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METHODOLOGICAL JOURNAL**<http://mentaljournal-jspu.uz/index.php/mesmj/index>**ATTITUDE TO SAINTS IN HISTORICAL WORKS****Elmira Bozarboevna Khazratkulova***Senior Researcher, Doctor of Philosophy in Philology (PhD)**State Museum of the History of Timurids**Tashkent, Uzbekistan**E-mail: hazratkulova@mail.ru***ABOUT ARTICLE**

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Abstract: In the East, mystical motifs developed in the literature of the Islamic period. In particular, when studying sources related to the history of medieval Maverannah and Khorasan, the poetry of this period reflects different views on symbols, and historical works present biographical information about the life of Sufi writers. This article analyzes information about the representatives of Sufism in the works of "Baburnama" by Zahiriddin Muhammad Babur and "Tarihi Rashidi" by Haidar Mirzo. At the same time, the prophecies characteristic of the saints and the attitude of the authors to this situation are studied.

INTRODUCTION

The content of artistic, historical works of the XV-XVI centuries reflects an active connection with mystical science and the great representatives of this area. Of course, at one time this situation was associated with the development and triumph of Sufism. For this religious-philosophical teaching, it was natural to influence fiction and try to introduce their ideas through literature. The works of "Baburnama" and "Tarihi Rashidi" show a rational attitude towards famous and outstanding saints - pir-u-valiylar - of their time and following their level of spiritual thinking. This situation indicates that these works embody the features characteristic of the manoquib genre. "The peculiarity of the manokiba is that in some places a little artistry is added to the good qualities of the described person, they are exaggerated, in some cases hyperbolized, but not far from the historical truth. In the composition of the manoqib, the author recounted very interesting events from the life of his hero in the form of legends and stories [Hakimov.2013. 496]. However, the views of Babur and Haydar Mirzo

on the representatives of Sufism diverge in some fragments. Based on the process and purpose of creating works, one can understand the differences in their views.

MATERIALS AND METHODS

What kind of experience did Babur have before writing "Baburnama" and what developments did he use? And, in general, where is the similarity of this work created by Babur with contemporary historical works? Of course, the style of "Baburnama" is completely different from the historical works of that time, and this is noticeable from the first lines of the work.

According to our observations, the author's style manifests itself in the text of "Baburnama" in the following forms:

1. *Artistic style* can be traced in poetic passages and in artistically designed fragments included by the author in order to increase the impact of the work. "Baburnama" contains artistic fragments that have acquired a purely artistic - generalizing character and have their own specific beginning, climax and solution. In these artistic fragments, features reflecting the artistic skill and literary style of Babur were also explored.

2. *Scientific-analytical style* - the penetrating intellect inherent in scientists and the sharp memory of the author, the features of scientific comparison and evidence are embodied in knowledge and information related to several disciplines. This information is related to such areas as linguistics, literary criticism, essays, history, religion, politics, economics, military affairs, medicine, natural history, zoology, geology, biology. The main hallmark of this style can be seen in the author's frequent use of juxtaposition.

3. *The historiographical style* is clearly manifested in his ability to operate with exact figures and details in the description of events and draw his own objective conclusions.

Thus, in "Baburnama" we see that the image of the author fulfilled its task in three main statuses, which was reflected in the unique literary style of Babur. This is manifested in the images of *the protagonist*, *scientist-analyst*, *historian-observer*. The role of *the protagonist* in the classification of these tasks is central to the work. And you can also see the importance of the second role - this is the status of *a scientist-analyst*, and the third role - the status of *a historian-observer*.

Babur's goal, he stated, was to convey the truth of history in writing, while Haydar Mirzo's goal was to remember the forgotten history of the Mughals and make it known to generations. In "Baburnama" the author rose to the level of *the central image* of the work thanks to his worldview and mastery of description. Thanks to this, in his analyzes, respect for the adherents of Sufism is expressed in a simple, typical form for rulers. And Haydar Mirzo in his analyzes managed to closely describe the character of the saints through the sources of the worldview of the Mughal rulers, which he depicted on a large scale.

The field of Sufism, which is an integral part of classical literature, attracts the reader with exemplary spiritual characteristics. In the narration of historical facts, Babur's benevolence towards the feasts-mentors, and, in some cases, his invisible connection in relations with them, consistently appeared. In the writings of Haidar Mirzo, the unique aspects, prophecies, exemplary qualities of representatives of this area are intertwined with real historical events. In the text of Baburnama, which has a multifaceted and characteristic content, one can clearly trace the attitude towards a certain saint, based on the need for historical reality. One of the Sufi scholars Babur drew attention to was Khoja Mavlon Kazi. The practical influence of Khoja Mavlon Kazi on the life of Babur was extremely great. He was a figure who showed his unshakable loyalty to the young Babur during the difficulties of his accession to the throne, as well as during the period of treacherous conflicts in Andijan. It is known that Khoja Mavlon Kazi was a murid (*student*) of Khoja Ubaidulla, and thanks to his mentor he reached spiritual maturity. Babur is confident in his qualities as a saint: "Khoja Kozining valiligida mening chech shakkim yuqtur... Khozha Kozi azhab kishi edi. Qo'rkmoq anda aslo yo'q edi. Oncha daler kishi ko'rilgan emas. Bu sifat ham valoyat dalilidir. Soyir el har necha bahodur bo'lsa, andak dag'dag'asi va tavahhumi bo'lur. Khozhada aslo dag'dag'a va tavahhum yo'q edi" [Baburnama.2002. 100].

In fact, as stated in mystical and scientific studies: "Agar Alloh o'zi tanlagan valiysiga o'zini tanitsa unga muhabbatni ham qo'rquvni ham sezmaydigan qilib qo'ygan, chunki ular uning uchun hech bir manoga ega bo'lmagan" (*If God reveals himself to his chosen guardian, he will make him feel neither love nor fear, because they do not matter to him*). [Isaqova Z. 2007.90] As a result of the coup d'état organized by Ahmed Tanbal and Uzun Hasan, Khoja Mavlon Kazi, who resolutely opposed this betrayal, was killed: " Andijonni olgondin so'ng mening Khuzhand kelganimni eshitib, Khozha Mavlonoyi Kozini ark darvozasida osib shahid qildilar" [Baburnama.2002. 64].

But such bloodshed in history did not go unpunished. Babur writes about the further fate of the participants in this conspiracy: " Kaisi ish valoyatka mundin yakhshiroq dalildurkim, alarga qasd qilgonlardin oz fursatta osor va alomat qolmadi" [Baburnama.2002. 64].

Consequently, the trust and support of the saints, which helped him further develop his talent and pass difficult and dangerous trials, played a role. From the events of "Baburnama " it is known that Khoja Akhror Vali supported Babur morally and spiritually in absentia in his most difficult moments. Babur reported this when he described the process of capturing Samarkand. According to Babur's story, the desire to capture ancient Samarkand and restore the weakened state of Timurid did not leave him for a minute. That is why he had high hopes for this work during the siege of Samarkand. It is said that at the same time in a dream the image of Khoja Akhror Vali appeared to him. When Khoja Akhror approached Babur and lifted him by the hand, Babur's feet left the ground. Babur interprets this divine dream for good. When he, having turned for advice, asked his close

associates to predict the day of the capture of Samarkand, Nuyon Kukaldosh pred assumed that this victory would happen in fourteen days. Indeed, in exactly fourteen days young Babur will have the honor of capturing the capital Samarkand. The mentioned divine dream was perceived by Babur as a sign of this victory. The next situation of support for Khoja Ahror Vali took place in the fortress of Karnon. Babur describes how he was close to death when he was helpless in the presence of treacherous beks and servants: “ *I realized that I was impatient. I went out into the garden and retired to its secluded corner. Talking to myself, I said that if a person lives a hundred (years), if he lives a thousand, he must eventually die....* ”

Agar garden sol moni va-r yake ruz,

Biboyad raft az in kokhi dilafruz.

Content: if you live a hundred years, and even if you live only one day, you will have to leave this wonderful castle (P. Shamsiev).

“I realized that I was destined to die. There was a stream of water in that garden, I took a bath, read two rak'ahs, lowered my head and prayed, and I fell asleep. And I see how the grandson of Khoja Ubaidulla Khoja Yakub, the son of Khoja Yahyo, came to meet me on horseback, and there were many riders with him. He said don't worry, Khoja Akhror sent me to you. He said that we are helping in the name of royal power. Wherever a difficult situation arises, remember us, we will immediately be there. At this hour, victory and triumph are yours. Raise your head and wake up” [Baburnama.2002. 100].

Thanks to this instructive passage, Babur really frees himself from the hands of his enemies in a few minutes. Also, Kutluk Muhammad Barlos, one of Babur's faithful beks, saw this divine dream three days before the event and was ready to save him.

RESULTS AND DISCUSSIONS

However, Annette Susanna Beveridge, who translated "Baburnama" into English, is skeptical of the passage [Demir K.2016. 651], calling it "an extraordinary rescue". In her statement, Mrs. Beveridge raises the following objections: this part could have been added to the manuscript of the work by the Baburid king Jahangir of the Khyderabad copy; the saviors described in the work are not mentioned anywhere in the work, the style of the narrator in the passage differs from the style of the work: the word *podshoq* (*padishah, king*) does not correspond to the language of the author, and she claims that there were no khans in Andijan at that time, as indicated in the passage. It is also mentioned in Ms. Beveridge's objections that it is not known whether Khoja Ahror Vali had a grandson named Khoja Yakub, doubting that this information has not been preserved in history. In our opinion, Ms. Annette Beveridge's objections are unfounded. Firstly, the style of Babur's narration as a narrator in this passage has not changed, the syntactic structure of the passage does not differ from other fragments of the text, and secondly, the word king (*podshoh*) in the passage is mentioned in the first

sentence of the work, as well as in the description of events after the accession to the Ferghana throne. Thirdly, the Japanese scientist Age Mano and literary critic Saidbek Khasanov, who prepared a scientific critical text based on reliable manuscripts stored in London, Edinburgh, Kazan, also included this passage in the publication. At the same time, if this scene were included unreasonably, it would be natural to create artificial nonsense in the content of "Baburnama", but we do not see any break in the sequence of facts in the text. So there is no doubt that this part was written by Babur himself. The fact that the saviors mentioned in the work are not mentioned again is beyond doubt, since the missing pages of "Baburnama" have not yet been found. It is also possible that the names of these persons are mentioned on the missing pages. Academician Botirkhan Valikhodzhaev in his treatise "Buyuk Manaviy Murshid" (*Great Spiritual Mentor*) speaks of this painting as follows: *vital, and there will be those who will doubt whether it can be accepted as real. We fully agree with such thoughts. At the same time, regardless of the form, these images reflect Babur's sincerity towards Khoja Ubaidulla. And this is important. Because of this sincerity, Babur tried to follow the qualities and words of Khoja Ubaidulla in his personal life and public activities* "[Valikhodzhaev B 2004. 65]. In our opinion, this assumption of academician Botirkhan Valikhodzhaev does not correspond to the style of Babur's narration, since he, as an author, is used to beingware of lies, used to telling only the truth, Babur had no reason to include such a fictitious badiy tasvir (artistic image) (dream-fiction) in *such a* large work, and there was no spiritual need to confuse the image of Vali with this lie. It is known that during a serious illness, Babur converted the work "Volidia" into a poetic form in the Uzbek language, asking for help from the spirit of Khoja Ahror Vali, after which he fully recovered. This situation also shows that his devotion to this pir -instructor continued until the end of his life. At the same time, during the time of the conquest of India, Babur sent gifts to another pir, Jalaliddin Kosoni, Makhdumi Azam, and asked him for blessings. The Russian orientalist Bartold studied one passage in the work "Miftokhut-tolibin", and in it, before the war with Rano Sanga, Khoja Muhammad Khabushoni-Kuchoninevismo blessed Babur and gave information about his victory [Kamchibek K.2004.78].

Unfortunately, preconceived notions about the role and sphere of influence of Khoja Akhror Vali in the Timurid dynasty flourished in the scientific literature of the former Soviet regime. As a result of an incomplete understanding of the image of Khoja Arora, and the lack of attempts to study it, this accusation of libel reached its climax in other publications and works. However, in the mystical works embodying the true image of Khoja Ahror Vali ("Silsilatul-orifin" by Muhammad Kazi, "Rashahot" by Ali Safi), as well as in the treatise of academician Batirkhan Valikhodzhaev "Buyuk ma'naviy murshid" (*Great Spiritual Mentor*) [ValixojayevB. 2004. 86], historical events that completely refute such slander, have been verified based on the evidence. From these manuscripts and pamphlets it is known that most of the fabricated and slanderous information began to spread

during the life of Khoja Akhror. It became known that this tendentious information was disseminated by the enemies of Khoja Akhror Vali, who envied his wealth and reputation, and they were punished for this disobedience while still alive. At the same time, in subsequent years, a number of brochures and manuals were published on the activities of Khoja Akhror Vali and his place in the history of Maverannahr, Khorasan, many confusing information about this figure was clarified [Karimov.E. 2003. 24].

When creating a work, Haydar Mirzo performed several tasks as an author, in addition to the task of a historiographer, as is observed in Baburnama. The American historian Henry Brill emphasizes the presence of three roles in the authorship of Haidar Mirzo: *compiler, observer and participant* [Brill H. 2019.12.] Henry Brill considers the work of "Tarihi Rashidi" mainly on the basis of the historiographical traditions of the 16th century, paying special attention to the new aspects of Haidar Mirzo as a historiographer. In the components of this historical source, the scientist mainly focuses on historical data, trying to determine the scientific goal of the historian, who collected information about four different dynasties in one work (Moghuls, Timurids, Shaybanids and Safavids), paying attention to the original aspects of the work. Henry Brill recognizes this innovation in "Tarihi Rashidi" as an important aspect, considering that the work is written for the interests of more than one dynasty, and that it also reflects the author's personal life. Along with this, the scientist mentions that another work belonging to a similar type of historiography, Baburnama, has the same uniqueness.

The purpose behind the name "Tarihi Rashidi" also expresses several meanings: the first is to associate with the name of Sultan Rashidkhan, the son of Sultan Saidkhan, and the second is to show the meaning of real history. But Rashidkhan is not depicted in the central plan in the events that are in the center of the work, while the first notebook covers the history of Tugluk Temurkhan and subsequent Mughal khans, the second notebook contains details of the author's personal life and the life path of Sultan Saidkhan and Baburamirzo who rose to the image. The style of Haydar Mirzo in both notebooks has its own characteristics. Although the author considers his work historical, this authoritative source contains not only elements of poetry, but also many features of artistic prose. The effective use by the author of the method of creating a story in a story in terms of content and plot image resembles the traditions of oriental storytelling. Although the author mentions the general purpose of covering the history of the Mongol khans in the work, he skillfully embodies the vivid image of a number of other great historical figures against the backdrop of paintings of the past. Thus, the work not only contains information about the policy of rulers and officials, but also includes stories and narratives based on many educational ideas. "Ibratli fikrlashning ikkinchi yo'li - nasr sanati turt navdan iboratdir: nutq, rasoil (maktublar), maqsad karatilgan mavzudaghi asarlar (vuzhuhi mavzu) va hikoyat-rivoyatlar" [Boltaboev. 2006. 408]. In "Tarihi Rashidi" such stories served as an

expression of the public and educational views of the author. Also, due to the increased attention of Haidar Mirzo to the selection and reliability of information as a historian when describing a certain city and area, the artistic features and interesting aspects of the work were multiplied and served to complicate it like "Baburnama". Based on these characteristics, when considering many artistic features and expressive features of the text of "Tarihi Rashidi", we can observe cases of direct literary influence of the content of "Baburnama" in the work. This influence can be seen in the classical depiction of individual cities, the vivid depiction of historical figures as images, the sincere expression of the author's emotional experiences, the maturity of artistic fragments.

According to our observations, based on the author's style in the work of Haydar Mirzo "Tarihi Rashidi", the following tasks can be distinguished:

1. *The historiographical style* is based on reliable sources and comparisons in the coverage of historical events and periods.

2. *Scholar-analyst* - several areas included in the text of the work, such as literature, fine arts, calligraphy, politics, religion, Sufism, geography include such features as the fact-based nature of the relevant judgments and opinions, as well as selection features.

3. *Participating hero* - in some chapters and pages of the work, he comments on his lifestyle and adventures, quoting them only when necessary, linking them to a certain reality in the book. In this regard, the emotional experiences and conclusions of the author in the form of moral advice are characterized by the fact that they are expressed in poetic fragments, legends.

Compared to "Baburnama", Haydar Mirzo's position as a participant seems to be much weaker. Because the author follows the path of limitation in defining his image in the work. Therefore, in the work, there is his role, firstly, *as a historian*, secondly, *as an analyst*, and, finally, his position *as a participant*. The problems of literary criticism are reflected in "Tarihi Rashidi" as follows: the literary environment and the creative process, the literary portrait of creative personalities, the interpretation of literary genres and forms, the mystical attitude of Sufi writers. In "Tarihi Rashidi", as well as in "Baburnama", Haidar Mirzo's unique critical abilities, giftedness to feel artistry, literary and educational views play a key role in highlighting these aspects.

In the work of Haidar Mirzo "Tarihi Rashidi" great attention is paid and deep respect is shown to Sufi sources and their representatives, which indicates that the author is an ascetic, student and propagandist of this spiritual trend. Along with the fact that Haydar Mirzo devotes his work to the history of the Mughals, in order to illuminate the period, the moral spirit of the area and the mood of the time in which he lived, he focuses on the activities of sheikhs and saints who had great authority in the territory of Maverannahr and Khorasan, who, with their reforms took an active part in the administration of the state and society. The mention of these Sufis in the work takes place in connection with real events. It is under the influence of this reality that the genealogical tree, the order

and the way of life of the famous sheikh or pir are told. According to the author, the reasons for mentioning the names of these great people are, firstly, to increase the attractiveness of the work, to achieve satisfaction, and secondly, as if among the cheap goods in the store one thing is expensive, then this will stimulate the sale of others, that is, the value works will increase, and thirdly, “*Allohning do’stlari nomini dhikr etish orqali qiyomatda shafogatga erishish kabilar*” (*by mentioning the names of the friends of Allah, to achieve intercession on the Day of Judgment [Tarikhi Rashidi.2011.476.*

The Mirzo Sufis mentioned by Haidar can be divided into two groups depending on the author: the Sufis with whom the author spoke: a) Mavlon Muhammad Qazi, Khoja Muhammad Nuro, Khoja Muhammad Yusuf, Khoja Tajiddin. b) Khoja Akhror Vali, Sadiddin Koshgari, Nizamiddin Khomush, Abdurakhman Jami.

Compared to other manifestations of Sufism, the work highlights more saints: *Khoja Akhror Vali, Abdurakhman Jami, Mavlon Muhammad Qazi, Khoja Muhammad Nuro*. Khoja Akhror Vali is mentioned under the name of Hazrat Eshan in his work "Tarihi Rashidi". In describing the manifestations of Sufism in the work, two important aspects are noticeable:

1. Description of the activities and predictions of the Sufis. 2. Description of the literary heritage of Sufi writers.

Description of the activities and predictions of the Sufis. Mention of Khoja Akhror Vali. It is also known from other historical sources that this great figure occupied an incomparable place among Maverannahr and Khorasan and was one of the main pillars of the Timurid dynasty. Haydar Mirzo mentions the name of Saint Khoja Akhrorav in connection with the activities of a number of historical rulers and officials, such representatives of Sufi zma as Zahiriddin Muhammad Babur, Yunus Khan, Sultan Ahmed Mirzo, Sultan Mahmud Khan, Abdurakhman Jami, Khoja Shakhbuddin Nuro. When analyzing the work of other Sufis, one can directly feel the influence of Khoja Akhror Vali on them. It is known that Khoja Akhror Vali was a great personality - a reformer, and as the main representative of the order, Khojagan contributed to the stabilization of the socio-political situation in Maverannahr. In order to avoid bloodshed in difficult military-political situations, we saw that many peace negotiations were successfully held as a result of his leadership and ended in fair reconciliation and peaceful affairs, as a result of sincere and deep respect for him by the Timurid rulers. In "Tarihi Rashidi" the role of Khoja Akhror Vali in the public life of Maverannahr is characterized by his participation in the following two important events: treat the Mughals with contempt and cruelty, after which the situation in the region stabilized to a certain extent. 2. In order to stop the flow of feudal wars, the author also notes that he proposed a truce between the two Mirzas - Sultan Mahmud Khan and Sultan Ahmad, which satisfied both sides.

The "Nasoyimul-muhabbat" [Navoi A. 2001. 123.] lists the special gifts of the saints as separate signs: they see divine dreams, predict events, they can communicate in absentia with a person who is far away, their soul leaves the body and returns to it again, they can read the thoughts of other people, influence other people, have the power of sight, the power of breathing [Isoqova Z. 2007. 90]. A similar phenomenon and strange miracles appeared in Khoja Akhror Vali, and it is clear that the author believed in their perfection after these phenomena. The author describes the features of the holiness of Khoja Akhror through the events that took place in the lives of other people. For example, the prophecies that happened to Mavlono Muhammad when he studied with him, and the events-prophecies narrated among other murids in the manoquib genre are recounted in detail [Tarikhi Rasidiy. 2011. 475].

Mention of Abdurakhman Jami. It is known from the work that after the death of the first piri Sadiddin Koshgari, the mystic scholar Abdurakhman Jami reached the rank of sheikh, but for the second time he became a student of Khoja Akhror Vali. Khoja Akhror Vali also showed respect by diligently educating him. Abdurakhman Jami, who first met Khoja Akhror Vali, read to him the following ghazal with matla:

Pironi sarkash edam sar dar rosa gonat

Muyisafid kardam zhorubostonat

Content: I will attach my old face to the footprints of your dog, I will sweep your threshold with my white hair (Muhammadniyaz Abdulgafurogli).

The role of this figure in the history of classical literature and his glorious appearance in the field of poetry are mentioned on many pages of Tarihi Rashidi, and the author had a great need for Jami's mystical views and poetic teachings. The above paragraphs also analyze the views of Babur and Khaidaramirzo on the poetic talent and literary image of Abdurakhman Jami [Hazratkulova E.2021. 45]. But the main attention and spiritual need of the author were directed to the propaganda by Abdurakhman Jami of the noble deeds of Sufism, its exemplary morality and rich spiritual world. In the second notebook of the work, Abdurakhman Jami is often mentioned among other sheikhs and peers. With regard to this mystical creator, Haydar Mirzo refers to a series of historical facts and emphasizes that the process of Abdurakhman Jami's transition to righteous deeds performs the function of a scientist who is an example for many of his followers. The main source of information was the work of Abdurakhman Jami "Nafohotul-uns" and the book of comments written by Abdulgafur Lori, as well as the stories he heard from other famous scientists. To illuminate the image of Abdurakhman Jami, the author considers it an important task for himself to provide information about the dynasty of his murshids - mentors. This dynasty includes the following murshids: 1. Abdurakhman Jami, Mavlono Saaddidin Koshgari, Mavlono Nizamiddin Khomush, Alouddin Attar, Bakhouddin Naqshband; 2. Abdurakhman Jami, Khoja Akhror Vali, Mavlono Yakub Charkhi.

Through the activities of this dynasty, Haydar Mirzo in a special way considers the Sufi schools that have developed in Maverannahr and Khorasan, and their representatives, as well as the good deeds of these sheikhs. It is not enough for him to simply list the names of the Murshids, and in the course of covering their activities, the prophetic, unusual events that occurred in the process of entering the path of this order became legends in the language of the people, and these traditions are based on factors that positively influence the behavior of each person. Describing their good prophecies, the noble idea of protecting the human heart from carelessness and glorifying Islamic enlightenment is put forward.

At the same time, the author provides information about the explicit prophecies of Abdurakhman Jami based on specific sources. These prophecies include the changing of the color of the hands of Mavlono's disciple Abdulgafur under the guidance of the poet, and the recovery of Makhdumi Nuri from a serious illness [Tarikhi Rasidi. 2011. 475].

Mention of Mavlono Muhammad Qazi. The author gives information about the activities of this representative of Sufism on the basis of real historical facts, which he witnessed, and the work "Silsilatul-orifin". It is narrated that the real name of Mavlono Muhammad Qazi is Muhammad ibn Burkhaniddin, he was from Samarkand, he studied Sufism in Transoxiana and Khorasan. If, when analyzing the activities and adventures of Mavlono Muhammad Qazi, we rely on the Silsilatul-orifin, then the author expresses an opinion about his influence on the socio-political system, drawing conclusions from the events of his time. Information is given about the high status of Mavlono Muhammad Qazi during the reign of the Timurids as his pir-mentor Khoja Ahror Vali, then during the reign of the Sheibanids. It is clear that the priority of justice in the administration of the state by Mavlono Muhammad Qazi, as well as by his teacher, always had a positive effect on the rulers in this regard.

The moral maturity and obvious abilities of Mawlono Muhammad Qazi, as well as other Sufi writers, have been described in detail, and among them there is a prophecy-prediction of Mawlono Muhammad Qazi that the author will recover from a serious illness in childhood and become a close mahram in the future (the mahram was in charge of *correspondence affairs of court officials*) and son-in-law of Saidkhan in Kashgar.

Mention of Khoja Khovand Mahmud Nuro. Describing this majestic personality, Haydar Mirzo first of all focuses on the fact that his real name is Shahobiddin Mahmud and describes his genealogy. It is noted that he is a descendant of Khoja Akhror Vali and is the successor of his grandfather's work. Khaidarmir said that Khoja Hovand Mahmud Nuro studied Sufism and medicine in Transoxiana, Khorasan, Iraq and Shiraz, and reached perfection. Khoja Hovand Mahmud Nuro went to Kashgar on the sign of his grandfather Khoja Akhror Vali, which he gave him in a dream. In Kashgar, he influenced the activities of the Mughal rulers in governance and set them on the right path. Later,

having gone to India and for some time observing the activities of the Baburids, he returned to Maverannahr through Kashgar.

In the work of Khoja Khovand, Mahmud Nuro, like his grandfather, is praised for his activities in the public life of his time and efforts to restore justice between the people and the ruler. In general, Haidar Mirzo's attention is focused on the social activity of each representative of Sufism, the study of the benefits that he brought to people.

The author gives information about the prophetic predictions of Khoja Khovand Mahmud Nuro based on the events he witnessed, and interprets these qualities as signs of his holiness. The miraculous ability of Khoja Khovand Mahmud Nuro includes prophecies about the fate of Khumoyun Mirzo, about his influence on the fate of his brother Khoja Muhammad Yusuf, the prediction that the author observed the fast - ruza, the prediction that the letter of Khonzodabegim will be replaced in a secluded place.

In "Tarihi Rashidi" the chosen orders of these great figures become immediately clear, the traditional cases of followers, their qualities and unique knowledge are propagated through the predictions of other Sufis. The work tells of many Sufis who showed their abilities and talents, but preferred poverty in their way of life. An overview of their virtues and miraculous abilities, highlighted in the work, is reflected in the aggregate.

Description of the literary heritage of Sufi writers. Haidar Mirzo paid special attention to the representatives of Sufism, their scientific and creative activities and literary heritage. For example, he listed such works belonging to the work of Abdurakhman Jami as "Shavahid an-nubuvvat", "Nafahotul-uns", "Haftavrang", "Sarkhi kofiya", "Sharkhimullo", "Arbain", "Lavoyih", "Sharkhilama'ot", "Sharkhi fusus al-Hikam", "Sharkhimimiyaihamriyayayibn Fariz", "Sharkhiruboiyot", "Risolai muammo va insho". But Khaidar Mirzo is not content with naming the titles of the works; he reports on the drafts of the manuscripts written by Jami before his death.

At the request of Haidar Mirzo Mavlon Muhammad Kazi and Khoja Khovand Mahmud Nuro wrote special treatises and letters dedicated to him. Haidar Mirzo included a draft of Jami's treatise among these works. *With aodatmand (with a happy)* letter and two treatises of Khoja Khovand Mahmud Nuro have titles, but reflect the full mystical content.

Giving information about the work "Silsilatul-orifin" by Khoja Mavlon-Mukhammad Kazi, he notes that the work consists of three parts and is useful [Tarikhi Rasidi. 2011. 423]. He also reports that after the death of Mavlon Muhammad Kazi, the treatise addressed to Haidar Mirzo was handed over to him by his murids. The treatise was small in volume, and it was written in the form of an answer to such problematic questions as mystical questions and the administration of the kingdom, the satisfaction of subjects, which interested Haidar Mirzo. In the treatise Mavlon Muhammad Kazi, quoting verses from the Holy Koran and hadiths, described one after another the actions of the ruler

on the path of justice. At the beginning, he emphasized that the real ruler is a person who is not attached to this mortal world, and leaving this world, he said that there is no greater state than if a servant of God brings only his love into the presence of God. At the same time, the pamphlet mentions seven serious sins of the servant of God, which the Prophet (*peace and blessings be upon him*) spoke about: the first is to doubt the existence of God, the second is to unjustly kill a person, the third is to offend a pious person, the fourth is to unjustly take away the property of an orphan, the fifth - usury, as well as the flight of one Muslim from two infidels in the battle of infidels, disobedience to parents, non-recognition of their rights [Tarikhi Rasidi. 2011. 426].

Mavlon Muhammad Kazi refers to another Sufi source, "Kut ul-Kulub" by Sheikh Abu Talib, about the gravest sin of a slave and indicates that there are seventeen of them. The heaviest of them is that the first four are related to the heart, the next four to the tongue, and that there are two sins related to the hand, one sin related to the feet, and one sin related to the body.

Speaking about the ten conditions of kingship, it is indicated that the fourth of these conditions is associated with speech. It states that the ruler must speak politely and not be unreasonably rude to others. In the treatise, the first request of Mavlon Muhammad Qazi to the rulers of his time is not to be indifferent to the oppression of the people by officials and not to start prayer without resolving the complaints of needy people standing at his door. At the end of the treatise, it is mentioned that the ruler forgives the guilty, and he quotes the Koran as a basis: "Hey Yusuf, st avfnik sen ogalaringga qilding, men otingni baland qildim" [Tarikhi Rasidi. 2011. 431]. (*O Yusuf, you have shown mercy to your brothers, and I have exalted your name.*) Khaidar Mirzo blessed - *tabarruk bilib* - a mystical treatise written for him and described it with respect.

The author also encloses a draft manuscript of Abdurakhman Jami, which was at his disposal before the treatise of Mavlon Khovand Mahmud Nuro, which was included in the work as a model. The draft manuscript speaks of the nature and blessing of the words "lo ilaha" and "Muhammadun rasulloh". In the treatise of Mavlon Khovand Mahmud Nuro, such poetic genres as *kita*, *rubai*, *masnavi*, *beit* were effectively used to convey mystical content. At the beginning of the treatise, it is noted that the words of the prophet of Allah and his holy friends are collected and written on the page. In support of the instructions, chapters from the Koran, sayings from the Hadiths, wisdom and poems of scientists and poets such as Bahauddin Nakshbandi, Rukniddin Alouddavla, Abdurahman Jami, Khoja Abulvafoa are presented. First of all, in the description of *ochlikning fazilatleri* - the virtues of fasting, and as a basis for filling in the sequence, the hadiths of the Prophet (*peace and blessings be upon him*) and the teachings of Jesus Christ on this subject are presented. This is an example of the word and way of life of *the dostlari-avliyolarning of the saints - friends* of Allah, about not being attached to this world, to wealth and dignity. To do this, Mavlavi Rumi added *rubai* about not forgetting and remembering Almighty God [Tarikhi Rasidi 2011. 426]. The treatise contains eighteen

rubaiyats from Khoja Abulvafa's Rubaiyat, the basic philosophy of which reflects the hymn of divine love. At the end of the treatise, the benefits of silence for the soul are explained, and it ends with Abdurahman Jami's ghazal of four bayts, glorifying divine love.

Also in *the saodatmand (happy)* letter written by Khoja Khovand Mahmud Nuro Haydar Mirzo, exemplary reminders of the philosophy of Sufism, the characteristic features of dervishness (*asceticism*), the path to achieving the Truth, and the knowledge of Allah Almighty are mentioned. Using a number of examples from the hadiths and wise sayings of the saints, the letter expounds exemplary thoughts on the non-disclosure of asceticism, unusual muridism, on the methods of pronouncing the symbol of faith (*kalimaishahodat*), explains the types of self-control (*murokaba*) and instructive thoughts about not being distracted by the luxury of this world. Haydar Mirzo ranks Khodja Khovand Mahmud Nurok in the category of those who read from the heart. As a basis for this, he gives in detail information about the genealogy of his ancestors, as well as from the work of Hamadoni "Makomot".

CONCLUSION

There are the following reasons why Haidar Mirzo's attitude towards Sufi scholars is more fully expressed in Tarihi Rashidi than in Baburnama:

- In "Baburnama" the task of highlighting the surrounding history through the spiritual image of the author was completed, for this reason he did not feel the need to fully cover the lifestyle of the representatives of Sufism;

- "Tarihi Rashidi" by Haidar Mirzo contains information not only about the reign of the Mughals, but also about the reign of the Timurids and Sheibanids, so there was a natural reason to dwell on the activities of the Sufis, who directly influenced the power of these rulers during the period of power.

- Haidar Mirzo, in addition to knowing the information about the genealogy and activities of these Sufis, he personally witnessed the qualities and miraculous virtues of most of them. In the last years of his life, when he ruled Kashmir, this situation may have been intended to show the way of life, namely the humble way of life, of these great figures as an example to misguided people who lived with impure beliefs.

- In no other historical work of this period was a fragment allocated for such extensive information about Sufi scholars, this provision was associated with the glorification of the Naqshbandi order in his time, and the sincere devotion of the author to this order.

- In the works of "Baburnama" and "Tarihi Rashidi", when studying the attitude of the authors to mystical issues, one can see the characteristic features of the active genres of Sufi literature. In particular, the task of literary works is to highlight the activities, status and qualities of a certain

murshid (*mentor*), and aspects of this work were mixed in other literary and historical works due to the influence of traditions and spiritual aspects of the time.

- In both works, the image of Khoja Ubaidulla Akhror Vali is depicted at the level of the central phenomenon. Of the authors, Babur's faith is directly directed at Khoja Akhror Vali as a spiritual leader, while in the stories of Haydar Mirzo, the way of life of the followers of this order is shown by the example of describing the genealogy of the murids (*disciples*) of this great figure.

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