

THE LITERARY VALUE OF "TAZKIRAT-USH-SHUARO" BY ABDULGHANIKHAN GHANI

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Abstract. *In this article, Abdulganikhan Gani tomozon yezilgan "Tazkirat-ush-shuaro" is an essay and using the literary kingdom of yuritulgan's thought.*

Keywords: *science-discipline, poetry, life, book, metaphor, information, works of tsyumati, adab companions, literature, art, literature and culture of life, manba.*

In this genre, the development of India is very precious and there is good luck. Among them is the "Tazkirat-ush-shuaro" by Maulana Mohammed Abdulganikhan Ghani.

Unfortunately, there is not much information about the reviews of the author's resume, and our only source of information is the introduction of Tazkira in Urdu. He was developed through tazkiranigor's son, Abdulhamid Khan. The author's surname is Maulana Mohammed Abdulghani and is popular under the pseudonym "Ghani".

He left this world on October 15, 1916, as stated in the book "Tazkiranavisi dar Hindu Pokiston». It should be noted that the information in this book is also a preamble. Despite the fact that there is no complete information about the reviews of the author's resume, we can say a few important points about his works. From the preamble "Tazkirat-ush-shuaro" by Maulana Muhammad Abdulghanikhan Ghani, it follows that the author, in addition, wrote two more works with the names "Armug'oni Osafi" and "Hivor-ul-arab". On the back of the first page of this remark, it is said about the "Armug'oni Osafi", the author of which leads to the fact that for each term there are almost 60 thousand verses, without repeating the verses of the writers as witnesses. This book was published in 8 volumes in the printing house of Indian Agra from 1904 to 1908. Another work of the author is "Hivor-ul-arab" about Arabic terminology and its explanation in Urdu. This book was published in the printing house of the Paris Aligarch Institute.

Other works by the author are "Tazkirat-ush-shuaro". About the composition of this remark, the author's son says in the introduction to the book: "after composing Armogan Osafi, it came to his mind, and in 1300 Hijri began working on it in tabular format under the pseudonym Shuaro and their works." The monuments painted before the author's era are filled with incomparable praise of Shui, which is empty of historical events. The author was referring to the same tazkirs as in India. There were many obstacles to creating such an emphasis, the solution of which could not be simpler. The author's son adds that in 1907, when my father was ill, mubabal's job was changed to a slave. In this regard, in addition to historical books, the following monuments were also part of the sources of "Tazkirat-ush-shuaro": "Lubob-ul-albob", "Majma'-ul-fusaho", "Tazkirai Benazir", "Latoif-ul-xayol", "Kalamot-ush-shuaro", "Natoij-ul-afkor", "Tazkira" is Davlatshahi Samarkand, "Fonusi xayol", "Tazkirai Husayn" by Do'sti Sanbahli, "Otashkada" by Lutfalibeki Ozar, "Khizonai Omira" and "Riyoz-ush-shuaro".

Despite the use of such literary sources, the condition of many writers remains incomplete. "Tazkirat-ush-shuaro" by Mawlono Muhammad Abdulganikhan Ghani includes 1,041 past writers before his time. It starts with Lutfalibek Ozar and ends with Yusuf Jarbodkani. In 1996,

Mohammad Aslam Khan investigated this tazkirah. Muhammad Aslam Khan, by the order of his master, Sayyid Amir Hasan Obidi, published this book with the addition of writers who are mentioned in other tazkiras.

Muhammad Aslam Khan corrected some names of writers that were not in alphabetical order. Also, wherever in the name or description of the writer or other article that used tazkirs or cultures, the author's mistake has been changed.

Thus, at present, this Ghani book provides information about 1790 writers of various eras. This is the number of authors of "Tazkirat-ush-shuaro" by Maulana Muhammad Abdulghanikhan Ghani according to the letters of the Persian alphabet. With the correction and addition of information, Mohammad Aslam Khan published this tazkirah in 1999, which begins with Shah Mubarak Obru and ends with Mir Yusuf Abhari.

"Tazkirat-ush-shuaro" by Maulana Muhammad Abdulghanikhan Ghani is completely different from other tazkiras written up to this period. Because it is considered a biography. From the words of the author's son, it can be seen that the author was bored with the composition and description that was seen in the previous tazkiras, he thought of writing such a tazkira and succeeded in it. The author did not follow the previous method of photography at all, and introduced a completely new method in the composition. If in the previous picture, the writers were divided into classes, time and place and given information, but in this picture, their names were placed alphabetically, and the time and place of their residence was studied. That is, he did not divide writers into eras.

At the time we saw tazkira, we became aware that 89 business poets were mentioned in it. The author pointed out that the writers are the owners. For example, he said about Gholomalikhan Azod: «... Persian divan, Arabic divan has 3000 verses». Here, the author mentions which languages the writer is fluent in, and the number of languages he is fluent in. In another place, he said about Nizamuddin Ahmadi Suhaili: "He completed two divans in Turkish and Persian." Here he mentions the bilingualism of his court, but he does not say the number.

In the "Tazkirat-ush-shuaro" by Mawlono Muhammad Abdulghanikhan Ghani, there is a mention of writers who were owners, but their demons disappeared. For example, about Fakhruddin, Amir Mahmud ibn Yamin says: "his Demon lost in the battle of the soldiers in 1342". He also mentioned writers whose demons remained. For example, Osafi says of Khoja: "His demons still remain in the arena". Thus, authoritative writers are mentioned in every corner of tazkira.

He also noted that seven people have skills. These are the Asir Ohund Shafio, Mirzo Abdulkadir Bedil, Sheikh Zainaddin Jannoti, Muhammad Ali Soib, Mawlono Gazoli, Sheikh Saadullah Gulshan, Mir Abduloli Najot.

At the meeting, the author also mentioned a number of other writers that they are the owners or owners of the kulyat. But the names of their books and their parables are mentioned. Books and writings of 35 people are named all over tazkir. For example, in relation to Khoja Abulwafo, it is said that: «...The book "Kanz-ul-Javahir" is a memorial to him» (1, 12). In another place, he says about Abu Nasr Ahmad: "He has a complete classification in knowledge, monotheism and wisdom. Among them is the book "Siroj-us-soirin" (1, 16-17).

In addition, about Sheikh Attori Nishopuri, see elsewhere: «In terms of speech, he had great power, the devan of ghazal and masnaviyat is a monument to him. Among them are "Jawhari Zot",

"Mantiq-ut-Tair", "Mahzar-ul-Ajaib", "Musibatnama", "Ushturnama", "Besarnama", "Gul va bulbul" and so on (1, 195).

Tazkiranigor also gave information about bilingual and trilingual writers. Throughout the poem, the author mentioned 31 writers of different eras who wrote poetry in Persian, Indian, Arabic and Turkish languages. For example, here we bring a writer named Rahimi, who wrote his poems in three languages. The author says the following about him: "He had great skill in writing poetry and prose in Hindi, Turkish and Persian vocabulary." (1, 115).

In addition, about Alisher Navoi, who is famous for writing Persian poetry, Foni said: "He wrote poetry in three languages: Arabic, Persian and Turkish..." (1, 212). The peculiarity of this tazkir is that the author mentions the information in it in a wonderful way, and does not give examples from the lines of their poems like previous tazkir writers. Bilingual poets are mostly seen in the picture. Like the Oftob, A'zam, Jur'at, Hasan, Robia, Suhayli, Kalon Ghaznavi, Fighon, Yaqini, etc.

In his note, the author mentioned writers who were born in Tajik, Afghan, Iranian, Uzbek and Azerbaijani lands and arrived in the vast territories of India. Some of them spent their lives and deaths in this country, some of them were there once, and they returned to their countries. In addition, the author mentioned writers who came to India and reopened to their homeland, where they were buried, remaining invisible like closed doors. Throughout tazkir, 191 writers who came to India are mentioned.

For example, in particular, the following is said about steam artifacts: "He came to India from Shiraz and spent the rest of his life here" (1, 1). In other words, this writer is originally from Bukhara, loves to travel and goes to Shiraz. So, from there he took the road to India and finally left this world there.

In "Tazkirat-ush-shuaro" of Abdulghanikhan Ghani, 418 writers of various eras are mentioned, who were born in the land of India, and there is no information about where their descendants and ancestors came from.

Along with such writers, there is a mention of writers who have never visited the mythical country of India. These are 993 writers who lived in different eras. Hafiz Shirazi (1, 81) is one of such writers. After mentioning the year of his death, the city, the country and the reign of the king, he praises and describes the poet's high temperament and does not mention his travels. As we mentioned above, although the author has mentioned the visit of writers to India in many positions, the description of the lives of some writers is left out of this list.

Here we can mention the names of several writers as examples, including Sayyid Abdullah Hali (1, 82), Mir Hafizullah Khafif (1, 91), Mulla Saib (1, 114) and others.

The author's information about other writers who were born in India and originally from other countries was also seen. This category of writers, according to the author, their parents came and settled in this place before their birth. There are 14 mentions of such writers throughout the picture.

"Tazkirat-ush-shuaro" of Maulana Muhammad Abdulghanikhan Ghani is of great importance in studying the condition of the writers of Samarkand, Bukhara, Khujand and the writers around these cities. Because 78 writers from these regions are mentioned throughout the picture. Among such writers are Osor Bukharai, Adib Tirmizi, Badruddin Chochi, Jamil Khujandi, Davlatshah Samarkandi, Rashid Samarkandi, Rudaki, Suzani, Shavkat Bukharai, Ismat Bukharai, Firdavs Tusi, Kamal Khujandi, Nasir Bukharai, etc. Out of 78 writers, 28 of them are writers who

were born in the city of Bukhara. Also, 27 people rose from Samarkand and the rest from the cities of Khorazmu Choch and Tirmizu Tos.

Among the writers of the city of Tirmiz - Adib Sabir Tirmizi, Judaii Tirmizi, Nasir Tirmizi and Nomi Tirmizi are mentioned in the picture.

According to the information given by the author, Adib Sabir was born in Tirmiz, where he grew up, where he studied science, the author did not mention. He says that the writer is originally from Bukhara. He also says that Abdulvosei Jabali, Anvari and Suzani Samarkandi knew him as a teacher.

In the study of Tajik literature, the importance of Tazkirat "Tazkirat-ush-shuaro" by Maulana Muhammad Abdulghanikhani Ghani as a literary source is not limited to all these considerations. Maulana Muhammad Abdulghani informs about the status and degree of virtue of kings, princes and princes, whose main profession was not poetry, but they had a great desire to speak.

Among these kings and princes are Fahrudin Ahmadi Kofi (1, 17), Qutbuddin Altuz (1, 29), Zahiruddin Boburshah (1, 43), Mirzo Ibrahim Jahi (1, 72), Sultan Husayn Mirzo (1, 89), Sultan Khalil Mironshah (1, 100), Sultan Hadicha (1, 139), Shamsuddin (1, 157), Shoh Allohdstagir (1, 170), Shoh Safiyuddin (1, 170), Muhammad Doroshukuh (1, 228).

The study of Ghani's Tazkira shows that this precious and valuable work has a high value in the history of Persian-Tajik rhetoric and speech, and serves as an important source in the study of the history of literature of the medieval period.

According to the information obtained from the investigation and research of "Tazkirat-ush-shuaro" of Maulana Muhammad Abdulghanikhan Ghani, this tazkira is about more than 1790 poets of different eras, their lives and works, thoughts and ideas, style and style. and their role in the development and formation of Persian literature informs that the value of this information in researching and examining the characteristics of poets' poems and studying their lives is considered very great and appreciated.

Along with this, through this we receive information about the cultural and literary life of their time, the education of new writers and speakers, the strengthening of literary ties between the Shuaro and the establishment of friendly relations between them, the development of these relations, which in this context are also of great value.

The most important value of the clamp "Tazkirat-ush-shuaro" by Mavloni Muhammad Abdulganikhan Ghani, first of all, lies in the fact that in it we can get brief and, most importantly, brief information about the life and work of most Shuaros of that period. This is due to the fact that the information presented by the author in his memoirs is based on learning and reliance on mutual contradictions and complements reality.

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