

Laffasiy – The Priority of Tazkirah**Literature**

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In this article are discussed the history of tazkirah and the tazkirah skills of Hasanmurod Laffasiy and are learned copy of rare manuscripts in the number №12561.

East tazkirah tradition has existed from ancient times. Tazkirahs may be cover various spheres of social life as an important source. For instance, in F. Attar's "Tazkiratul-avliyo", Jami's "Nafahotul-uns min hazarotulquds", Alisher Navoi's "Nasoyimul-muhabbat min shamoyimul-futuvvat" and Rushdi's "Tazkiraiaavliyoiturkiy" the people of tarikat, in Rudaki's "Tazkiraixattoton" calligraphers, in Kazi Ahmed Kumi's "Tazkiraixushna vison and musavvironi Iron", illuminated the calligrapher and painter's life and work.

Along with this, the essential information about the history of literature, literary genres, the theoretical aspects of them, literary schools, literary process, the workers of them came to us through tazkirah until the first half of the twentieth century.

First tazkirahs related to literature written in the compound of works which are devoted to literary and adjacent areas of literature as the certain part of the structure. At the same time this aspect of tazkirahs is noticeable in the recent period. These tazkirahs called zamimatazkirahs. For instance, Nizami Aruzi Samarkandi's "Kitabash-she'r" (XI-XII centuries), Muhammad Rovandi's "Tazkirai Musavvara (1172 y.), Abdurrahman Jami's "Bahoriston", Mixond's "Ravzat us-safo", Babur's "Baburname".

First separate tazkirah is Muhammad Avfiy Bukhari's "Lubobul-albob" (1222 y.). The work of Davlatshoh Samarkandi, "Tazkiratush-shuaro" (1487) is one of the oldest tazkirahs, are given information about famous poets who lived in the IX-XV centuries in Central Asia, Afghanistan and Iran, along with this, their creative samples.

One example of the classic Uzbek literature tazkirahs, in the work Navoi's "Majolis un-nafois" (1491) are given extremely valuable information about the level of talents and behavior and potential outlook of more than 450 creators who lived in Khorasan in the fifteenth century. For this aspect, tazkirah of Navai in tazkirah served high standard namely, as a literary aesthetic standard. Afterwards, in its influence are created tazkirahs

of Hasanxoja Nisani, Mutribiy, Maliho Samarkandiy, Sadiki Kitabdar, Fakhriy Hirati, Sam Mirza Safavi, Alisher Kone' Tattaviy, Vozech Atovullo Husaini, Fazli Namangani and other authors.

Tazkirh's tradition also has been continuing during the Khanate of Khiva in the history of Uzbek literature on its own way. In particular, exist the rare information except the special tazkirahs about poet and creative people on the historical works of Munis, Ogahiy, Bayoniy, Komyob and others as the zamima type.

Along with these, created special tazkirahs devoted to creators of the literary environment of Khiva. Such works include Tabibi and BabajanTarroh. We can enter Laffasi's "Tazkiraishuaro" to this sets.

Hasanmurod Laffasiy who continued the tradition of Alisher Navoiy, due to knows creativity of the tazkirahnavis writers, wrote this tazkirah as the novator creator in the new historical period. It is known now four manuscript copy of "Tazkiraishuaro". Some of these copis are filled with information by the authorat different times, also, it has omitted places. Some are the reducing copies when were copied by secretaries.

In Laffasi' stazkirah mentioned about sixty creators who involved the literary processes in the Khanate of Khiva. In the work the following about the first of noted names of the poets, "innate talent of literary environment of Khiva in the beginning of the nineteenth century" [1, p. 3], poet, historian, translator, calligrapher Munis: "However, Shermohammadmirobis the nickname Munis, the alone son of Avazmirob in the village of Kiyat, Khiva, and he always attended the meetings of scholars and shaikhs of Khiva during his youth, he enjoyed the discussions any kind of knowledge of Arabic and Persian dictionaries, when he gathered many information himself, he took pen name Munis, he was interested in writing poems and literature and wrote several different erotic poems." [3], are said, and emphasized that Munis was the famous poet as "the results of discussions of shaikhs and scholars".

In tazkirahare given rare information about highly talented poet, historian, translator, Mohammad Reza Ogahiy: "Mohammad Reza Mirabwas the son of Erniyazbek who lived the village of Khiva-Kiyat, he learned education from the uncle Munis Shermohammadmirob during his childhood. After taking knowledge, he started to write poems and took the nickname Ogahi, he increased his experience due to writing poems. However, each poem of Ogahi were likely the moral river, the people of science took the scientific and moral knowledge from it." [3, p. 12]. With this, it gives the particular attention to the meaningful of poetry of Ogahiy.

Or it is given the essential definition and classification of the life, kingdom and showmanship talents of Feruz the Khan of Khiva who was the historian, poet and patron of the arts and literature and music, expert: "Feruz, Mohammad Rahimkhan seconds, after his father Sayyid Muhammadkhan died in one thousand eight

hundred first year hijri from illness, Mohammad Rahim at the age of seventeen years sat on the throne with unions of scholars, ministers unions of Khiva.

He managed with his intellect whole Khorezm region, and learned writing poems from Ogahiy Mohammad Reza, he wrote various erotic gazals, muhammas, musaddas, murabba', masnavi and the divan "Feruzshohiy". [3, p. 27].

The following information exist about that poet, historian, translator Bayoni was the very cautiously, the thirsty for knowledge, and knew Arabic, Persian languages and wrote and read different types of letter, his interests to music, in particular: "Bayoniy, Mohammad Yusufbek bin Bobojonbek bin Allohberditora bin Eltuzarxon. Bayoni from his childhood was intelligent, learned education from brother Yaxshimurodbek and was more educated. For this reason Mohammad Yusufbek knew persian and Arabic languages and had dictionaries, also wrote and read in these languages as his mother tongue. With the resolution of Feruz Muhammad Rahimkhan were translated a number of Persian and Arabic dictionaries, on historical, were written divan "Feruzshohiy". After acceptable to Muhammad Rahimkhan, he gave order to write the poems. According to the Khan's edict Muhammad Yusufbek took nickname himself Bayoni, wrote many literatures and divan with the name Bayoni. With the edict of Feruz "Haft shuaro" which was written by seven princes, was regulated and printed in the press of Khiva. Bayoni could play setor, tanbur, gijjak instruments and was skilled chess, also wrote and read at the xatti-kufi, xattisuls, xattirayhoni, xattishikast, xattihindi. [3, p. 39].

It is seen the above information, Laffasiy gave information about life, living period of each creator, along with this, noted special characters of them and gave attention the spiritual view, beauty of the inner world. In tazkirah, paid attention to individual In particular, the poet, calligrapher, composer, music critic, translator, public figure, Kamil Kharezmi "... he was in his youth beautiful as Pahlavanjan, handsome, Yusufi Kanan, musician, he has always been proud of his beauty, uncared for his lovers, he fired love in his lover's heart and did not look them., he continued play gijjak, tanbur, makom instruments and read erotic poems and involved himself others attention, wrote gazal, muhammas, musaddas, ta'rix with nickname Kamil.

However, Kamil was good his sound, he involved with playing tanbur birds and wild animals were friends each others..."[3, p. 23], emphasized that he was a beautiful man, with a sharp look and say every word flauntedly, a lover of music and skilled to play tanbur, gijjak instruments, we can know portret of Kamil Kharezmi.

Or about Akil who was Feruz's generation and gifted and talented poet: "... as he involve even birds at the sky with playing tanbur – knew chess better. Akil spoke and read Persian and Arabic [3] books, dictionaries, also, aware of world's politics. Because, he read different magazines, newspapers, definitions, philosophies,

took information from them. Akil was the first at design, and was skilfull in art. If Arastu, Aflotun and others saw his pictures, they sent letter to him and wanted to be student of him.

Akil was the intelligent, could write and read xattikufi, xattisuls, xattirayhoni, xattiarabi, basri letters as his mother tongue...".[3, p. 37]. As we get acquainted with this information, Otabektura Akil was not only poet, but also, calligrapher, painter, and the chess players.

About Kamil Devani who in his nineteen years old his 93 gazals were entered into "Majmuat-ushshuaroyisi Feruzshohiy" as Munis, Ogahiy, Kamil Kharezmi, Doiy: "In particular, due to he skilled in train of dutar, he involved the birds at the sky with playing dutar, wild animals were friends with him. However, Divani joined his intellect with dutars songs. [2, p. 67]

However, Divani could make different knife, swords, daggers with gold, silver, and drawn various pictures on them, all paid attention his work.

Digaran said: Divani made different things from stones, and wrote cites from historical books, designed flower pictures.... "[3, p. 61]. We can know that Divaniwas poets, musicians and islimkor designer.

As seen from the above, the process of reading Tazkirah be possible to obtain a complete picture of the artist. So, Laffasiy skilled tazkirahnavis, however, at the same time, mature literary.

Laffasiy in his tazkirah gave information about each poets, gave the samples of their works and wrote masnaviys devoted to them.

In particular, Shermuhammad Munis wrote the following masnavi:

Erurharso'zigavhar-i-noyob.
She'riki, ajabfasohatlig' bo'lib,
Turkiytilidabalog'atlig' bo'lub.
Dedita'rixadiblarbirla,
Nechaturlikfasohatlarbila [3, p. 12].

Mohammad Reza better understood the range of each word and raised them to the top:

Feruzkim, shahnshohidonoerur,
Fazilatdasuhandonerur.
Yozibnechaturlikabyotlar,
Bitibnechaxilash'orlar.
Xisrav-i shoh-i adolatshoh,
Falaktaxt-u mehranjumsipoh.
Quyoshdeksaxosijahongirerur,
Ki, vasfidaajzichratahrirerur.
Ne hojataningvasfinidemak,
Karamdasaxosinidemak[3, p. 26a].

We can read about Bayoni's characters and desire to literature, history, the followings:

BayoniynasabdaEltuzarxong'aborur,
Ki, ismiYusufbeknomdorerur,
ItoataylabonshohFeruzg'a,
Davomxizmatidurafruzg'a.
Jahonta'rixidinogoherur,
Davomatita'rix u yoerur.
Ki, talabg'a ham anchamohirbo'lub,
Fazilatbobidaanchaustodbo'lub [3, p. 39a].

It is seen from masnavis, Laffasiy gave information about life of poets, character, their role in literary, it causes to increase the importance of the literary-aesthetic character.

Tazkirah was the important as the source which gave information about literary processes and environment in Khiva, topics and genres which were leadership in literary process, the life of the writer and their artistic heritage.

Information which were given in it, had special role to create scientific biography of them.

In addition, tazkirah plays an important role also to give scientific conclusions, to restore the text of the perfect examples of the works of artists and their work, the type and content of the subject.

In a word, while maintaining the traditions of Laffasiy's Tazkirahs of the twentieth century, news, analytical and critical views are enriched with a major contribution to ensure continuously recognized as the leading literary and tazkiranavis.

References

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