligraphers of the Middle Ages. At the same time, it contains information about the creation of the nastaliq letter and the calligraphers who developed it, famous calligraphers of Bukhara and Samarkand, famous calligraphers from officials such as qazi, mufti, governor, emir and khans, and calligraphers who lived at the same time as the author [9].

There were poets, scientists and historians in Bukhara in the 18th and 19th centuries, even among the Mangit emirs, who contributed to the development of science during their reign. As examples of these, we can cite Amir Shahmurad (Written under the pseudonyms of Amiri Kabir, Amiri Ma’sum, Amiri Ghazi, Amiri Jannatmakon, Amiri Vali, Second Umar), Amir Haydar (Written under the pseudonyms of Amir Said and Firdavsmakoni), Amir Husayn (Written under the pseudonym Miri), Amir Abdulahad [10]. There is information about this in the book “Tazkirat ash-shuaro” (“Memories about poets”) by Sharifjon Mahdum Sadri Zia, an enlightened scientist from Bukhara. It contains information about the works of 33 poets who lived in the early 19th and early 20th centuries. Among these 33 poets, one can also find poems written by the ruler of Bukhara, Abdulahad Khan (1885-1910), under the pseudonym “Ojiz” [11].

In conclusion, tazkiras, as an important direction reflecting the social, cultural and literary spheres of their time, played an important role in preserving, recording and passing on important historical sources to future generations. They preserve not only poets and their works, but also valuable information about religious leaders, scholars, scientists, rulers, officials, cultural life and palace environment, attitude of khans and emirs to literature, science and culture. These records contain information on the history and culture of not only Uzbekistan, but also the entire region, including Iran, India, Afghanistan, and the Ottoman Turks, and they are important sources for the history of foreign countries.

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