

PRAISE THE WORK OF ARTISANS IN THE WORK OF SAYIDO NASAFI

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ABSTRACT

This article discusses the work of artisans-craftsmen of the 17th and 18th centuries of Bukhara.

Key words: Craft, culture, profession, education, mentor, student.

INTRODUCTION, LITERATURE REVIEW AND DISCUSSION

The cultural life of Central Asia in the XVI-XVII centuries. studied extremely insufficiently. One of the researchers of the XIX century. Vamberi at one time even expressed his opinion about the complete decline of culture during this period, which, however, can hardly be considered correct. In fact, the old cultural tradition in Central Asia continued to be preserved both from the 16th and 17th centuries. moreover, the ruling class of Uzbeks not only did not display a hostile attitude towards the former cultural traditions, but in every possible way sought to continue and develop them.

Urban life in Central Asia in the 16th century stood at a fairly high level, especially in the Bukhara Khanate. Bukhara, Samarkand, Tashkent and other large cities of the Bukhara Khanate were, as already noted above, very significant centers of trade, craft and cultural life, and only in the 17th century. temporarily lost their former meaning.

Sources indicate that the centers of culture in the XVI century. there were not only the yards of the feudal lords and their dignitaries, but also significant circles of the trade and craft population of the Bukhara Khanate.

Handicraft production and trade in the second half of the XVII and XVIII centuries. were most developed in the Bukhara Khanate. Textile and paper making reached a particularly high level in it. Writing paper produced in Samarkand and Bukhara, back in the second half of the 17th century. It was considered the best in the world in terms of quality and exported to China and European countries. The Bukhara Khanate also developed leatherwork, the manufacture of cold steel, vessels made of bronze and copper, and the production of carpets and ceramic products. The city craft of Bukhara was notable for its significant specialization.

It should be noted that, due to the crisis of court poetry that took place during this period of time, literary life began to be very widespread among craft circles and thus approached the common people.

Fitrat Zarduz Samarkandi (b. 1657, donor), Sarfarozi Samarkandi (17th century, mitt), Mulham Bukharai (d. 1720, tent), Maleho Samarkandi (b. 1641, blacksmith) and other representatives of the labor trade enter the literary arena. The largest representative of the literature of the seventeenth century. Sayido Nasafi (d. 1707) was also a weaver. He studied and spent most of his life in Bukhara. He lived in poverty, abandoning the role of a court poet. He earned the craft

of a weaver. He knew well the life and needs of artisans, wrote many poems about their work (“Qasyda bakery”, etc.).

In his poetry, genre-rich, a condemnation of despotic arbitrariness, feuds, tearing Central Asia in the 17th century is expressed. In the allegorical poem "The Tale of Creatures", the poet denounced the vices of those in power, and preferred the ant worker to the lion king.

The work of Sayido Nasafi, who brought a lot to the comprehension of traditional poetic images, had a significant impact on the development of the so-called urban literature, in particular the Shahrashub genre.

In the works of the poet, 212 city professions are mentioned: angishts3z, arzankor, bandbof, barband, biryungar, boʻbon, bulbulboz, gandumkor, gilemfurʻsh, gulqand, gulkhantob, gulfurʻsh, darozabon, dastorbof, dorbozzar xobar, zarobu d, xobrapru, zaroburap, xukraprap d, xhgaprap d, xgapraprap d, x dgaprap d dx, dukgaprap d d d d, dukgaprap d dx d d d dosh zingar, kalandgar, callapase, kalobakor, kamongar, kisad ,z, cushtingir, kunaduz, qabzaband, kissakhon, kolibtarosh, kulfgar, maktabdor, masʻyidʻy, mahmalfurʻsh, mashkob, mashkhoz, mehgaza3x mxzagaz m m mxzagaz m m mxzagaz m m mxzagaz m m m mzagaz m m m mzagaz m m m mzagaz m m m mzagaz m m m mzagrap m m m nonpaz, nonfurʻshobrez, orderless, about iobon, otashgar, otashkov, oxangar, Oshpaz pardozzar, pahtafurʻsh, podabon, pʻstindʻy, ravrangar, nishollofurʻsh, rehtagar, rufʻgar, Savdogar, sallohona, sanbʻsapaz, saroybon, sarpʻsh, sartarosh, sobunpaz, sobunfurʻsh, sʻzangar, tamokufurʻsh, timbon, tokidʻy, tʻkumdy, haimady, hamirgir, hishtpaz, balvogar, xezumfurʻsh, chalpakpaz, charmgar, chitgar, zhigarkabobpaz, zhomabof, zhomafursh zhuʻrotfurʻsh, shamrez, sharbustar, shishar, shishagar, shishar, etc.

In particular, in the Qassid about the baker, the poet colorfully responds:

What cakes! Like young cheeks!
We look at the body of beautiful white bread, -

Tender almonds are the dough! And the pauper in love
Deprived of feelings, hopeless passion languish.

Your bread is browned, and baked in moderation, and soft,
The bazaar enlivens the trade in goods such ...

Tortillas before us, like many suns at sunset,
Like full moons! And we'll compare the stand with the sky.

Oh, a sieve and a feather bunch for spinning flat cakes! -
The rotation of the spheres! "I'm proud of my baker ..."

And in Qassida, the painter Nasafi praises the work and art of the master:

Oh, our master! So beautiful are the samples of his work,
What Chinese painters never reach them!

As if with nightingale blood, the whole palm is stained, -
Like a rose! But his hand is firm.

He took black with a reed brush from a tulip -
To stain eyes lively bowls as light as water.

If an incomparable master begins to draw,
The fingers of other painters turn to stone with shame.

And their hearts are corroded by jealousy like bile,
Yellow rust covered - this is the worst disaster! ..

Like most poets contemporary to him, Sayido worked for some time at the courts of the khans-ashtarkhanids (Abdul-Azis and some others) and wrote in honor of their laudatory odes-kasydes, but then moved away from court life and broke with the traditional themes of court poetry.

Among the works of Sayido there are poems of the usual lyrical or religiously mystical content for that time, as well as poetic works that are historical chronicles of various outstanding events of that time, as a result of which such works acquire historical interest.

As you can see, the relatively high development of urban crafts affected the state of foreign trade and, in turn, was stimulated by its growth. The Bukhara Khanate conducted lively trade with Iran, Russia, India and China. Relations with India were so intense that an Indian quarter was formed in Bukhara, in which merchants and money-lenders from Punjab and Rajputana lived.

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