

Interpretation of the Poetic Views of the Period in Mutribi Tazkiras (Essays)

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Abstract This article is devoted to the history of the tazkira genre, which reached its zenith in the 16th century in Eastern classical literature. Under the influence of Alisher Navoi's tazkira "Majolis un-nafais", dozens of works were created in the subsequent centuries. Their scope broadened, starting to assume an encyclopaedic character. Nowadays, a tazkira is not merely a niche genre that provides information about creators, but encapsulates the literary process of its time, the history of literary and aesthetic perspectives, issues of poetics, the foundations of Sufism, and the expression of the national mindset in literature. Numerous issues related to this genre await exploration. Among them, issues such as illuminating the literary process of the period, the history and development of poetics, and the reflection of the period's literary theory in the tazkiras are particularly pertinent. This article addresses one of these significant problems: the manifestation of the poetic views of the period in the tazkiras. Given the breadth of the scope, Sultan Muhammed Mutribi's work "Tazkirat ush-shuaro" was selected as a representative sample from the tazkiras.

1. INTRODUCTION

In Eastern classical literature, the tazkira genre has progressively developed and refined. For instance, in the 15th century, tazkira features in Jami's "Bahoristan" as the first chapter, that is, Chapter 7, while Davlatshah Samarkandi constructs his "Tazkirat ush-shuaro" as a standalone, specialised work. Navoi, drawing inspiration from their works, elevated this genre to a superior level with his work "Majolis un-nafois".

This development peaked in the 16th century with Hasankhoja Nisari's "Muzakkiri ahbob" and Mutribi's "Tazkirat ush-shuaro". These authors have made significant contributions to the refinement of the tazkira genre. Maintaining the traditions of their predecessors, they enriched it with new characteristics. Specifically, we can observe a sense of collectivism in Nisari's work. It is not confined to information about creators, but also encompasses a

wealth of information related to such subjects as literary theory, geography, music, science (astronomy), history, linguistics, mathematics, geometry, physics, zoology, and natural science. This diversity lends the tazkira an encyclopaedic scope.

2. STUDY METHOD

Numerous tazkiras were produced following Nisari. For instance, the "Tazkirat ush-shuaro" by Sultan Muhammed Mutribi, compiled in 1604-1605, contains information about 343 accomplished individuals who lived and worked in the regions of Central Asia, Afghanistan, Pakistan, India, East Turkestan, Iran, Turkey, Iraq, and Yemen during the second half of the 16th century. Included among these are poets, musicians, calligraphers, and painters. The literary contexts, influences, and relationships among them are emphasised. The Tazkira also provides valuable insights into the world map displayed on the

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wall of the Ulugbek madrasa, engineering inventions, and certain historical events.

The review demonstrates the author's encyclopaedic knowledge. When evaluating a creator's work, he cites evidence from numerous scientific-theoretical, historical, and original sources related to them, introducing these to the reader. Occasionally, he also suggests that readers acquaint themselves with significant texts and resources that have informed his arguments. He brings new works to the reader's attention.

Only one copy of the work, penned by the author's own hand, is known to exist in the world. It is housed in the manuscript fund of the Academy of Sciences of Uzbekistan under number 2253. Later, the Tajik scientist A. Jonfido, in collaboration with the Iranian literary critic A. Marvdashti, published this work in 1999 based on a copy duplicated from this manuscript. In 2013, the renowned orientalist Ismail Bekjon translated this tazkira into Uzbek and published it [Davlatshah Samarkandi. (1981)].

3. RESULTS AND DISCUSSION

"Tazkirat ush-shuaro" possesses a distinctive structure. It commences with praise and blessings in line with classical tradition. Thereafter, the author reflects on the circumstances that motivated the writing of the book. He acknowledges the role of artists and poets in society and their invaluable contributions. Tazkiras, written by the author himself, illuminate their place in the literary process. He refers with particular attention and respect to the tazkiras of his predecessors, Davlatshah Samarkandi, Amir Alisher Navoi, and Hasankhoja Nisari, who directly mentored Mutribi. He lavishes particular praise on "Muzakkiri ahbob" as "a book of high description" and "the finest of books". He rightly and respectfully emphasises the precision and depth of his teacher's research and analysis methodology. Subsequently, to continue their noble work, he reveals that he has included the notable names and activities of contemporary poets and virtues in the "record of scriptures".

Tazkira is based on a specific order. The author provides detailed information about the structure of the work. The work comprises a prologue, an epilogue, and three parts. The "Tasmiya" part of the work addresses the activities of 17 artist-sultans. In the subsequent alphabetical section, the artists' names are organised according to their initials. Each of the

letters, according to the author, consists of three points:

Mutribi's "Tazkirat ush-shuaro" also has an encyclopaedic character. Within it, alongside the author's information about the activities of scholars, we observe his unique conclusions and scientific innovations related to literary theory. Discussing the unique aspects of the author's work, he highlights new features which until now have been overlooked by tazkiranavis. He concedes that he determined the weight of all the poetic examples presented in the work and annotated them in the manuscript's margin, thereby enhancing existing methods.

Based on the aim and nature of our research, while studying the tazkira, we decided to particularly focus on the information related to science and literary theory within it, classifying them as follows:

1. About poetry and poets;
2. About Aruz;
3. About rhyme;
4. About fine arts;
5. About difficult arts;
6. About Ilmi maoniy (the author regards clarity of meaning as a sign of skill);
7. About genres;
8. About the literary process and literary environment of the 16th-17th centuries (Afghanistan, Pakistan, India, East Turkestan, Iran, Turkey, Iraq, Yemen).

Mutribi frequently states that Hasankhoja carried on Nisari's work. In fact, if we approach from the perspective of providing information about literary theory and poetics, we can observe the literary process of the 16th century, its stylistic improvements, the development of genres, and the radiance of artistic craftsmanship in the "Muzakkiri Ahbob" study. For example, in the season of poets who died at an advanced age and were buried in Bukhara, Maulana Foni speaks respectfully about the ingenuity in the science of poetry, his keen intellect, his cleverness in stating and solving problems, his popularity with "difficult poems", the meaning of the words used in his works, and provides several examples. In particular, he cites a rubai. It's recognised that it was composed in the form of mustazad - rubai. This information alone indicates a genre update in the 16th century. However, Nisari Mavlano explains other aspects of Fani's skill: "If you combine the last mustazad with the first verse, the first mustazad with the second verse, the second mustazad with the third verse, and the third mustazad with the fourth verse, another mustazad-rubai is

formed. There will be no alteration or defect in words and meaning."

The innovation in Rubai does not end there. The author notes, "It is said that a name emerges from each verse of this Rubaiyat." Inspired by this, the author states that he transformed one rubai into 20 different forms by dissecting it and reassembling the parts: Almost 20 different compositions can be made.

Mutribi has also made significant contributions to the description, enhancement, and practice of classical genres. For example, Haji Ataliq, who composed under the pseudonym Haji, recalls writing a masnu' work by Zubahrain Ma' Mustazadi Muvashshahi as a tribute to him (p. 268-269). When separated, the musada of hazaji is revealed as mahzuf bahri. Additionally, this ghazal contains 15 muvashshahs. The differentiation of letters with red, green, yellow colours, the order of placement, and the position introduce the methods of discovering the 15 muvashshahs with the help of given signs. Furthermore, the muvashshahs "...if recited from the beginning to the end of the ghazal together with the order, form a verse, and this verse is adorned with the art of maqlub mustavi":

At this point, Haji mentions another poem written in the mushajjar style, dedicated to Ataliq. The significant point is that in tazkira, images of mushajjar (tree-shaped), mutayyir (bird-shaped), and round-shaped works are also

In Tazkira, we also encounter information about new genres in the literary process of the 16th century. For instance, speaking about Mahrumi Bukhari's work, he remembers that he has "pleasant poems, knows ghazal very well in a rather unique way, tells sweet jokes and makes people laugh", and gives examples of his works in the genres of ghazals and jokes. The word 'Mazhaka' has the dictionary meaning of 'laughing'. Based on this and the examples given in the review, it can be said that these works are close to the anecdote genre. Here, the author shares a joke about 'Poet Bahlul' from Jami's 'Bahoristan'. However, in Jami's work, he calls this genre by the name of mutaiba. Thus, it turns out that the anecdote was referred to as a joke in the 15th century, and a jest in the 16th century. The author quotes five jests told by Mahrumi in Tazkira.

While discussing Tazkira Mushkuli Samarkandi, he particularly studied the works of Hoshiya written in scientific books. "His intellect is sharp and his taste is healthy. He is also good at poetry," he says. Here we would like to draw your attention to the term 'Hoshiya'. 'Hashiya' is primarily understood as the

margin of manuscripts and the texts written on it. In the "Dictionary of Navoi's works", it is explained that "Hashiya is the edge of something, a circle around it, a comment on the edges of a book." It seems that one of the meanings of the word 'Hashiya' is 'a commentary of a commentary.' Based on this, we can understand 'Hoshiya' as a unique form (genre). In this sense, Tazkira is important as it sheds light on the essence of another genre in the literary process.

Speaking about the poet Shakiri, he said, "He has good classification and interpretations. One of them is the Hashiya written in the book 'Favaiid Ziyaiyya' by Hazrat Haqayiqpanahi, Khojasta Farjami Abdurrahman Jami. This Hashiyya is very pleasant and heart-warming, and it is an excellent guide for the use of scholars." This shows that the writing of Hoshiya, that is, commentaries, was also active in the literature of the period.

When speaking about Hakim Rukno from Koshon, he also provides a lesson to poets in terms of skill: "He used words artistically and did not forget any wisdom. And to my surprise, even if he increased the exaggeration in his opinion, he did not go beyond the limits of moderation". So here, the author pays special attention to the issues of harmony of form and meaning, as well as the normative proportionality of realistic and romantic methods of expression, as an element that provides the poetics of the artistic text. These two aspects are important features that ensure the vitality and artistry of the work.

In the work, the author is able to demonstrate his unique talent about Sufism, which is rich in symbols in literature and difficult to research. To understand the worldview of mystics and to comprehend the boundaries of deep meaning underlying their works and activities requires special study. Here, the author gives a comment about the people of the Tariqat and the saints who followed the path of Hazrat Ali's truth. This conclusion is important as it serves as a programme for understanding the relationship with sainthood. "They are few in number. But they are great in the sight of God. They are God's vicegerents on earth. They are such a people who do not get caught in the snares of the world and do not bow down to the door of the Hereafter. They don't wear clothes from the fabric of this world, and they don't drink the cup of joy of the hereafter. Here, the author cites a comment of our Prophet, which serves to clarify the essence of sainthood for us: 'The world is forbidden for the people of the Hereafter, and the Hereafter is forbidden for the people of the world. Both of them are haram for the people of Allah. The author relies on these great views'. They develop their thoughts further with their conclusions and the

fact that neither this world nor the hereafter is of any importance to the tax collectors indicates that they understand the essence of life to lie in divinity.

Divine favour can only be reached through love. It's clear that the author is well aware of such theoretical views of Sufism. For instance, when speaking about Unsiy Oratepagiy, he touched on the issue of love in relation to his work: "You know that love does not require definition or description, and words are powerless to describe it... The great ones said that love is divided into two parts: The first part is love that belongs to the soul and is the joy of spiritual perfection, he observes the sign of the Creator in the window of creation. So, those who say true love consists of this part. The second part is that there is no benefit to the soul from love..."

From Tazkira, we also gain insight into the processes related to the editing and refining of works: "One day, I recited this matla at a well-known gathering. Then Hajibi Otaliq suggested, 'Would the meaning be clearer if the word "zakhm" were replaced by the word "tig" (sword) in this matla? Indeed, it is neater in this manner:

(Ёр тили озоридан (қиличидан) қон бўлган
тиш эрмас у билсанг, Анор донасидирким, лаби
аксидин топган қизил ранг)

As the author acknowledges, the use of the word 'dagger' in this context is quite fitting, given the discussion revolves around blood and redness. It is the work of the sword, not because of language. Perhaps the mouth is bloodier than the sword of the tongue. With the substitution of the word, the action and the result of the language poison that the poet wants to convey are more clearly understood. Thus, we see that with the replacement of a single word, clarity and vitality in the imagery are achieved.

Such an image is characteristic of traditionalism, which is actively used in classical literature. Here, too, the poet uses the word 'tig' in relation to science to express 'bleeding the bosom of anger'. So, it appears that in Tazkira, we find information about the processes of working on the text and editing of our ancestors.

The author of Tazkira adheres to a certain principle when interpreting the artistic arts used in Eastern classical literature. It provides comprehensive information, delving into detail when encountering lesser-used and difficult arts. However, it does not specifically define traditional or active arts.

Mutribi pays special attention to the flaws and shortcomings found in the works of poets. For instance, while providing information about Aminiy Hiyaboni, he notes that he is a "poet with great talent and is famous for writing poetry". Abdullah Khan cites an ode he wrote in connection with the conquest of Khorezm, and explains that the author allowed the repetition of a rhyme, which is considered a serious flaw in classical literature.

Maulana Baqi Bukhari also highlights that "he is unique in finding rare words, and his solitude in the city, and he is famous among the people who pour dur" and also dwells on some defects in his ghazals. "Let's keep it a secret, combining the middle of a known (clear) and unknown (unclear) rhyme is one of the forbidden things in this science. But if the nazim makes a reference to it in his verse, it is permissible".

In the course of providing information about Baqi, in relation to his work, the author introduces the readers to the pamphlets he created and the significant innovations related to the theory of literature in them. For instance, he wrote a treatise on the hard-to-understand words in Abdurrahman Jami's epic "Yusuf and Zulaikha", and in this treatise, he also mentions the fields of rhyme such as ma'ruf and majhul, iytai jali and khafi, as well as tarse', tajnis, sajji mutawazi, ihyom, tashbeh in the art of poetry. The author highly appreciates this book: "This book has emerged in a truly unique way. The work came to the attention of this poor man, and I derived a lot of benefit from reading it. Akhund is considered very knowledgeable in the science of poetry and does not need a definition in this regard".

It is well-known that classical treatises emphasise that words, meter, rhyme, and meaning are deemed important for poetry. When we evaluate sources, we often approach them in terms of meter, rhyme, and artistry. However, we observe that our classical scholars also paid special attention to the poetics of meaning in poetry. In particular, the author of the tazkira, who was highly respected in his time, "...is a poet of the theme in poetry, and his poems are like hidden gems", it is permissible to mention the shortcomings related to the meaning in some poems of Anisiy Iraqi. At this point, the author elaborates on two types of errors related to the meaning: "However, some verses are out of balance as a result of too many exaggerations in the meaning, that is, they were written in the realm of fantasy rather than naturalness. Some scholars regard this as a semantic error. Let it not be a secret, there are two types of semantic error: weird, that is, error, and excessive exaggeration. The error is when the poet imposes a meaning on the content of the stanza that is semantically incorrect.

Excessive exaggeration means that the poet's praise is brought to the extreme state of description of things, that is, to a level that is extremely far from the truth, and the exaggeration is raised to the limit that leads to a Shariah prohibition".

In different periods of classical literature, we come across situations that the author considers as an error, a flaw related to the meaning. For example, about the same error in Lutfi's poem "Ustina" in his work "Majalis un-nafais", Navoi also informs us: "However, Mawlana is pointing his face to heaven, and he is paying attention to the top of his head, and it is very far away. In fact, these two verses are not connected to each other:

Mutribi has a demanding approach to poetry, and cites the following opinion of his teacher Nisari: "A poet needs to know a lot, even if it is to create one poem".

In Tazkira, we see that in the literary process of the 16th century, creators sought to show different aspects of artistic artistry. In no other era do we encounter such an artistic approach to creative expression. In particular, we observe such skilful use of words in the creative perfection of Sanoiy Mashhady. The author said that "Kornoma" was finished in the cavalry and sent to Movarounnahr. In the stanzas, the numbers from one to one hundred are shown in order with puns, and the poets from Movarounnahr were asked to respond to them.

The author wrote a response to this ode, Nisari, who expressed even more meaning by fitting numbers up to 100 in even fewer stanzas, and Mutribi himself fit a number up to 6 in stanza 1.

4. CONCLUSION

It appears that this situation served as a literary competition, a creative workshop for authors in the literary process.

Mutribi embellishes his work with historical events and poetic examples, as well as engaging and intriguing stories. This is significant in shedding light on the problem or the author's activity. About 20 stories are presented in the work. Particularly, the stories about Abdullah Khan II and Nuh alaihissalam are among such unique literary examples.

Following the 16th-century tazkiranavis, particularly Mutribi's work, we can draw the following conclusions:

1. The traditions of Davlatshah Samarkandi and Navoi were perpetuated in the tazkiras created during this period.

2. The treatment improved. Various innovations were introduced and the scientific value of the genre was further increased. In this regard, the activities of Hasankhoja Nisari and Mutribi are especially notable.

3. The information in the Tazkiras is valuable because it cannot be found in other sources; it fosters a holistic and fresh perspective on the cultural life and literary environment of the period.

4. Encyclopaedic scientific coverage is noticeable in some reviews. Literary theory is also unique and valuable, enriched with an abundance of crucial information that illuminates and enhances literary history.

5. Tazkiras are not only a source of information and a record of the work of authors, but also significant monuments that provide a basis for making essential scientific conclusions about the literary process, literary theory, and the history of poetic views of the time.

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