

**THE IMAGE OF WOMEN IN TAZKIRAHS
“SHAM’I ANJUMAN”, “SOBHI GULSHAN” AND “NIGORISTONI
SUKHAN”**

Tuychiyeva Oydin Sayfullayevna*

*Head Teacher, PhD,
Tashkent State Uzbek Language and Literature University,
Tashkent, Uzbekistan
Email id: oydin_s@mail.ru

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ABSTRACT

In this study, the textual aspects of Said Muhammad Siddiq Bahodir's "Sham'i anjuman", Said Ali Hasankhan's "Sobhi gulshan" and Said Nur Hasankhan's "Nigoristoni sukhan" and the image of women in them are presented in tabular form. There is also a description of women in the tazkirah, and a number of poems about women. This, in turn, plays an important role in restoring the creativity of poets and determining their place in socio-cultural life. The research has been carried out using lithographs stored at the Institute of Oriental Studies named after Abu Rayhan Beruni of the Academy of Sciences of the Republic of Uzbekistan under inventory numbers №3119 and №3120.

KEYWORDS: “Sham’i Anjuman”, “Sobhigulshan”, “Nigoristoni Sukhnan”, Tazkirah, Verse, Zubuniso, Orzuiy, Zaynab Begim.

INTRODUCTION

Tazkirah as a genre has been formed since very ancient times and is very common in the literature of the peoples of the East. In the words of the well-known writer Khurshid Davron, tazkirah "serves as a unique genre of literary criticism in the creation of the history of national and closely related literature, the study of the literary environment of a particular period, the study of individual literary figures and works." The term "tazkirah" is derived from the Arabic word "zikt", which means "notebook", "to remember", "to keep in mind", "memorial". Before the Safavid period (1502-1736), the word tazkirah was used in all Persian literary sources, meaning "monument", "remembrance", "memorization". Gradually, the word tazkirah was used in the sense of "Poets' tazkirah" (monument of poets), which provided information about the origins of the poets, examples of their creative work, and is still preserved in this sense today.

There are also a number of tazkirahs in which women's names are mentioned. The names of some female authors appear in the general tazkirahs, while others are included in the special tazkirahs dedicated only to women. Through these tazkirahs, we gain a brief account of the fate of female authors and their work.

One of the oldest tazkirahs, Muhammad Awfi's "Lubab ul-albob", mentions the names of two poets, Robiya bint-Ka'b and the daughter of Kashgari, along with men. In it, the Persian poetess Robiya's skill in ghazals is discussed. Robiya is said to have been a poet woman (specialized in compiling ghazal) who fell in love with a slave under her command and sacrificed her life for him. Since her father was the governor of Balkh and Kandahar, she had no equal in reading and writing. Robiya, who had a special love for poetry, wrote poems in Persian and Dari. From Robiya's poems, her brother realizes that she had fallen in love with the slave and executes her.

MAIN PART

Said Muhammad Siddiq Bahadur bin Hassan bin Husayn Bukhari's "Sham'i Anjuman" (Hijri - 1292 // AD 1875) mentions 971 Indian and Persian poets. There are also the following sixteen female names: 1 verse from Ogo Begim (page 60), 3 verses from Bibi Bediliy (page 86), 4 verses from Khadija Sultan (page 171), 3 verses from Zoiriy (page 186), 1 verse from Ziboiy (p. 186; in "Majlis un-nafois" this woman came as a male poet) [5:114], 43 verses from Zebuniso Begim (p. 188), 3 verses from Suziy (p. 205), 4 verses from Sharmiy (p. 230) , 16 verses from Shah Jahan Begim (her mention consists of two pages), 3 rubai - 8 verses (241 - 244 pages), 1 verse from Zaifiy (page 271), 1 verse from Ismatiy (page 301), 2 verses and 1 rubai with 2 verses from Fatima (page 369), 1 verse from Gulshan (page 408), 3 verses from Malak (page 427), 1 verse from Mushtariy (page 429), 6 verses of poetry from Mehriy (page 449), 2 verses from Nihoniy (page 456) and 6 verses from Nur (page 486 [7:486]). The following table is based on a manuscript kept at the Institute of Oriental Studies named after Abu Rayhan Beruni of the Academy of Sciences of the Republic of Uzbekistan under the number №3119.

Table 1. The name of women and the number of verses they created in the tazkirah of "Sham'i anjuman"

Name	Verses	Name	Verses
Ogo Begim	1	Xadicha Sulton	4
Bibi Bediliy	3	Mehriy	6
Zebuniso Begim	43	Zaifiy	1
Zoiri	3	Fotima	2
Ziboiy	1	Ismatiy	1
Suziy	3	Gulshan	1
Sharmiy	4	Mushtariy	1
Shoh Jahon Begim	24	Nihoniy	2
Malak	1	Nur	6
Number of verses:82			

Although the names in the tazkirah are given in alphabetical order, the second and third letters of the names do not pay attention to the alphabetical order. The work begins with Anwari and ends with Yusuf Lakhnau. The author mentions that in the creation of this tazkirah he used such tazkirahs as "Natoyij ul-afkor", "Otashkade", "Bahoriston", "Tazkirayi Nozim", "Nafohat ul-uns", "Torihi farishta" [1:751-757] and provides information about himself on pages 474-486[7]. The author's eldest son Sayid Nur Hasankhan is the author of "Nigoristoni sukhan" and his youngest son Ali Hasankhan is the author of "Sobhi gulshan". The work is in the Manuscripts Fund of the Institute of Oriental Studies named after Abu Rayhon Beruni of the Academy of Sciences of the Republic of Uzbekistan. Copies of the manuscript, written in Persian by Secretary Abdulhayit Khan, consist of 584 pages and are stored in 23x16 size, under inventory number № 3119, and the table above was compiled using this manuscript.

A lithograph of Said Ali Hasankhan's tazkirah "Sobhi gulshan" is kept in a single copy at the Institute of Oriental Studies named after Abu Rayhon Beruni of the Academy of Sciences of the Republic of Uzbekistan under inventory number 203120. This tazkirah is written in Tajik and contains 646 bytes, size 24x17. In the tazkirah "Sobhi gulshan" 2024 poets were mentioned. Muhammad Ali Hasankhan Bhapul, the son of Muhammad Siddiq Hasankhan, the author of the tazkirah al-Sham'i Anjuman, created this tazkirah in alphabetical order under the pseudonym Salim, beginning with the name Osar Mashhur and ending with the word Yusuf. At the end of the

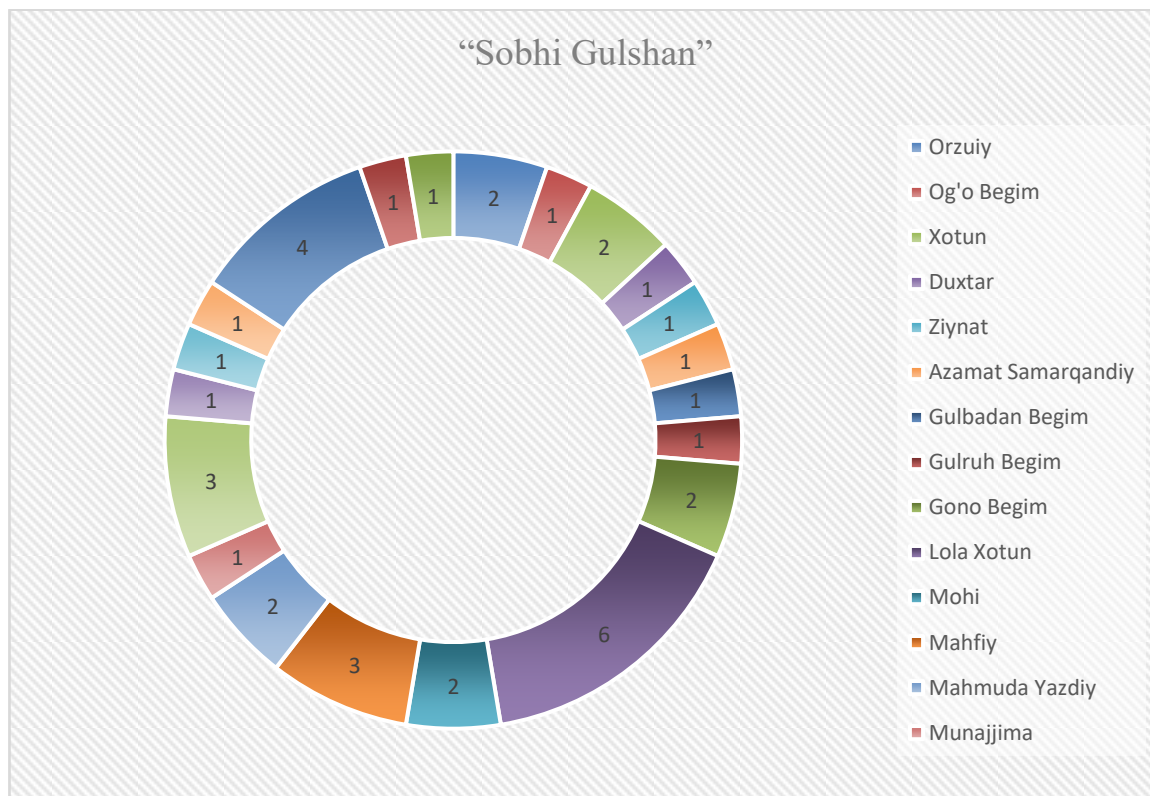
work, he provided valuable information about himself, his father and brother, as well as commentary on everything from Bukhari to Mawlavi Kupomuy [1:751-757]. At the same time, the author points out that the work was written between Hijri - 1291-1294 / AD -1877. The Sobhi Gulshan tazkirah was published in 1295 in Bhapul in lithographs with some shortcomings [8:36-358]. Mujtabo Barzabadi Farohani first commented on the errors in this tazkirah in 1390 AH and created a work consisting of 3 volumes. At the end of the commentary, the author pointed out the shortcomings and commented on the events, places, pseudonyms, madrassahs, history, mosques, sects and books [8:36-358].

Muhammad Hasankhan gives the reason for the creation of tazkira in the preface of "Sobhi gulshan" as follows: My father, who created the "Sham'i Anjuman", always took it with him and wrote down whoever he met on the way to and from Delhi. It is no secret that my brother and I, who created "Nigoriston", followed in my father's footsteps, and my father and brother were saddened by the few people left unmentioned, so I decided to fill in the comments and create tazkirah "Sobhi Gulshan" [4:3-5].

According to "Torikhi Tazkirahoiy Forsi"[1:757] Ahmad Gulchin Ma'ani and "Tazkiranivisiyi forsi dar Hindu Pokiston"[6:607-612] by Dr. Alirizo Naqavi, Muhammad Siddiq Hasankhan, the ruler of Bhapul, the wife of Princess Shah Jahan, and the author of "Sham'i Anjuman", created the tazkirah himself. This idea has been supported by several scholars. In some places, it has been suggested that the 12-year-old was incapable of such work, and that the governor demonstrated his style of work through his children [1:757]. We believe that no matter who the author of this tazkirah is, it contains the necessary facts and evidence, through which we gain valuable information not only about poets but also about women poets. Out of a total of 2,024 poets were mentioned in "Sobhi Gulshan" tazkirah, 21 commentaries are on female poets. These are: 2 verses from Orzuiy (page 5), 1 verse from Ogo Begim (page 7), 1 rubai and 2 verses from Khotun (page 137), 1 verse from Dukhtar (page 164), 1 verse from Ziynat un-niso Begim (according to the tazkirah, Avrangeb's daughter and Zebuniso Begim were both breastfed from the same woman. - O.T) (p. 191), 1 verse from Azamat Samarkandiy (Qozi Samarkandiy's daughter - "Otashkade", 345; she was mentioned under the pseudonym of Ismatiy in other tazkirah - "Najotiy ul-afkor", 509; she is also mentioned as Azamat Samarkandiy in "Sobhi gulshan" (288)) page 191, 1 verse from Gulbadan Begim (page 348), 1 verse from Gulruh Begim-Gulchehra Begim (page 348-349), 2 verses from Gonno Begim (page 350), 6 verses from Lola Khotun (page 356), 2 verses from Mohi (page 359), 3 verses from Mahfiy (daughter of Humayun), 2 verses from Mahduma Yazdi (page 394), 1 verse from Munajjima (This woman was first mentioned verbally in Alisher Navoi's "Majolis un-nafois" (p. 455), 3 verses from Mehri Mashhadi (p. 480), 1 verse from Nisoiy (p. 514), 1 verse from Nihoniy Isfahaniy (Otun) (p. 514), 1 verse from Nihoniy Akbarabadiy (page 569), 4 verses from Nihoniy Sheroziy (page 569), 1 verse from Nihoniy (pages 569-570), 1 verse from Vazir un-nisa (page 590), in total 38 verses of works by women's works are observed.

The following diagram was made using a lithograph copy kept at the Institute of Oriental Studies named after Abu Rayhan Beruni of the Academy of Sciences of the Republic of Uzbekistan under inventory number №3120.

DIAGRAM 1. WOMEN IN TAZKIRAH“SOBHIGULSHAN”



Said Nur Hasankhan, the owner of "Nigoristoni Sukhan", is known by the pseudonym "Nur". As mentioned above, Nur Hasankhan, the eldest son of Said Muhammad Bahordirkhan, the author of "Sham'i Anjuman", composed this tazkirah in 1295 AH (1878) at the age of 14. This tazkirah, in our opinion, was not as popular as "Sobhi Gulshan". However, there are opinions that the author did not write about the reason for its creation [2]. Tazkirah is published in Bhopul in a Nastalikh script, in a lithography copy of 211 pages. In the preface of this tazkirah, the author states that he used "Natoyij ul-afkor" and mentioned the poets of his time who were not included by his father. Tazkira records 651 poets. From Said Muhammad Ozodiy to Muhammad Yusuf Ali, the activities of writers are described in alphabetical order. In this tazkirah, the author did not dwell on the works of women like his father and brother, but among the 651 writers mentioned, we found information about 7 poetesses. These include 1 verse from Ziyinat (p. 36), 1 verse from Fasiha (whose name is said to be Jamilahkanim) (p. 76), 1 verse from Kavkab (whose name is mentioned as Sitorabonu in the tazkirah) (p. 86), and 1 verse from Gulshan (p. 88), 2 verses from Mahastiy Ganjaviy (one of the poetesses of Sultan Sulayman) (p. 114), 4 verses from Nihoniy (p. 136), 1 verse from Hamdamiy (p. 194), which makes total of 12 verses.

Table 3. The name of women and the number of verses they created in the tazkirah of "Nigoristonisuhan"

NAME	VERSES	NAME	VERSES
Ziyinat	1	Fasiha	1
Kavkab	1	Gulshan	1
Mahastiy	2	Nihoniy	4
Hamdamiy	1	Number of verses:12	

CONCLUSION

Tazkirah has a wide range of topics, including mythological and historical events, personalities, philosophical views, fine arts, poets and writers. These tazkirahs serve to identify the types of art of poetry, to distinguish the work of the poet and to be aware of the socio-cultural life of that period.

We have witnessed that information about women is recorded not only in the tazkirs devoted to women, but also in the works in which the names of men are mentioned. In these sources, as well as through similar tazkirahs, in addition to poets, we have interesting historical information about famous calligraphers, musicologists and singers, hadith scholars, dancers, teachers, artists, linguists, women rulers who took part in public administration. In particular, the mastery of Mahastiy who lived in V century as a poetess specialized in rubai, musicologist, singer, the unique facts about the ruling women of Kermon Podishosh Kotun from VII century, Jahon Malak Khotun from VIII century survived only through tazkirahs.

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