
The Life And The Scientific Heritage Of Mirza Sami

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Abstract: *In the following article the info regarding the life and the scientific heritage of Mirza Muhammad Abdulazim Sami Bustani (1838-1907) who had been worked in as a munshi the end of the 19th century and the beginning of the 20th century, who had worked in the palace of the emir of Bukhara (Muzaffar), his books on the history of the emirate of Bukhara.*

Keywords: *Mirzo Sami, “Tookhfai Shahiy”, “Tarihi salatini mangitiya”, “Dahmai shahan”, “Tazkirat-ush-shuaroi muasir”*

1. INTRODUCTION

The late 19th and early 20th centuries are marked by a wealth of political, socio-economic, cultural and various events in history. It was during this period that the Emirate of Bukhara was ruled by rulers from the Mangit dynasty. It is known from history that the Manghit dynasty has a place in the history of Bukhara statehood. Representatives of this dynasty ruled the Bukhara Emirate for more than a century and a half. Although the rulers of Manghit ruled the state like the representatives of the previous dynasty, unfortunately, it was during their rule that the Emirate of Bukhara was conquered by the Russian Empire and eventually became a dependent state.

The role of historians and statesmen who lived and worked in this period was very important in covering the rich and interesting history of this period. Among them are such historians as Ahmad Donish, Mirzo Somi, Mirzo Salimbek, Sharifjon Makhdoom (Sadri Ziya), Baljuvani, Abdurauf Fitrat, Sadridin Aini. In their works, they not only covered the history of the 19th and early 20th centuries, but were also active participants in that history. That is why the scientific heritage left by them is valuable and important.

2. MAIN PART

In this sense, this article is dedicated to the life and scientific legacy of Mirza Muhammad Abdulazim Sami Bostoni (1838-1907), a great and influential representative of the above-mentioned school of historiography.

Mirza Sami was born in 1838 in the village of Boston (now Kyzyltepa), 50 km from Bukhara, on the road to Karmana. After receiving his primary education in his native village, Mirza Sami continued his education in one of the Bukhara madrassas. Mir Muhammad Siddiq ibn Amir Muzaffar writes in his book “Tazkirat-ush-shuaroi muasir” (The Tazkirat of Contemporary Poets) that the future historian continued his further education under the guidance of Judge Sa’iddin Mahir. Sami’s (higher) nickname was given to him by Sa’iddin Mahir. According to his autobiographical information, Mirza Sami wrote from an early age his interest in knowledge, especially history and lexicography. He also lists the historical works he read and studied during those years. This, in turn, shows that he was well acquainted with oriental historiography. Mirza Sami is described in one of the tazkirs of his time as a prominent historian, literary critic, poet, calligrapher and master of the art of speech.

He was known in his time as Mirza for his cheerfulness, beautiful writing of official papers, and fluency of style. After graduating from the madrasa, Mirza Somi worked as a mirza in the palace of governors of various regions. According to sources, during the reign of Amir Muzaffar (1860-1885) he served as a munshi (secretary) in the palace, and won the attention of the Amir. During the military operations between Russia and the Emirate of Bukhara, he was part of Amir Muzaffar’s army and called himself a “voqeinigor” (observer of events). He was also appointed “navisanda” (writer) by the Emir to the Bukhara army during the wars of Amir Muzaffar with the governors of Shakhrisabz and Kitab (1863-1964). It was during this period that Mirza Sami recorded the events of the military operation (His life was spared with difficult during the invasion of the Denav – because the arrow of the had broken his pen case in small parts).

Mirza Sami later held this position for several years during the reign of Amir Abdullah (1885-1910). In 1881, he attended the ceremony of Alexander 3rd’s accession to the throne of the Russian Empire and went to Russia with the heir to the throne of Bukhara, emir Abdullah. In addition, he traveled with the ambassadors of Bukhara to Moscow, Nizhny Novgorod, Borjomi, Tbilisi. During these trips, Mirza Sami befriended a Russian doctor named Pisarenko, and Russian pharmacies reported that he liked him.

The poet, who served for 10 years in the palace of Amir Abdullah, was expelled from the palace of the emir in the last years of his life (he was about 60 years old at the time). The sources do not give a specific reason for Mirza Somi’s expulsion from the palace. We can say that this may be due to his critical and oppositional attitude towards the Emir’s palace and the environment that surrounds it. As a result, he was forced to spend the last years of his life in need.

There is information that the 20th century enlightened scholar Sadriddin Aini (1878-1954) was personally acquainted with Mirza Somi and saw him many times in the house of Sharifjon Makhdoom, whom he served. In particular, Sadriddin Aini writes in his memoirs about Mirza Sami: “Sami was low, he wasn’t fit, being blackish, had more white beards than he had black beards. At the time, he was in his 60s. He was engaged in the preparation of a collection of his poems and other rare works on behalf of Sharifjon Makhdoom. The salary he earned from these jobs was barely enough to support his large family. He would be busy

copying manuscripts for 15 and 16 hours a day. In his old age, Sami's eyes grew tired of such small things and eventually became blind. The last 4-5 years of his life were spent by Sami in very difficult conditions and he died in 1907 at the age of 72. Sharifjon Makhdoom also wrote a number of poems dedicated to Mirza Sami in his collection of poems. Sami was a close friend of Ahmad Donish's (1827-1897) and visited his home at least once a week during his lifetime".

From the above-mentioned words of Sadriddin Ayni, it is clear that an official in the Emirate of Bukhara, no matter what important public position he held in his time, unfortunately lost any state and social security after his dismissal. In particular, Sadriddin Ayni in his work "Namunai adabiyoti tojik" also gives a number of examples from Sami and his poems. In these poems, Sami says that the flaws and shortcomings of his time, the displeasure of the emir's officials, and his inability to see these situations. In this work, Sadriddin Ayni writes: "The adversaries of Sami, his coservicemen seeing his improper and pale situation in the palace were referring that, ("koornamak okhir koor shood") the ungrateful at last became blind".

Sadriddin Ayni mentions that Mirzo Sami died in 1907, while Epifanova says that he was alive in 1914 as well. In the introductory part of the translation of the work "History salad mangitiya" the author gives his conclusions on this subject. He came to this conclusion because of a found manuscript of his work "Risolai insho" by Mirza Sami: 1) The name of the person who copied the manuscript is not written, and at the end of the work the following words are written: "by the hand of the author"; 2) this manuscript is very similar to other manuscripts of the author. In the manuscript there is a date of recording, as it shown that it is the Zulqadda of 1332/September, October 1914.

In general, we have a great scientific heritage from Mirzo Sami to us. The author's scientific heritage is mainly related to history, literary studies and the art of calligraphy. These include:

1. "Tuhfai shahiy" (King's Gift);
2. "Tarixi salotini mangitiya" (History of Manghit Emirs);
3. "Dahmai shohon" (The stain of kings);
4. "Mirot ul hayol" (A mirror of imagination);
5. "Risolai insho" (A treatise on calligraphy);
6. "San'ati mahzun".

Only the last 12 pages of the author's work, consisting of 30 manuscripts called "Daxmai shohon" (Dahma of the horns), are an independent work of Mirza Sami. Only the last 12 pages of the author's work, consisting of 30 manuscripts called "Daxmai shohon" (Dahma of the horns), are an independent work of Mirza Sami. Mirzo Sami considers it important to improve the work logically. The author tries to cover almost the whole period of the reign of the Mangit emirs, from Rahimbi (1754-1758) to Amir Muzaffar (1860-1885).

Mirzo Sami logically develops such parts of Sodiq Munshi as "Dahmai Subhanqulikhon", "Dahmai Abulfayzkhan", "Dahmai Abdulmominkhan". After that, the hero (poet) Rahimkhan connected the events of Masnavi. Daniyal (the infallible Ghazi) discusses the tombs of Haydar, Husayn, Umar, Nasrullah, and Muzaffar one by one. Like

Sadiq Jandari, we can see that Mirzo Sami used the method of “resurrecting” the dead rulers from their graves and talking to them.

According to the play, the protagonist goes on a journey to a place where the tombs of the Shaybani, Ashtarkhani and Manghit rulers are located. Sami continues the details of these events in his epic. Each owner of the throne whatever obtains he discusses the about the tasks which are yet to be solved(victory, defeat, benediction and etc.)”.

In this play, Muhammad Rahimbiy is portrayed as arrogant and conceited, as well as a ruthless ruler. The author says that the fear of the Emir in front of the candidates who could claim the throne prompted him to shed the blood of even innocent people and punish them. But the emir Nasrulla is described as he is scared of his victims in the doomsday and in pale colors.

The author emphasizes Amir Muzaffar’s boastfulness in his portrayal, noting that he is mainly proud of the victories he achieved in the early years of his reign. The author also notes that after the uprisings in the country were suppressed with the help of the Russians, Amir Muzaffar did not engage in state affairs and lived a life of idleness.

The other two works of Mirza Sami were written in prose. The first of them was “Tookhfai Shahiy” (Gift of Kings) in 1899 / 1900-1902 / 1903 and the second was written in “Tarihi salatini mangitiya” (History of the rulers of Mangit) in 1906-1907. These two annals are an important source for covering exactly one period, ie the reign of the Manghit dynasty in the Bukhara Emirate. Although these works mainly reflect the events of the time of Amir Muzaffar, there are significant differences between these two works.

In particular, the work “Tookhfai Shahiy” is based on the traditions of palace historiography, in which the rulers, their ancestors and the deeds of these rulers are praised. “Tarihi salatini mangitiya” is written in a sharp opposition mood. For this reason, the first work is known in science as the “official” history of history, and the second as the “secret” history. “Official History” is larger than the second work. In particular, it tells about the revolts of many feudal lords that took place long ago.

Although the work “Tookhfai Shahiy” was written not on the order of the Emir, but on the personal initiative of the author, it is hoped that the work will be known to the people of the palace, and especially to the ruler.

Another work of Mirza Sami, which illuminates the history of Bukhara in the late 19th and early 20th centuries, is “Tarihi salatini mangitiya”. As mentioned above, this work is a “secret history” of the rulers of Manghit, written in the spirit of opposition. Because in it we rarely see such aspects as the applause of the emirs and their ascension to the heavens, which are found in official history. The course of events in the work is described in chronological order, as in the work “Tookhfai shahiy”. But the difference is that in this play, Sami openly exposed the shortcomings and flaws of the Manghit rulers. Some events in official history that are justified for some reason are condemned in this play. For example, he writes that Amir Nasrullah did not refrain from killing his brothers in order to seize the throne, and that Amir Muzaffar was cruel and used his difficult and helpless position in the conquest of Kokand. However, at the same time, the people of Tashkent asked him to send help to protect the city. The play describes in detail the conquest of Tashkent by colonel Chernyaev (who acted in

1864-1866). According to him, Amir Muzaffar set out with a large army to help the Muslim army and stopped in Khojand (one of the ancient cities of Central Asia, now located in the Republic of Tajikistan). No matter how much the people of Tashkent address emir Muzaffar in writing and orally, the Amir does not order the Bukhara army to move. After that, the people of Tashkent lost hope for help from the Bukhara army and decided to remain steadfast in defending the fortress.

While the city of Tashkent was being defended valiantly, Amir Muzaffar began to move from Khojand to Kokand. The news spread among the defenders of Tashkent and Kokand. In particular, this news makes the Kokand rocks hesitant, and they leave Tashkent to their fate and return to Kokand. As a result, when Amir Muzaffar arrived in Konibodom (one of the ancient cities of Fergana in the foothills of Karatag) with the Bukhara army, the city of Tashkent was surrounded and occupied on four sides.

In the work “Tarihi salatini mangitiya” it is written about the military and economic backwardness of the emirate, that most of the emir’s soldiers had never heard a gunshot in their lives. This work of Sami was written for a narrow circle of the opposition, and in the conditions of that time, this work could have caused a lot of trouble to Sami, who was in a difficult situation.

There is also an anthology of Bukhara poets who lived and worked in the second half of the 19th century, written by Mirza Somi.

3. RESULTS

The samples of written manuscripts by the Mirza Sami are kept in the Institute of Orientalistics of the Academy of Sciences of the Republic of Uzbekistan, Bukhara state museum and his relatives who are living in the city of Bukhara.

There is also a personal archive of Mirzo Sami, the content of which includes:

- letters addressed to the Emir;
- reports on the implementation of government orders;
- documents on purchases and acquirements;
- information on land and water distribution;
- notices on the activities of elders;
- notebooks and other documents.

4. CONCLUSION

In general, the scientific heritage of Mirzo Sami is of great value to us today in the study of the late medieval history of Bukhara. In the process of analyzing his historical works, we can see such commonalities that Mirzo Sami’s works mainly shed light on political life, especially the policies of the rulers, their personal qualities, and events in higher circles in general. The main reason for this can be attributed to the fact that he lived in the service of the palace for many years, among the representatives of this circle. Also, in the analysis of events, the author pays little attention to issues related to social or economic life. It is this aspect of the author that distinguishes him from other historians of his time.

As a conclusion, Mirza Sami was a mature writer of his time, and literary scientists are studying his literary heritage, while historian scientists study his interesting and diverse historical works. He was a prominent representative of the school of historiography of the era of Manghits, one of the few historians who, in his work, did not fearfully say the shortcomings and shortcomings of the rulers of the country. Therefore, his historical works, samples of creativity, which have not yet been fully studied, are becoming an object of research by many scientists.

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