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## THE STRUCTURE AND THE FEATURES OF “TAZKIRAT-USH-SHUARA” MUTRIBI SAMARKANDI

**Abstract:** “Tazkirat-ush-shuara” Mutribi Samarkandi is one of the most important literary sources of the XVI century and was written in Maverannahr. In general, this work contains information about poets who were contemporaries of the poet or related to poetry. Although this anthology has been studied by scholars in brief, its value as a source representing information about life, personality, and works of poets, necessary for the study of poetry and in general, the literary situation of the poet’s life, has not become the subject of a separate study yet. In this regard, the article attempts to explore the details of the life of poets from various angles available in the anthology. In this research is given 3 the style of Mutribi Samarkandi in the description of the year of birth, year of death, place of birth of poets, their travels, service at court or with noble people, the service in government positions, personal qualities and characteristics of poets.

**Key words:** anthology, structure, sources, Mutribi Samarkandi, homeland, travel, court service, craft and craftsmanship.

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### Introduction

The word "tazkira" is from the Arabic word "dhikr", which means "remember" and "remember." In literature, this word designates a book that contains biographies of poets and samples of their poetry, samples of poetry of representatives of certain classes, groups, including representatives of the mystical trend, rulers, noble persons, etc. Poetic anthologies are also divided into various groups, the main of which are common anthologies, chronological anthologies, and private anthologies. Private anthologies or so-called branch anthologies also have special subgroups: local anthologies, covering poets of the same locality or region, thematic anthologies, which are devoted to separate literary genres, for example, kasida, saki-nama, elegy and class anthologies, which contain samples of poetry of certain layers of society (5.5).

“Tazkirat-ush-shuara” by Mutribi Samarkandi belongs to the group of chronological anthologies, however, in Ahmad Gulchin Maani’s book “Stories of

Persian Anthologies” and other works containing information about all anthologies, there is no information about the anthology considered by us (5). “Tazkirat-ush-shuara” is one of the most important works of Mutribi Samarkandi. According to the author of the anthology, it was written in 1013 /1605-1606 and contains information about 343 poets who lived with him at the same time (9, 45).

The Tazkirat-ush-shuara of Murtibi consists of an introduction and two chapters. In the introduction according to the traditions of that period, the author praises the Almighty for his generosity and mercy, and renders glory to his prophet. Further, the author mentions the sources of his work - the anthologies of Davlatshah and Nisari, where he also notes that his work is an improved continuation of their works, especially the anthology of Khoj Hassan Nisari (9, 126-127).

Mutribi’s poetic anthology consists of the following chapters: The first section of the Tazkirat-ush-shuar contains information on the life of poetry of

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17 rulers and governors who ruled the state and localities during the poet's life, who, along with managing state affairs, also possessed poetic talent. This chapter consists of three sections, which are called "ism" by the author (9, 47). Such a division of each chapter into three parts is a distinctive feature of the anthology "Tazkirat-ush-shuara". The author arranged the outstanding personalities of the period of his life in three groups, that is, a group of people whom he directly knew and had the honor to communicate with them, a group of people with whom he did not communicate, and a group of people whom he had heard from others:

"The first group tells of happy birth names and descriptions of the prosperous, whom the author was lucky to meet and who was honored to communicate with them.

The second group covers the biography of the rulers, whom the author was lucky to see firsthand, but with whom he had no honor of communication.

The third group is dedicated to the mention of rulers whom the author did not see firsthand, but heard about them from others" (9, 129).

The second chapter is the main part of the anthology and contains information about 326 poets and it is also divided into three sections, which the author called "nukta" (essence) and noted that:

"The remaining ordered letters mention scholars and poets whose poetic pseudonyms begin with these letters and each of them is divided into three "nuktas" (9, 129). Mutribi Samarkandi in the continuation of his words explains the meaning of the division into three parts of each section and notes on each "nukta":

"The first nukta covers the description of enlightened scholars whom the author was able to see, communicate and directly hear their precious poetry.

The second nukta is dedicated to enlightened people with whom the author met, but did not have the honor to communicate and heard their poetry from their lips to other people.

The third nukta is devoted to poets whom the author has not had to meet, whose poetry he met through other sources" (9, 130).

The first chapter of "Tazkirat-ush-shuar" begins with the name of Abdullahan Uzbek ibn Iskandarhan (9, 133), and ends with the name of Nadra Muhammad Sultan ibn Tanim Sultan (9, 177-178).

The second chapter begins with the poet Amini Abumuhammad Dahbedi (9, 183) and ends with Lomei Andidjani (9, 756).

The manuscript that we studied during the study does not have a concluding part, and this is some exception to the rule, since the concluding part in traditional Persian-Tajik anthologies is given special attention.

### Analysis of Subject Matters

Another distinguishing feature is that the author of the anthology, as already mentioned, made efforts

to bring to the anthology the biography and samples of poetry of poets who lived with him in the same era, with whom he met, communicated or heard about them from the lips of others. In order to follow the principles of compiling an anthology, the author wants to show that the book he wrote is based on reliable sources. However, it is not always possible to agree with the author's words about the reliability and consistency of the facts. This can be observed in the third section of the anthology, where they are referred to as "ism" or "nukta". However, along with this, this anthology is of great value, since its information and facts undoubtedly open up new opportunities for research in the field of Tajik literary criticism and literature. It should be noted that the anthology under consideration is mentioned in the book "Adabiyoti Tojik" (Tajik literature), co-authored by R. Khodizade, U. Karimov, S. Sadiev (10, 11-15), and it is mentioned in more detail in the book "Tajik literature in the 16th century" by U. Karimov (3, 87-107). It should be noted that in the memoirs of the Iranian scientist Asgar Jonfido (11, 103-108), the anthology was considered from a slightly different angle. Asgar saw the value of an anthology in that it provides facts about the life of the anthology composer himself. However, a huge amount of anthology information has been exhausted by one and incomplete research. A fragmented study of the information and structure of an anthology, the value of its information are found in the description of any outstanding personalities, but no more. In our opinion, for a deep study and assessment of its role and place in the history of Persian-Tajik anthologies, it should be studied in various aspects. So, for example, in most cases, attention in anthologies is given to the dates and period of life of poets, its connection with contemporaries, which is directly related to the biography of poets.

Moreover, the information of anthologies is always evaluated by the features of the poet's biography that the compiler paid attention to, by date of birth and death, place of birth and education, travel and poets' service at various courts. It should be noted that in the anthology we are considering, individual evaluation criteria mentioned above exist.

Date of Birth. Mentioning the date of birth of poets is an important fact that attracts the attention of all researchers in the field of literature. This was noted by Professor Z. Gafforova, pointing out this feature of Sarkhush's anthology as the greatest value in the field of compilation of anthologies (2, 81). However, when writing the birth dates of the poets mentioned in the anthology "Tazkirat-ush-shuara", Mutribi does not pay due attention to this criterion, regarding this it can be assumed that, being honored with their personal communication, he did not pay much attention to the birth dates of the poets. For example, of the many poets, Mutribi only mentions the date of birth of poets in only 9 cases, of which two dates relate to the rulers:

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Abdullahan Uzbek - 940/1533 (9, 133) and Jalaluddin Akbarshah – 976/1568 (9, 172), and the rest are the birth dates of the poets Ahmad Gelani –942/1535 (9, 231), Akdasi Khurasani –976/1568 (9, 237), Nisari Bukhoroi –922/1514 (9, 503), Urfi Shirazi –963 / 1556 (9, 563), Figori Samarkandi - 911/1505 (9, 571), Fayzi Hindi –945/1547 (9, 585) and Shikebi Iraq – 964/1557 (9, 664). Due to the fact that Mutribi was many times awarded the meeting with poets or rulers in his anthology, his information can be considered the most reliable in this area. For example, in an anthology, he mentions his meeting with Abdullahan Uzbek and this does not require more weighty evidence. However, some scholars have suggested that Abdullahan Uzbek is a representative of the Shaybanid dynasty and indicated that Mutribi was an interlocutor of the Shaybanid ruler. For example, it is stated: “Mutribi met with Abdullahan Sheybani, and had a conversation with him on poetry” (6, 150). Ali Rafei, relying on the words of Mutribi Samarkandi himself, indicated his meeting in Abdullahan and their close relationship, even the friendly relations of two historical figures (1, 36-38). In this regard, Mutribi indicates the exact date of birth and death of Abdullahan Uzbek, which denies the fact of his meeting with Abdullahan Shaybani.

Court and noble service. In this section, Mutribi's anthology is of literary value for several reasons. The words of the author himself, asserting his close relationship with respected persons, especially with rulers, confirm the factor of interest of rulers and noble persons in poetry and literature. Indicating which court circles the poets belonged to, their relationship with the rulers can open a picture of the poets's spiritual appearance and their status at court. Mutribi mentions the names of 83 poets who were in the service of rulers and governors. Among them are Mukhlisi Badakhshani (9, 479), Masehi Samarkandi (9, 495), Nisori Bukhoroi (9, 505), Sultan Muhammad Nozimi (9, 526), Siyoki Hiravi (9, 541), Fozili Samarkandi (9, 577), Sodiki Halvai (9, 600), Sabri Otun (9, 610), Kotili Miyonkoli (9, 612), Kilich Muhammadhana (9, 628) and others that were related to the courtyards of Valimuhammad Bahadurkhan, Ibdal Sultan, Humayunshah ibn Babur, Pirmuhammad Sultan, Isfandiyar Sultan, Javonmardhanhan, Mirzo ibn Khumayun, Abdullahan, Uzbek, Akbarshah and others. For example, Miyonkoli Zavki (9, 707) and Zarbi Samarkandi (9, 714) were close to the court of Muzaffar Husayn Pavronachi and Kazishah Khafi, they wrote laudatory odes to them. It should be noted that during the period of wars and the confrontation of the two ruling dynasties - the Sheybanids and Safavids, who gained power and might at that time, the rulers paid much attention to the court poets and generously rewarded them. This had its political reasons. According to Said Nafisi, it was precisely during the reign of the Temurids dynasty, especially during the reign of Akbarshah Jahangir and

Shahjahan, that the Persian-Tajik language was widely used in the Hindustan subcontinent (9.572), some poets under the rule of these rulers earned honor and respect and gained special status under the yard. In this regard, many poets, who heard rumors of prosperity in the Hindustan, went there from Maverunnakhr and Khorasan, remained there to live. Mutribi Samarkandi's anthology and other anthologies such as “Muzakkir-ul-ahbab” by Khoji Hassan Nisari, “Tukhfai Somi” by Sommirzo Safavi and others about this phenomenon contain many interesting facts. Perhaps the attention and generosity of the rulers to the poets was due to maintain their political influence and strengthen their status in society. During internecine wars and feuds between the ruling dynasties of Khorasan and Maverunnahr, when Mutribi's anthology was written, the maintenance of poets at court and the payment of generous rewards from the treasury, in our opinion, were carried out only for political reasons and to demonstrate their own power. Another fact that attracts attention is that the author, along with a mention of personal meetings with poets and reliable facts about this, also gives accurate information about their service and close relations with the rulers of Maverunnahr, the Safavid and Temurids dynasty, which, in our opinion, demonstrates the value of anthology as a literary and historical source.

Another factor that Mutribi assessed in the relationship of poets with rulers and noble persons is the degree of their intellectual and spiritual development, commitment to mysticism and religious movements. For example, referring to the poet Urfi, Mutribi noted: “They say from the Shiraz province the nightingale of his skill wanted to taste the sweets of Hindustan, was blessed with a meeting with the great, powerful ruler Jalaluddin Muhammad Akbarshah, was there in great esteem, but was incredibly generous and did not feel any kind to court orders and almost always was in his free (desired - MK) guise”(9.564).

### Research Methodology

Wandering and traveling. In the course of the study, we paid the greatest attention to this aspect, where we examined the question of how the author of the Tazkirat-ush-shuaro gives information. It should be noted that the travels and journeys of poets described in poetic anthologies are an important point in their biography. Thanks to the travels and wanderings of poets and prose writers during the sixteenth century, the synthesis of various literary circles, the change in the political and social environment, Persian-Tajik literature received a huge impetus in development, caused linguistic and stylistic transformations of poetry, the forms of their artistic expression. It should be noted that the travels of poets should be divided into pilgrimages to sacred places, which indicates the spiritual side of their personality, the desire to study in various circles,

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which indicates the intellectual side of their personality and travels for self-improvement and expansion of one's horizons, reaching the heights of the knowledge of nature and the human mind, which demonstrates their commitment to mysticism. It is noteworthy that some wanderings from city to city were to the liking of some poets who improved both in applied sciences, for example, geography, medicine, and in philosophical, "higher" sciences.

When describing the travels of some poets, the author does not go into details, and the information given by him causes some doubts. For example, he cites: "Mulla Vosili from skilled poets. He became so famous that, in the end, he went to Hindustan and earned respect and honor from the merciful ruler of Humaynshah" (9, 353).

Also, an anthology describes travels to the cities of Samarkand (Ahsi Ahsikati, Wakifi Badakhshani, Zaki Hamadani, Hasrati Shakhrisabzi, Mouflisi Toshkandi and others), to Balkh (Ashrafi Mirramusi, Yatimi Hiravi, Mushtaki Hisori, Naimi Hafi, etc.) Pirbaki Kashmiri, Chamani Yamani, Dai Andidjani, Tabhi Balkhi, Tahir Mikrazi Hirati, etc.), to Herat (Darzi Bukhoroi, Gozi Kalandar), to Merv (Husaini Hirati), making a pilgrimage to the sacred Mecca of poets Dusti Bustanhani (9, 28), Zuhdi Samarkandi (9, 367), Kashfi Samarkandi (9, 437), Mukhlisi Badakhshani (9, 487), Sodiki Halvai (9, 600), Su Samarkandi atm (9, 677) and others.

Craft. Another feature that the author of the anthology paid great attention to is the description of the poets belonging to other crafts. In this perspective, the anthology "Tazkirat-ush-shuara" is the most important and rare source, which describes the crafts that poets were engaged in. The author names 70 poets who became famous in another field, were craftsmen, which, along with personality and poetry, is also important for studying the history of literature and literary genres of a certain period of development of literature. The greatest number of times the crafts of calligraphers and secretaries are mentioned. For example, the poets Abdulmuminhan Uzbek (9, 140), Muhammadrahim Sultan Khorezmi (9, 173), Amini Samarkandi (9, 194), Asvadi Bukhoroi (9, 205), Amini Hiyoboni (9, 211), Ummati Meshedi (9, 229), Jamil Mirak Toshkandi (9, 273), Yavmali Mienkoli (9, 419), Kuraishi Bukhoroi (9, 617), Sabiti Mienkoli (9, 677), Zehnia Samarkandi (9, 714) and others were calligraphers and clerks, poets Muhammad Rashidhan Kashgari (9, 167), Miraki Munshi (9, 475), Mirzomumini Munshi (9, 486), Hatti Samarkandi (9, 690) were secretaries at court.

In many cases, in the anthology, the poet's craft is mentioned in the name of poets, for example: bookkeepers (clerks) Vickori Samarkandi (9, 332), Naimi Hafi (9, 534), musicians and music experts: Mirzo Kobuli (9, 170), Darvesali Changi (9, 217), Yavmali Mienkoli (9, 419), Farshi Samarkandi (9, 575), Kholisi Iraqi (9, 700), etc., painters:

Muhammadrahim Sultan Khorazmi (9, 173), Kuraishi Bukhoroi (9, 617), Shuhi Bukhoroi (9, 652), librarians: Mushfiki Bukhoroi (9, 463), Miraki Munshi (9, 475), Sultan Muhammad Nozimi (9, 526), teachers: Farshi Samarkandi (9, 575), Rustam Nakkash (9, 635), bookseller: Fathi Bukhoroi (9, 573), doctor: Ishki Mirtabib (9, 550), cook: Tabhi Balkhi (9, 411), jeweler: Sihai Bukhoroi (9, 541), weaver: Kurbi Nassaj (9, 626), tailor: Zilly Karakuli (9, 729), carpenter: Savbi (9, 680), blacksmith: Tashti Bukhoroi (9, 411), Yusuf Balkhi (9, 420), grape seller: Lavni (9, 447), skullcap master: Turabi Kobuli (9, 670), shoemaker: Kafshi Bukhoroi (9, 438), silk seller: Khojagi (9, 693), letter delivery man: Kholisi Iraqi (9, 700), butcher: Gozi Kalandar (9, 745) and lamp igniter: Lomei Bukhoroi (9, 755). It should be noted that some poets succeeded in several crafts, therefore they are mentioned several times, however, the information of Mutribi Samarkandi is not limited to only mentioning the craft. For a greater description of the literary circle of that period, the author of the anthology also mentions government posts, the political status of some of them. It should be noted that the first section of the anthology is devoted to rulers and nobles, we conducted a study of this factor in the second section of the book, where we found information about poets, along with the inherent poetic talent also involved in public affairs. This group included governors: Khoji Atolik Durraman (9, 337), Khoji Mirzo ibn Nojui Durraman (9, 390), Muhlisi Kushchi (9, 456), Kilich Muhammadhan (9, 628), Veziri: Jafarbak Bakhshi (9, 280), Kadi: Darveshi Samarkandi (9, 294), Fayazi Kosoni (9, 581), Sodiki Halvai (9, 600), Rabei Toshkandi (9, 633), Khairi Holiday (9, 689), employees of court sofas, whose posts not specified, for example: Husayn Hirati (9, 394), Siyoki Hiravi (9, 541), Kilich Muhammadhan (9, 628), imams: Sobiki Samarkandi (9, 542) and Khurrami Samarkandi (9, 691), theologians: Sobiri Toshkandi (9, 607), preachers: Fasehi Bukhoroi (9, 583), mudarris: Kotili Mionkoli (9, 619) and Zabti Toshkandi (9, 718).

It is noteworthy that in the anthology of Tazkirat-ush-shuar, the author provides information on the thieves' inclinations of Tarkashi Toshkandi (9, 673), the self-marriage of Lubati Sarakhsi (9, 452), the craving for gambling by the poet Khusher (9, 326) and chess Rindi Iraqi (9, 641).

### Analysis and results

Our study provides the basis for the following conclusions on our anthology Mutribi Samarkandi:

1. "Tazkirat-ush-shuara" Mutribi Samarkandi is a private anthology that describes biographies and poetry samples of contemporary poets Mutribi Samarkandi. The anthology is composed in a special style, expressed in the division into two sections of its general information, then the division into three sections, where the poets are mentioned in a special



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order. The order of the mention of poets in the anthology is carried out by means of the arrangement of letters according to the abjad calculus, which greatly complicates the work of researchers. Perhaps, for this reason, this anthology is one of the little-studied anthologies of Persian-Tajik literature.

2. Along with the fact that the most important information of the anthology as a whole is presented to the reader in the studies of U. Karimov and some assessment is given of its significance in Persian-Tajik literature, the uniqueness of the anthology for studying the personality and biographies of poets of a certain period has not yet become subjects of a separate and comprehensive study. In this regard, along with the definition of the structure and stylistics of the compilation of an anthology, the value of an anthology by the structural structure and dynamics was investigated.

3. Along with the presence of controversial statements, information of a dubious nature, the anthology of Tazkirat-ush-shuar by Mutribi Samarkandi differs significantly from other informative-historical works and poetic anthologies in many aspects. The author paid great attention to information about the place of birth, date of birth and death, the relationship of poets to the court service, relationships with noble people of that period, their travels and wanderings, their crafts, accompanying their poetic talent. The information contained in the anthology is important in establishing a historical chronology of the development of Persian-Tajik literature, an authentic description of the biographies of poets, and put the anthology "Tazkirat-ush-shuara" on a par with the most important sources of Persian-Tajik literature.

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