

Review Article

THE MANUSCRIPTS OF THE NOVEL “ZUBDATU-T-TAVORIKH” BY AGAKHI AND ITS VALUE AS A SOURCE OF LITERATURE

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Abstract

Muhammad Rizo Erniyozbek Oglu Agakhi (1809-1874) with his poetic novel "Tawizu-l-Ashiqin" ("Tumar of Lovers") is a worthy follower of Alisher Navoi in classical poetry, claimed with its prove "rare in the field of eloquence and maturity, and is able to compose a jewel of meaning to the vocabulary".

Keywords: Literature, Classical Poetry, Vocabulary.

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INTRODUCTION

Muhammad Rizo Erniyozbek Oglu Agakhi (1809-1874) with his poetic novel "Tawizu-l-Ashiqin" ("Tumar of Lovers") is a worthy follower of Alisher Navoi in classical poetry, claimed with its prove "rare in the field of eloquence and maturity, and is able to compose a jewel of meaning to the vocabulary". Through the translation of more than twenty rare works of great intellectuals, such as Keikavus, Saadi Shirazi, Abdurahman Jami, Nizami Ganjavi, Hossein Vaez Kashefi, Zayniddin Vasifi, created in the Persian – Tajik language, demonstrated in practice how rich the expressive potential of Uzbek language is. The name of this great thinker is also known not only as a classical poet and skillful intellectual, but also as an author of memoirs-stories – literal-historical works, which were considered rare sources of the past of Khorezm of the XIX century.

He wrote a story of five memoirs devoted to the events of the reign of khorezmshahs of the XIX century. "Riyazu-d-Davla" about the reign of Allahqulikhan (1825-1843), "Zubdatu-t-Tavorikh" about the events of Rahimqulikhan's reign (1843-1846), Muhammad Amin Khan (1846-1854), Sayyid Abdullakh Khan (1854), and Kutlugmurad Khan (1855) on the complex and contradictory events of the reign of "Jome'u-l-Vakeoti Sultoniy", "Gulshani Davlat" on the time of Sayyid Muhammad Khan (1856-1865) and Muhammad Rahim Khan on the Feruz period (1865-1910), such works as "Shahidu-l-Iqbal" are among them. Among these, the continuation of the "Firdavsuf-Iqbal", which Shermuhammad Munis began to write, and the ending of the literal and historical prose as an excellent example, it is clear that Agakhi's contribution to the development of Uzbek memoir-story is enormous.

Academician V.V. Bartold, a Russian scholar who studied Agakhi's literary and historical works as a historical source, wrote: "The literary and historical works created by Munis and Agakhi (emphasis – N.J.), no matter how flawed, are a description of historical events and in terms of explaining historical events and the abundance of the factual materials presented in them, all the works written on the history of the Kokand and Bukhara khanates that have reached us far back will leave much behind themselves." [Bartold 1927, 113].

The need to pay special attention to some thoughts of the scientist is felt. Firstly, he avoided interpreting of Agakhi's works

on the historical subject as a pure historical work, recognizing their relevance to literature. This is evidenced by the fact that the scientist called them literary and historical works. Second, this type of work emphasizes the "narrative of historical events and the abundance of factual material they contain." Therefore, it should be noted that these works depict historical events and, although there is a lot of factual material, the way of narrating them is literary.

Uzbek and Eastern literary-historical poetry, in general, has gone through many centuries of development before Agakhi. The prose heritage of such great writers as Nasiriddin Rabghuzi, Mirkhand, Khandamir, Alisher Navoi, Zahiriddin Babur, Shermuhammad Munis is a proof of this. These works belonging to the pen of the great writers "Kassi Rabghuziy", "Ravzatu-s-Safa", "Makorimu-l-Akhlok", "Habibu-s-siyar", "Haloti Sayyid Hasan Ardaser", "Tarikhi Muluki Ajam", "Tarikhi Anbiyo and Hukamo", "Baburnama", "Firdavsul-Ikbal" were a kind of experimental school for Agakhi's literary and historical poetry.

Source scholar Nafas Shodmonov, who studied the stages of development of Uzbek literary and historical poetry on the example of Agakhi's "Shahidu-l-Ikbal", noted that the authors of historical poetry in the world literature had a significant positive role in the development of fiction. He wrote that the legacy of the Greek historian Plutarch, the English chroniclers R. Holinshed, G. Hall, etc., had a great influence on the works of Shakespeare, Russo and many other writers noted as an example. The works of the Chinese writer Sim Xian, such as "Historical Inscriptions" ("Shi Szi"), "Book of Life" ("Lechjuan"), served to define not only the principles of historiography, but also the development of future literary poetry, and the heritage of At-Tabari and Ibn Khaldun is an example for Arab and Persian historians. [Shadmanav 2009, 39-40]

Academician V. Abdullayev, who studied the Agakhi literary-historical poetry, which until now was mainly considered as a historical work, called these works "historical-literary poetry" [Abdullayev 1967, 380], while Gulom Karimov and Subutoy Dolimov emphasize that they are "valuable in the style of literary-historical novels" [Karimov and Dolimov 1978, 16]. Professor Najmiddin Kamilov, on the other hand, focuses on "short stories" [Kamilov 1999, 80] created in the history of our

national literature on the example of Agakhi's analysis of translated works. Consequently, all of Agakhi's poetry works on historical themes, including the Zubdatu-t-Tavorikh ("Palace of History"), which is the source of our study, are first and foremost literary, and then historical.

Despite the fact that important historical data have been given, according to its style, genre characteristics, style of expression and other signs, neither the the Zubdatu-t-tavorix nor other samples of the Agakhi literary-historical poetry can be regarded as historical-scientific works. The study of these works as a source of literature provides important scientific and theoretical conclusions for the study of literature, as well as its integral component, bibliography and text linguistics.

RESEARCH METHODS

Researches by American [Allworth 1964], Russian [Barthold 1927] on Agahi's artistic and historical works; Tolstov 1948; Borovkov 1951] specialists, as well as Uzbek scientists [Ghulyamov 1959; Yuldashiev 1959; Munirov 1959; 1969; 2002; Jumakhoja and Adizova 1995; Sultonova 2000; Shodmonov 2009] was published. However, the creation of special studies about the work remains relevant.

In the late 1970s, by the efforts of Ghulam Karimov and Subutoy Dolimov, six volumes of Agakhi's works were published. In the fifth volume, which contains a collection of works of literary-historical, a small passage from the work was published under the title "From Zubdatu-t-Tavorikh" [Agakhi 1978, 173-201].

However, it was not possible to publish the full text of this work, which is dedicated to the reign of Rahimqulikhon, with scientific commentary. Certainly, at that time it was impossible to dream of a perfect edition of the work. Because this lofty example of literary and historical poetry was, in essence, completely contrary to the policy of the ruling ideology of that time. In the novel, historical reality was described by unique artistry, arguing about the qualities of the ruler, and not the "invasion" of our ancestors.

For a long time, "Zubdatu-t-Tavorikh" has remained aside from researchers. The need for the study of the literary and historical heritage of the past is more than ever, today, due to the need to inform our contemporaries; especially the younger generation of the original essence of this work, a relatively perfect edition of the work was carried out in 2009, which was provided with scientific explanations [Agakhi 2009]. In 2016, the scientific-critical text of the work was published [Agakhi 2016].

The full text of Muhammad Rizo Agakhi's work "Zubdatu-t-Tavorikh" was first published in Cyrillic by one of the authors of this article - Doctor of Philology, Professor Nurboy Jabborov based on 821 inventory digital manuscripts stored in the fund of the Institute of Oriental Studies of the Academy of Sciences of Uzbekistan (Agakhi 2009). In preparing the work for publication, the text was consistent with the original in all respects. Only some of the excessively used suffixes (for example, the suffix "and") are abbreviated only in those cases when there is no defect in the content, the words "onga", "onda", "oning", "oni" are given in the style of "anga", "anda", "aning", "ani". Verses of the Qur'an, hadiths, Arabic sentences and Persian poems listed in the text are translated and provided with comments in necessary places. The interpretation of the verses of the Qur'an is based on the 2004 edition of the Uzbek explanatory translation carried out by Sheikh Alauddin Mansur.

Muhammad Riza Agakhi used the Arabic and Persian languages in "Zubdatu-t-Tavorikh" very effectively. Even the words "redko" ("rare") in Arabic and Persian dictionaries are actively used by the author. Considerably, it was not difficult for a student of that time to understand; however, it is not easy for today's reader. Accordingly, a dictionary of about 600 words was compiled and added to the text.

The dictionary was compiled by H.K. Baranov's "Arabic-Russian dictionary", two-volume "Persian-Russian dictionary" edited by Yu.A. Rubinchik, Muhammad Giyasuddin's "Ghiyas ul-Lughot", P. Shamsiev and S. Ibragimov's "Dictionary of Navoi works", two-volume "Farhangi Zaboni Tojiki" were used. Some of the Turkic words in the work, which could not be found even in these sources, are interpreted based on L.Z. Budagov's dictionary "Comparative dictionary of Turkic-Tatar dialects" (St. Petersburg, 1871).

Geographical names, personal names, and ethnic terms are included in this edition of "Zubdatu-t-Tavorikh". The index of geographical names is provided with comments. All indicators take into account the number of pages of the manuscript number 821, which is the basis for this text.

This article is based on the manuscript of "Zubdatu-t-Tavorikh". The following six manuscripts of the work have been comparatively analyzed: 1) in the National Library of Russia in St. Petersburg (T.N.S./22); 2) Institute of Oriental Manuscripts of the Russian Academy of Sciences (Y / 6 / U); 3) Istanbul University of Rare Books Library (TY / 82); 4) 3 manuscripts at the Institute of Oriental Studies named after Abu Rayhon Beruni of the Academy of Sciences of Uzbekistan (821/111); 5364/111; Hamid Suleymanov Foundation, 275/11). A detailed description of these manuscripts is given. So far, some of the information provided by these sources has been clarified. Discussions with experts are underway where necessary. Some peer-reviewed sources were also used for comparative analysis in the article. Manuscript of Muhammad Yusuf Bayani's work "Shajarai Khorezmshahiy" in the fund of the Institute of Oriental Studies of the Academy of Sciences of the Republic of Uzbekistan with inventory number 9596, "History of Turkestan" by Mullah Olim Mahdum Haji (Prepared by: Nurboy Jabborov. - Karshi, "Nasaf" publishing house, 1992), Mahmudkhoja Behbudi's "Selected Works" (Prepared by Begali Kasimov. - Tashkent, Manaviyat Publishing House, 1999).

Although Zubdatu-t-tavorikh is based on historical materials, it has been scientifically analyzed as a valuable literary source, written in the genre of memoirs and stories, and is a perfect example of Uzbek literary and historical poetry. The analysis of the poetic texts cited in the play also served to prove that "Zubdatu-t-Tavorikh" is a literary source. The play includes ode (6), masnavi (70), ghazal (4), rubai (7), qita (10), history (4) and fard (6). This is evidenced by the fact that about a dozen examples of poetic genres are given, and the poems total 1176 distich (2352 couplets). The article analyzes the poems in the poem and the genres of history in the work. Agakhi's mastery of saj (inner rhyme) is also explored, as the play achieves a high balance between the depiction of nature and the phenomena of events in society.

The work shows that the attitude of the Khiva khans to the people of literature, science, and enlightenment played a special role in the development of the literary environment. "Zubdatu-t-Tavorikh" also contains valuable information on toponymy.

The research uses comparative-historical, comparative-typological, and descriptive methods that have been tested in the study of literary and historical heritage.

RESULTS AND DISCUSSION

Manuscripts of the novel. Six manuscripts of "Zubdatu-t-Tavorikh" have descended until now:

1. National Library of Russia in St. Petersburg (T.N.S./22);
2. Institute of Oriental Manuscripts of the Russian Academy of Sciences (Y / 6 / U);
3. Istanbul University of Rare Books Library (TY / 82) [1];
4. Institute of Oriental Studies named after Abu Rayhon Beruni of the Academy of Sciences of Uzbekistan (821/111, 5364/111; Hamid Suleymanov Foundation, 275/11).

According to Hilola Nazirova, the author of the scientific-critical text of the work, the manuscript No. T.N.S. /22 is a manuscript copied by Agakhi himself. The scholar gives three reasons for this: 1) that the letter of the manuscript is exactly the same as the letter in the sources which the eminent scholars have acknowledged to be the handwriting of Agakhi; 2) the manuscript does not contain a colophon, as in other sources with Agakhi's autograph; 3) the manuscript is kept in the sources described in the catalogs as Agakhi manuscripts.

[Nazirova 2011, 53-54] According to F. Ghanikhojaev, their relocation during the life of the Agakhi was a retaining artifact with the number Y/6/U (590 hunting) in the St. Petersburg Department of the Institute of Oriental Studies of the Russian Academy of Sciences [Ghanikhodjajev 1986, 26-27]. Hilola Nazirova states that there are serious grounds to believe that the manuscript Y / 6 / U was copied from a source numbered T.N.S./22. [Nazirova 2011, 64]

Source No. 821 kept at the Institute of Oriental Studies named after Abu Rayhan Beruni of the Academy of Sciences of Uzbekistan is one of the most complete manuscripts of Zubdatu-t-Tavorix preserved in our country. A comparative analysis of the manuscript also confirms that the copy is a reliable source. The catalog compiled by Fathulla Ghanikhojaev shows the manuscript number Y / 6 / U (590 OV) kept in the St. Petersburg branch of the Institute of Oriental Studies of the Russian Academy of Sciences.

*Forgive the judgment of your power,
Make perfect among the people of haven –
completed with distiches [2].*

At the end of the 821 digital manual at the Institute of Oriental Studies of the Academy of Sciences of Uzbekistan, the following prose was given to me after this verse: "Let me inform you about the mistakes made by the people of wisdom, the death of hazreti Zillullahiy Ghufropanohiy's blame five days later, on 5th of the month Rabi ul-Awwal of the Hijri thousand two hundred and sixty-two year of snake, have passed away. Let them apologize without blaming their mistakes and shortcomings. Maybe they should show mercy and fix it. Allahu Ta'ala, May Allah be pleased with them all. Amen. Tammatu-l-Kitab Bi'avni-l-Maliki-l-Wahhob" (Hereinafter, only the manual page is displayed in brackets). [Agakhi 1881, UzR. AS. TOS. № 821, 435a]

The fact that this poetry introduction is not available in other copies also shows the advantage of the 821 manuscript. Besides, the copying of this manuscript of "Zubdatu-t-Tavorix" in white was almost completed during the life of the protagonist Rahimqulikhan. The prose introduction quoted above is proof of this.

Also listed is the post-poetry text: date 1298. In Roqimi's book Mullah Mohammed Riza ibn Muhammad Karim Devon clarifies the existing information about the year of the relocation of the imam noting that "the deceased. In the directory established by Fathulla Ghanikhojaev, it is indicated that the year of resettlement of the arm is 1289/1880. According to the note of the secretary who moved the armband in the source, it will be known that this date is 1298/1881-th year.

Also after the poetry text quoted: 1298 date. The book, Raqimi in Mullah Muhammad Riza ibn Muhammad Karim, states that the year of the copying of the manuscript is clarified. The catalog compiled by Fathulla Ghanikhojaev states that the year of copying the manuscript was 1289/1880. According to the secretary who copied the original manuscript, the date is 1298/1881.

The manuscript is written on a thin, dark Kokand paper in black ink in Nasta'liq script. The titles are written in red ink. The text is perfect. The manuscript is well-preserved and binded with embroidered cardboard covered with black leather. 50 pages (386-435a), 27x44.

THE HISTORY OF THE CREATION OF "ZUBDATU-T-TAVORIKH"

According to the prologue of the novel "Zubdatu-t-Tavorix" is as follows: after concluding the story of the memoir "Riyazu-d-Davla" dedicated to the period of the reign of Allahqulikhan by Muhammad Riza Agakhi delivers to the "gathering debauchee, and the enchanting conversation" of Rahimqulikhan. The historian depicts the following events like this: "... *ul Hazreti (Rahmkulikhan – N.J.) extremely more exclusion showed, made a charity with goodwill and furnished a degree of the sun. Moreover, donated more compliment respected with kind praising, with the generosity of the world could be inherited by the king. This purpose would not let the degradation and the birth be lifelong structure. If the word remained immortal, then to him the world events and descriptions were not enough for his latest conspiracies.*

Poetry:

Build as many buildings as man can
Or, to put it mildly, a generation
Eternal eye from someone you can't hold,
It is a word that will last forever in the world.

Enough, now you can and clear for you, and let's make a book about a person name Humayun, and the state of a monkey with a rude behavior. May our remembrance and mention remain forever in the light of time and amaze the people of the world. Because of this compliment, the state of the blessed sun has become a pilgrimage for my happiness. My heart was filled with a new energy and my nature was overwhelmed, and I could not give up the command of the world with the order of "Al-Ma'muru Mazur". I have been working hard to implement the decree".

In the East, including Turanzamin, it is common for governors to view words as a divine blessing. Making a good name is the main meaning of their lives. The main reason for the creation of "Zubdatu-t-Tavorikh" is the good intentions of the khan of Khorezm Rahimqulikhan, such as "immortalization of zhikri jAMIL" and "wasfi jalil" in the light of time and "to the delight of the people of the world". It turns out that Agakhi began to write this memoir on the orders of Rahimqulikhan.

THE COMPOSITION OF THE WORK AND THE ANALOGY WITH THE RELATED SOURCES

"Zubdatu-t-Tavorikh" consists of two parts. According to the historian, in the first part of the work Rahimqulikhan's birth, study and acquisition of military skills, as well as his activities as the future khan of Hazarasp in the *sajli* prose (prose *musajja*) go the hall is described in detail in an literary form. The second part of the work is devoted to the events that took place from the day of Rahimqulikhan's accession to the throne until his death.

The author gives the following information about the date of birth of Rahimqulikhan: ... *on the occasion of the birth of hazreti Muhammad Rahim, he was born in the residence, in the year one thousand two hundred and twenty-nine AH (1814 AD - N.J.) in the year of the dog, and under the guidance of Allah, stepped on the flower of the body".*

The work is based on *sajli* prose. Rahimqulikhan is praised for his virtues, his knowledge of many sciences, and his unparalleled ability to show compassion and blessing, kindness and generosity to citizens and authorities. While acknowledging that the Khiva khans were enlightened and paid special attention to the development of literature and art, science and profession, it should be noted that such descriptions may not be fully consistent with historical reality. . One thing is clear, however, that at the heart of these descriptions are Agakhi's dreams and ideals of a righteous king, expressed in poetic allusions.

Agakhi praises Rahimqulikhan, the khan of Khiva, as the ruler of "King of kindness and pure intention". He explains this by saying that "to always prosper the property, to make the just people happy" is a vital deed of the khan. Here, too, Agakhi's dreams of a truthful ruler are observed.

The play contains several historical facts about Rahimqulikhan's help to the oppressed. These facts are also not simply recorded, but described with high eloquence. For example, in 1257 AH (1843 AD) Rahimqulikhan set out for Iran on the orders of his father Allahqulikhan. During the visit, Rahimqulikhan, a resident of the Jamshidiya group in the Koshk and Qoratepa districts of the Bodi Anis province of Khorasan, complained to the governor of Herat, Shah Komron.

They begged the khan for help, saying that the king's oppression was overcome, plundering the property of the Jamshidiya class and selling their wives and children as slaves. Rahimqulikhan decided to postpone his trip to Iran to support the Jamshidiya category and relocate more than fifteen thousand people from Khorasan to Khorezm. According to Agakhi, after the introduction of the Jamshidiya category, "a place and a mausoleum were assigned to the tribe at the foot of a mountain branch of the Kilich Niyazboy River, south of Mount Kuba. "They settles as a great nation and a prosperous country".

In different historical works there are contradictory facts and information, different conflicting opinions. The opinion of the great enlightener Mahmudhoja Behbudi: "Because there is still no perfect work on the history of Turkestan, written with new research, orderly and usable" [Behbudi 1999, 178] is still relevant today. Just one example. Mullah Alim Mahdum Haji in his work "History of Turkestan" about Rahimqulikhan "... reigned for three years and died in 1261 AH (1845 AD). He was known for his oppression" [Mullah Alim Mahdum Haji 1992, 128]. It should be noted that almost all the arguments put forward by the author of "History of Turkestan" contradict the historical truth. However, the year of Rahimqulikhan's death is clearly stated by Agakhi as "Friday, the eleventh of Muharram ul-Haram, the year of the serpent in the year one thousand two hundred and sixty-two AH." After all, he was a living witness to these events. Therefore, the fact cited by Agakhi can be a basis for refuting any other opinion in this regard. In addition, according to "Zubdatu-t-Tavorikh", it was not Rahimqulikhan but his brother Muhammad Aminkhan Bobojon who was known as Tora.

If we look at history from example and reflection, we can see that as a result of the struggle for the throne, many prosperous places were destroyed, the nation's condition worsened, and progress gave way to decline. However, reliable sources say that in the history of Turkestan there were many rulers, who were more generous than the kingdom. The facts and evidence in Zubdatu-t-Tavorikh indicate that Rahimqulikhan was one of such rulers.

According to the author, when Allahqulikhan died, his youngest son Muhammad Aminkhan was in Khiva. After the death of his father, Muhammad Aminkhan sent a messenger to his brother Rahimqulikhan, who was the governor of Khazarasp at that time, "to inform him of his father's death and the mystery of his imminent arrival. Rahimqulikhan quickly arrived in Khiva that day. After the ceremony, all the emirs, scholars, and leaders of the shari'a bishops will gather in the presence of "Hazreti Zillullah" - Rahimqulikhan. He is asked to accept the throne of Khorezm. Rahimqulikhan then says that he has no interest in the kingdom, that the world itself is unfaithful, and that the kingdom is "one throne, a thousand stings, one pleasures, and a thousand worries." Agakhi expresses this in the Masnavi as follows:

How much will it cost and how much will it be unfair?
Existence will be the king of truth.
The question is,
What about Hamul? Honest for the king.
If this is a conflict with the king -
The beggar if is a king, king is a beggar.
It is also the work of the people
What a wonderful way to screw people over.

When the people of the assembly heard this from Rahimqulikhan, they said, "O king of the angels, we know that you have no interest in the kingdom. We know that your devotion is higher than the kingdom." They say that he will reign in the world, "the people of zuhd will be promoted to obedience, and the king will pass through justice." They cite the hadith that one hour of justice is better than one lifelong supererogatory prayer, and urge Rahimqulikhan to accept the throne and pursue a just policy and gain Allah's approval.

According to Agakhi, "The inspiration and eloquence of the Chun arch state accepted and preserved, it was Wednesday, after the Sham (evening prayer), the hour of asad and ashraf, the blessed step to the kingdom, took over the crown of the caliphate hit the ear of the crown and began to maintain his responsibility".

Naturally, these descriptions of Rahimqulikhan seem exaggerated to today's reader. However, according to Agakhi, this is the behavior of an enlightened ruler who "discovers all knowledge in nature, and whose heart is filled with the love of God," and who feels in his heart that this world is mortal, a world of trials is not surprising. The following quote from Bayani's "Shajarayi Khorezmshahiy" also supports this: "Believe, Allahqulikhan has gone away, ul hazreti (Rahimqulikhan - N.J.) was in Khazaraso. Muhammad Amin sent a letter informing about the death of their father, come quickly our father has passed away. Prepared for own funeral and condolence. Upon hearing this news, Rahimquli Tora immediately set off and arrived in Khiva on Tuesday afternoon. Muhammad Amin inaq tora, together with all the princes and nobles and the archon states and the society and unions of all the scholars, summoned Rahimquli tora to the meeting and put him on the khan's throne. Congratulations to all of you". [Bayani, Academy of Sciences of the Republic of Uzbekistan, manuscript № 9596, 312 a]

The purpose of studying history is a lesson. In the words of Hazreti Navoi, the goal is achieved only when one sees in the mirror of thinking, "What task makes country prosperous, what makes this nation ruined." The importance of "Zubdatu-t-Tavorikh" as a work of art and history is even greater in this regard. The play contains vivid information about the conflicts between Khiva and Bukhara khanates, bloody wars and their consequences. Most of the ideas are supported by the verses and hadiths of the Qur'an. The fact that the consequence of unbelief, wickedness, and unbelief is humiliation is reflected in the literary interpretation of historical reality.

THE VALUE OF THE WORK AS A LITERARY SOURCE

There are many examples of poetry in the play. The poetic genres in "Zubdatu-t-Tavorix" can be classified as follows: odes (6), masnavi (70), ghazal (4), rubai (7), qita (10), dates (4), fards (6). Besides, 16 poems are given under the title "Poetry". Individuals are listed under the heading "bytes". The poems in Zubdatu-t-tavorix are a total of 1176 bytes (2352 lines).

According to Sheikh Ahmad ibn Khudoydad Tarazi in Fununu-l-Balogha, the poem is divided into ten parts. "Know," the scholar writes, "that in the term shuaro, the poem is the most important, the most honorable, and there are ten varieties: ode, ghazal, qita, rubai, masnavi, tarji, musammat, mustazad, mutawwal, and fard" [Taroz 1996, 32]. The fact that there are six out of ten of the poems mentioned by the scholar alone confirms the importance of Zubdatu-t-Tavorix as a literary source and provides a rich material for philological research.

There are 6 poems in the poem genre, 227 bytes (454 lines) in length. "There are twenty-seven verses in the Ode, and most of them are vague, and most of them are not clear," wrote Sheikh Ahmad Tarazi. "They say as many rhymes as they can and explain whatever they want." [Libra 1996, 32]

Sheikh Taroz emphasizes four features of the ode genre in his poems. The first is *husni matla*, which means that the beginning of the verse must be composed of absolutely perfect words. The

second is that the *adl-u insafi of the mamduh* should be defined. The third is the bravery of the *mamduh*, and the fourth is the generosity. "And whoever has more than these four qualities is a poet of his own free will." [Libra 1996, 33]

All the poems in "Zubdatu-t-Tavorikh" fully meet the requirements of this genre mentioned by the Turkish poet theorist. For example, the beginning of the first verse of the work, as stated in "Fununu-l-Baloga", is a unique example of the art of husni matla:

Even, find conquest upon threshold,

Then spreading a bit handful soil, advent. [387a]

According to the note Atoullou Husaini who called "husni matla" i "husni ibtido": Let them form a pure, pleasant, firm expression, that there should be no flaws in the meaning of meaning, and that a clear mind should be able to reach the goal, and that there should be a relationship between words and meanings. Let them not eat bread lightly or vice versa, let them follow the relationship between the two verses of the verse or the two parts of the prose, let them be close to each other in adulthood, let one be close to the other. If the second one is not adno, let me try to make the meaning healthy, what is healthy, what is disagreeable, contradictory, naughty, unconventional, etc. ...". [Husayniy 1981, 250-251]

The text of this poem is in full accordance with these theoretical rules. The second feature that Tarazi emphasizes is that the verses describing the *adl-u insafi of mamduh* are also found in the Agakhi's verse:

A rage for Inod people, if shows goodwill for astaghifirullo,

Sky becomes earth, earth turns the sky.

Spring brought charm among the nature,

Save the world haven is free.

Capturing the claim of the seven space,

The angel surrenders and prays to Jesus. [387ab]

Thirdly, in this verse, the courage of the *mamduh* is also described with a deep meaning and unique art:

His seed is the power of the clerk of the humayun

Write in the title of the owner's notebook.

My mind is full of greed,

The army was furious and plundered the property. [387b]

In the fourth verse, the *khan's* generosity is also characterized by eloquence and maturity in the ode. The following verses of the ode also confirm this idea:

People received a cash donation from the crowd

The beggars complained for mercy.

Saddened by the condition of narrator,

Prayer opened the language to the state of pray, both saint and poor. [387b]

In addition to describing these four qualities of the *khan*, Agahi describes the perfection of the *mamduh* in the field of science and virtue, reaching the level of "the exceptional class in all disciplines" as follows:

Perfection has reached the place of all knowledge and grace,

That every science is a classic between the ages, with the exception of. [387b]

The fact that Rahimqulikhan came to the throne of Khiva is not accidental, and his ancestors "held on to the Angushti talents of the Khorezm kingdom": "Not only in the parentage of the destiny, but also in the genealogy, Sarosar khan-u khakan with his ancestors." [387b]

The hazaji of the ode is written in the healthy *vazn* of the *musamman*, and its pillars are as follows:

Janobi tuf / roqig'a qo'y / di boshin, bu / sharafdindur,

Mafoiylun mafoiylun mafoiylun mafoiylun

V - - - V - - - V - - - V - - -

Bukim anjum / shahi charx uz / ra topmish po / yai a'lo

Mafoiylun mafoiylun mafoiylun mafoiylun

V - - - V - - - V - - - V - - -

Zubdatu-t-Tavorix contains four poems in the genre of history, all of which are traditionally in Persian-Tajik. As noted in the theoretical literature on history, examples of this genre are written in two ways: *sarih* and *tamiya*. "Sarih" means a clear, unambiguous meaning, and in this way the date of the date is clearly stated. The term "taste" is derived from the Arabic word "ama", which means "hidden". Each of the four stories in the play, presented in different ways, is created in the style of taste.

The first of these histories was written on the occasion of Prince Rahimqulikhan's military campaign by order of the ruler of Khiva, Allahqulikhan. This story, which is a unique example of this genre, is another proof of the high status of Agakhi in poetry. The last verses in history that have a fixed date are as follows:

A single history in courageous,

Agakhi, just a master.

We, just an adventurer of the inspiration,

Daring the victory of the target. [394a]

You will need to find a history item to determine the date the author is hiding behind the words. Historian point of the text is combined to *نشان نصرت عزم* ("Daring the victory of the target"). According to Abjad, the sentence *نشان نصرت عزم* is equivalent to ع "ayn" - 70, ز "ze" - 7, م "mim" - 40, ن "nun" - 50, ص "sod" - 90, ر "ro" - 200, ت "te" - 400, ن "nun" - 50, ش "shin" - 300, ا "alif" - 1, ن "nun" - 50. It is clear that the calculation of the letters in abjad account in the sentence *نشان نصرت عزم* is "juma'l"i - 1258. At the end of history, "Chun, this history was more than a number. Based on the words "proven by the science of taste" and taking into account that the beginning of "Ihmal" is "Sari", ie the beginning is equal to "1" in alphabetical order "alif", we subtract 1 from 1258, the result is means the date provided for in this date according to the account of the year 1257 AH. According to the synchronous table, the date 1257 AH corresponds to 1841 AD.

The second story in "Zubdatu-t-Tavorikh" is dedicated to the death of Khiva khan Allahqulikhan and the rise of prince Rahimqulikhan in his place. In this story, the date that the author hides at the base of the words - the item of history is expressed in the praise of the poem:

I said, "Sari, gone literature,

The moon is replacing with the sun. [400a]

Historian point of the text is combined to *آمد آفتاب مه رفته* ("The moon is passing, the sun is setting"). Now, will analyze to which number corresponds these numbers according to the abjad calculation: م "mim" - 40, ه "ho" - 5, ر "ro" - 200, ف "fa" - 80, ت "te" - 400, ه "ho" - 5, ا "alif" - 1, ف "fa" - 80, ت "te" - 400, ا "alif" - 1, ب "be" - 2, ا "alif" - 1, م "mim" - 40, د "dol" - 4. It turns out that the sum of the letters in this sentence in alphabetical order is 1259. In the play, the author quotes after the text of history: "Because the number of this history was more than one, it was proved by the science of taste, According to the commentary "Zi sari adab guzashtra" is known, and given that the capital letter "sari" of "adab" is equal to "alif" 1, it is necessary to subtract 1 from 1259 according to the sign. The result is the death of Allahqulikhan and the date of Rahimqulikhan's accession to the throne of Khorezm. This is the year 1258 AH, 1842/1843 AD. Considering the words of Atoullou Husseini, a master of science, "The beauty of history is in the harmony of words," the use of the word "rafta" to mean the departure from the world is in all respects consistent with the genre requirement of the definition of Agakhi.

Zubdatu-t-Tavorikh, as noted, is written with high artistic skill. The description of the events in the work, whether in prose or poetry, clearly shows the author's punctuality and high

eloquence. This is evidenced by the skillful use of artistic means of description, such as adjectives, metaphors, rhymes, rhymes, periphrases, repetitions, and the use of almost all popular types of saj (saj mutarrafa, saj mutawazin, saj mutawazi).

Agakhi's mastery of saj' in prose can be seen in the following example: "After the end of the banquet and the end of the ceremony, hazreti khan peace and blessings of Allaah be upon him. They went to see hippodrome performance the horses of the giant and glorious on the hills, and fought the mighty and fierce warriors, and bestowed a wealth of treasures on the horsemen and the warriors who overthrew the warriors, and made the world prosperous.

There are seven distinct parts in this quotation: the position is a ceremony, the end is revenge, the end is an honor, the giant is a glorious meeting, the powerful is a like an elephant, the charity is a prosperous one and they came out. Their first and second syllables are parallel (adaptable in both vazn and rhyme); the third, fourth, fifth, and sixth are mutarrafa (incompatible in vazn), and the seventh is balanced (compatible in vazn, incompatible in rhyme).

The words that make up the saj' are called "fisila". Each fisila, with a combination of words before it, forms part of the saj' and is called a qarina. In Agakhi's prose, one can see all the formal qualities of the saj' described above, as well as the specific location of the saj'. In the above sentence, the preceding sentence consists of one word, while the preceding sentence consists of four words. Among some saj'es, however, there is no qarina. In general, the saj' used in Agakhi's prose is in many ways reminiscent of the art of tarse', typical of classical poetry.

In Zubdatu-t-Tavorikh, the image of nature and the reality of society are harmonious and balanced. Particularly, Agakhi expresses the state of a single sunrise differently in different parts of the work, each time according to the event being narrated. For example, in one place the state of the sunrise is described as "... the sun's radiant speed came out of the eastern phase and showed the firmness of the celestial sphere," while in another place the sun rises from the eastern lattice and enters the celestial sphere. In another case, "the light of the sun shone," and in another case, "The Sun khakan came up from the east then went to the space area", sometimes, "the light of the sun shone brightly", etc. Sometimes he found some harmonious description for the action of the Sun and used it in deep meaningful case.

Therefore, in the first image, Rahimqulikhan is described as going on a military campaign, and the rising of the sun is in line with this, as if "the sky was clear." The second image corresponds to the state of the khan's army marching on the corrupt people in the form of "the sun khakan came up from the east then went to the space area" The third image corresponds to the state of the khan going hunting with his servants (*Jamshidi sovereign came out of the eastern sanctuary and the sky became clear*).

This example alone shows that in the play there is a wonderful harmony between the image of nature and the essence of the events, and this balance increases the attractiveness and effectiveness of the expression.

Another important aspect of the work is that it also tells the history of the writing of some of Agahi's poems. Including, the history of writing the ghazal

God, let the world and the world die,
Prince of the world ordered to die [394b]
is connected with the military campaign of Prince Rahimqulikhan.

The author writes: "And on the day of Hamul, as a prayer for the poor, I recited a poem for a ghazal and a pregnant journey, and the conversation of the Prophet (peace and blessings of Allaah be upon him) entered into the chemistry of prayer" a special and gifted sadness. That ghazal will be upon him". [394b]

Zubdatu-t-tavorix is also a valuable source for studying the attitudes of the Khiva khans towards the people of knowledge and enlightenment. For example, the play contains some interesting comments on the history of another ghazal. According to Agahi, Rahimqulikhan "... often talked to scientists and artisan and poets and ordinary people, who held the community in high esteem and admiration, and enjoyed the khan's bounty. And if from the time of the poet everyone sang a poem, or a ghazal, or a rubai sang a poem worthy of his power, and his gaze reached the forefront, the face of compliment would be full of praise and goodwill was bringing the rite to light. And he would donate him a rich gift from the treasury, and he would give it to anyone who could afford it". [389b].

Naturally, such respect for the people of the word played a special role in the rise of the literary environment of Khorezm in the XIX century. In addition, this environment has a special influence on the writing of Agakhi's works. You can read more about this in Zubdatu-t-Tavorikh: "He was a poor man of the congregation, and most of the time he reached the office of the majesty of the majesty of the majesty of the majesty. I would be honored with more compliments and gifts than others, and I would find a classic between artisan and poets. In particular, when he was happy, he collected a ghazal and a rubai with the imaginary of colorful flowers, presented a gift to the assembly, and enjoyed a special action. I would find sweetness with the gift. If I make that ghazal, it will be edited at this time". [390a]

Thus, a detailed account of the history of the creation of the ghazal is given

It is a great time, a great status,
Respectfully yours, figure of the space –

The results of scientific analysis, including the fact that the prose text in the work is based on saj, the general subject includes poems of genres such as ghazal, qasida, masnavi, rubai, qita, history, fard, the history of writing most of the poems. Features such as the valuable information about "Zubdatu-t-Tavorikh" show that its literary value is high.

INFORMATION ON RELATED FIELDS

"Zubdatu-t-Tavorikh" is not only a literary source, but also valuable information about the geography and toponymy of Central Asia. For example, the author writes about a place called Kesik: "Kesik is a branch, the river is like the branch of Jaihun. The fields drink water. [407b]

Agakhi gives the following information about Boday oases, which were the footsteps of saints such as Hazreti Vays ul-Qarani and Sheikh Djilil. It rises in the middle of the river, and the sun rises over the Uyghur land and Andriy desert, and the sun sets over the Qisnaq. [408 a]

According to the author, the play now speaks of another place - Qisnaq: In times of rebellion, they will be able to endure the hardships of the past and the blessings of the past. That's the decent thing to do, and it should end there". [408 a]

It turns out that Agakhi also provided valuable information about the toponymy of the place - why it is called Qisnaq. This place, which is very convenient for hunting and has a beautiful nature, strongly influences the psyche of the historian-poet. The creation of the following masnavi is the result of this influence:

Amazing land, with no end,
Field, home for the animals.
Trees, grows by the sky,
He went to the throne.
Thick and tight together,
Even, the noise can't pass between...
Invariable, in some places,
The mood is gloomy.
The time of hunting is innumerable,
The one who is left wondering is watching. [408]

Such information indicates that "Zubdatu-t-Tavorikh" is a rich source of important facts on the history, geography, ethnography and toponymy of Central Asia.

CONCLUSION

A comparative analysis of the manuscript sources of "Zubdatu-t-Tavorikh" confirms that the manuscript kept in the National Library of Russia in St. Petersburg under the number T.N.S./22 is a manuscript copied by Agakhi. The next most authoritative source of the work is the manuscript number 821, which is kept at the Institute of Oriental Studies named after Abu Rayhan Beruni of the Academy of Sciences of Uzbekistan. The fact that this source was originally copied confirms this opinion. Although the scientific and critical text of the work was prepared by the orientalist Hilola Nazirova, the issue of a detailed study of "Zubdatu-t-Tavorikh" as a literary and historical source is still on the agenda.

It is written in Sajli prose, contains about 1,200 bytes of poetic texts belonging to seven genres, such as qasida, ghazal, masnavi, rubai, qita, tarikh, fard, and reliable historical information is described with high art indicates that the value as a source is high. In "Zubdatu-t-Tavorikh" the author's creative style, samples of poems and the whole poetic features of the work, analysis of poetic texts by genres and their place in the general plot of the work, verses of the Qur'an and hadiths in the composition and interpretation of the author's creative intent and the study of scientific problems, such as the position held, is one of the urgent tasks facing literature.

Additionally, the value of the work as a historical source can be the subject of special research. It should be noted that the comparative analysis of "Zubdatu-t-Tavorikh" with related sources and the works of other authors on the history of the Khiva khanate allows drawing important scientific conclusions.

We hope that this article will inspire young text linguists and literary critics to further research on Muhammad Riza Agakhi's "Zubdatu-t-Tavorikh". Our brief study focuses on the most important aspects of the literary, artistic and historical value of the work. One of the tasks ahead is to study the work by historians and literary scholars, to study in depth the scientific problems of these disciplines.

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