

ABOUT THE TRANSLATION OF THE STORY ABOUT „MIRZA HAMDAM’S THE SIPARI GHAMI”

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Abstract. This article deals with the translation history of the book "Mirza Hamdam", its translation by Sirojiddin Mahtum Sidiki in 1915 and its publication in Persian and Turkish lithographs, the overall transformation process and the main idea presented in it.

Keywords: National ideology, spiritual wealth, spirituality, "Qissai Mirza Hamdam", Maulavi Jami, dervish, manuscript, the science of Sufism, Chagatai language, the sadness of a flower, adventure.

Introduction. Studying our spiritual heritage, which serves as the basis of our old recorded history, through manuscript sources, is increasingly significant in the present day. In the current era of globalized culture, it is natural for nations with rich histories and distinct languages to prioritize the preservation of their spiritual heritage left by their ancestors. This is done to maintain their unique identity and secure a respected position in the global community. Hence, our government is making several decisions to enhance the system of storing, researching, and promoting old text sources.

This article presents the original manuscript as it is conveyed in the Persian language "Mirza Hamdam translation narrative". In 1916, Sirojiddin Maxtum Sidqi Khondayliki, a prominent creator and translator, translated this document from Persian to Turkic. His work made a significant addition to jadid literature. The story "The Sipari Ghami of Mirzo Hamdam" is a translation by Mirzo Hamdam. It was published in 1916 by Ghulomiya Press in Tashkent City, in the shape of a stone tablet. This bilingual work consisted of both Persian and Uzbek languages, with certain Persian texts being preceded by an Uzbek translation. The Foundation for the Preservation of Stoned Books and Historical Documents at the Aburayhon Beruniy Institute of Oriental Studies has discovered 19 Persian manuscripts. The short story was also published in Kogon in 1915 by Publication to stone. No information on the author or the narrative could be located on Uzbek internet sites. During the process of researching and analyzing, it has been discovered that the first authentic Persian manuscript of the work has not been preserved or remains unidentified. While engaging with this text, analyzing developed an inclination towards the Persian language, figurative literature, and the study of mysticism. Qissai Mirzo Hamdam and Mawlawi Abdurahman Jami are renowned Islamic scholars who are highly respected for their expertise in several fields such as Ulama, mufassir, murtoza murshayh, faqif, murshidi Kamil, and Saint zath Abdurahman Jami. When we utter the name of a

human teacher such as the esteemed Mir Alisher Nawai, we see the emergence of a knowledgeable Islamic scholar who has reached a state of maturity. Without exaggeration, the book on Arabic grammar titled "Shaykh mullo Jami" is still being extensively studied today by Islamic scholars. Sirojiddin Maxtum Sidiqi, the translator of the next four lines concerning the "biography of qissai Mirzo Hamdam" and Abdurahman Jami's journey towards perfection, also wrote the first page of the book.²

*Ilm elin Jomiy peshvosi erur,
Ishq elin Jomiy muqtadosi erur.*

*Sheridur zavq elig 'a bol kabi,
Tashna Sidqiyg 'a xud zilol kabi*



When engaging with a piece of literature and encountering challenging ideas, what stimulates an individual and incites profound contemplation? The text explores the narrative of a distinguished aristocrat, Abdurahman Jami, and his romantic involvement with a young man named Mirzo Hamdam. Due to the unavailability of Uzbek data on Internet sites, information was sought in Russian, Persian, German, or other foreign languages. This website, www.orientalstudies.ru, was discovered through online searches. The article written by Mirzo Hamdam contains information regarding the story of translation.

“В легенде Кисса-айи мирза Хамдам ва-Маулави Джами, созданной на персидском языке примерно в XVIII столетии в Средней Азии, Джами, заочно влюбляется в юношу по имени мирза Хамдам и, переодевшись дарвишем, посещает Самарканд, где с ним происходят различные приключения на почве платонической любви к этому юноше. Способы данного произведения имеют широкое хождение в Средней Азии, оно неоднократно переводилось на чагатайский язык.” The citation references the 18th-century Persian-language legend "Qissai Mirzo Hamdam and Mawlawi Jami", which mentions Jami's affection for a young man named Mirzo Hamdam. In this narrative, Jomi Mirzo develops a superficial romantic attachment to a young guy named Hamdam. He assumes the disguise of a darvish and embarks on a journey to Samarkand, where he encounters a series of metaphorical trials and experiences. The article states that the work has been widely distributed in Central Asia and has been translated into Chagatai multiple times. Furthermore, the opinions expressed on the internet site <https://oldsufiwebzine.wordpress.com/tag/накшбандия> are also mirrored in the aforementioned article. The research findings indicate that Mirza Hamdam's translation tale encompasses works that are connected to the teachings of figurative ishq Sufism. The verses that interpret the divine work suggest that the work must undergo a metaphorical process before it can reach the divine, and that it is inherently linked to the same reality. Otabek Zhuraboev emphasized that the central concern in the theory of mysticism is Love [3]. Although allusions to these narratives and myths may be found in the writings of numerous classical poets, it is within the esteemed literary works of that age that we encounter the perspective on the tale of Mirzo

Hamdam. The Tomb of Mirzo Hamdam is dedicated to his renowned Ghazal [3; 61].

Ey Haziniy, Mavlaviy Jimiy bila Hamdamni ko'r,

Ul Husayin Mirzoni tug'yon ayladi ishqil majoz

In Otabek Zhuraboev's "Haziniy Torah", it is mentioned that in the past, qissa was referred to as "Qissai Mirzo Hamdam and Mavlono Jomiy", "Qissai Mirzo Hamdam and Latofat Jomiy", and "Qissai Mirzo Hamdam". The verse was initially written in Persian. While it is believed that the modern edition of the work was translated into Uzbek by Sirojiddin Mahdum Sidiqi in 1916, earlier records from before 1910 mention the existence of additional Uzbek versions as well[3;61-62]. In the 1990s, Quronbekov A., Bobobekov H., and M. were active. The Hasanids, who were not aware of the translation of Sidkiy Khondaylik, hired H. to oversee the project. Uzbek translations were prepared from an antique text found in Bobobekov's private library. After finishing the translation, The Poet is notified about the existing translation and proceeds to utilize the poetic texts translation by Sidqi Khandaliki, which was published in Tashkent in 1998 by the publishing house of the Academy of Sciences of the Republic of Uzbekistan "Fan", in preparation for publication. The user's text is "[1]". To summarize, the story's substance is intricate, and the facts discovered in the investigation as well as the copies being examined and released over time are not identical. Therefore, it would be inaccurate to label them as the same, even if they are somewhat aligned with the reality being conveyed. The translation of the passage has led to significant alterations. Essentially, the teachings of qissa Sufism document the love for God of Abdurahman Jami, an Islamic Ulama, in contrast to the portrayal of a young man named Mirza Hamdam, representing the concept of love.

References:

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