

## MUTYRIBI SAMARKANDI AND HIS POEMS

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**Abstract.** *This article talks about the work of Mutribi Samarkandi, his poems, "Tazkirat-ush-shuaro".*

**Keywords:** *literature of the 16th century, Tajik literature, literary studies, "Tazkirat-ush-shuaro", translation status of poets, types of poetry, prose and poetry, scientific works, history of literature.*

The study of tazkiras, which are among the sources that serve not only to understand the overview and examples of the works of individual poets, or to introduce lesser-known poets, but also embody the issue of recognizing the important literary and scientific approaches of different literary periods or areas. have earned a special place in literary studies. Therefore, in the past, tazkiras were considered instead of the history of literature, and they preserved the most important principles of the first scientific-literary works in the method of compilation, writing style, language, and above all, information and sometimes paying attention to the issues of cash and consideration of poems. It continued in an extended manner and in other forms and approaches. In particular, the review of the age-old tazkiras, which are included in a branch of private tazkiras, in various literary issues, including the presentation of the lesser-known light of the author's age, the relationship between the court and literature, the literary and spiritual status of the poet, the relationship of poets with different literary circles, scientific personality, and so on, which is one of the unclear aspects of the history of Persian-Tajik literature, is of particular importance.

The literature of the 16th century of Movarounnahr, which is considered to be one of the most sensitive periods of Tajik literature, which passed the first stage of separation and development into a separate branch, has been the subject of less attention of researchers compared to other periods or areas of Persian-Tajik literature. It is this gap that can be filled by researching reviews, which are an important aspect of literary studies. Sultan Muhammed Mutribi Samarkandi is one of those explorers who has a significant contribution to the process of exploration of the Movarunnahr and its expansion. In addition to writing tazkiras and having a strong hand in poetry, he also wrote prose works, which continue the most important traditions of Persian-Tajik prose and show his writing skills. With all this, it will be right to mention his contribution in Persian-Tajik tazkira writing separately, because in addition to "Tazkirat-ush-shuaro" he wrote another tazkira called "Nuskhai khushai Jahangir", which also includes an explanation of his modern shura's biography, he wrote and finished the work he started in "Tazkirat-ush-shuaro" in it.

Among modern scientists and literary critics, the most accurate and complete information about the life of Mutribi Samarkandi was provided by two researchers, one Usman Nazirov, in the magazine "Soviet School", issue No. 2, 1973, under the name "Mutribi Samarkandi". Another Iranian researcher, Ali Rafei Alamarvdashti, collected information related to Mutribi's life based on two works of the speaker himself and on the basis of the poet's own statements. Both mentioned researchers have presented interesting information about the speaker's life, activities and works.

As it became clear from the above, Mutribi had a powerful hand in most of the sciences and had the right to mentor many scholars, artists and speakers of the North. The proof of these words is that Mutribi, along with the presentation of his teachers in "Tazkirat-ush-shuaro", also wrote a description of the lives of his students, such as Muhammad Fazli Samarkandi, Sabouri Samarkandi, Quraysh Miankoli, Sobiti Miankoli, Hazani Shahrisabzi, Zehni Samarkandi and Lazimii Keshi are considered a group of Mutribi's disciples. For example, Mutribi wrote about Muhammad Fazli of Samarkand: "And he treats this poor man like a brother, and he used to pass most of his poems in front of the poor man." Or in the case of Qurayshi Miankoli's apprenticeship, he pointed out: "He spent the treatise on aruz and rhymes in the conversation of this poor man, and he made a complete mastery of it." Also, regarding the Tehni Samarkandi, there is the following reference: "Education takes a line with the poor". Here, I would like to point out that Mutribi, along with his involvement in all literary science, which can be seen from his abundant references in his paintings, was also famous for calligraphy and wrote several books of poets. For example, the above reference that he "taught" the "line" is enough to notice his status in this thread. In addition, according to his own references in the painting "Beautiful copy of Jahangir", he wrote the divans of famous poets of his time, such as Faizi Dakani, Mirzomaliki Kamal and others. It is worth noting that some literary experts considered Mutribi as one of the famous writers, and according to the researchers, he wrote about 40 poems of poets with his pen and made a living from it, and perhaps this profession of his was the reason for the improvement of his economic situation.

In this way, Mutribi was a virtuous scholar, a famous orator and a skilled poet of his time, and he is considered one of the orators who visited all scientific and literary centers, clubs of poets and writers, and meetings of the court of princes and kings of his time, and conducted interviews with the courtiers through friendship.

"Tazkirat-ush-shuaro" is the first Tazkira of the Samarkandi Mutribi, and it provides information about the condition and works of 343 contemporary speakers of the author. This picture was written in 1013/1605, and Mutribi dedicated it to the name of the governor of Movarunnahr of his era - Valimomhammad Bahadur Khan (1604-1612). Of the written copies of "Tazkirat-ush-shuaro" three copies have been identified so far, one under number 3391 in the Institute of Oriental Studies of the Academy of Sciences of the Republic of Tajikistan, the other in the personal library of the Afghan scholar Muhammad Salehi Purunto in Kabul, and the third in the collection of manuscripts of the Institute of Oriental Studies named after Aburaikhani. The exterior of the city of Tashkent is stored under number 2253, the design of "Tazkirat-ush-shuaro" by Mutribi is as follows:

"Tazkirat-ush-shuaro" is divided into two sections, and the first section contains information about the situation and examples of the author's 17 famous contemporary kings and governors, who, in addition to their occupations, also had a poetic taste. Also, this section is further divided into three parts and named with the title "ism", which is as follows:

"The first name in the explanation of the nickname of Humayun and Asof Maimon of the Khusrawans, whose letters the author has seen, has been honored with respect.

The second name describes the condition of the kings whom the author saw, but did not honor.

The third name is mentioned in the mention of Salatini, whom the author did not see, but heard about them from someone else. It is this way or the principle of viewing and grouping the

author's information that increases its value the most. This method is used by the author in the next section, where he explains the situation and example of 326 poems, and looks at it: "It consists of three points". The author continued to talk about the structure of the work and wrote the following in the explanation of each point:

"The first point is to mention the nobles that the author saw and paid attention to, and his far-reaching poems were filled with a strange immediacy.

The second point is in the mention of Fuzala that the author saw them, but did not pay attention and heard their poems from someone else.

The third point is to mention the light that the author did not see and heard their poems by means of" [6, 130].

In the continuation of this article, it is this method adopted by the author that caused us to find more accurate information about the Movarounnahr district from this picture, because Mutribi, who spent the main part of his literary activity in this region, is more familiar with the literary circles here. However, it is also of particular importance in recognizing the rays about which Mutribi tells information from the language of others. The first title of the first part of this work begins with an explanation of the situation and examples of the poems of Abdullah Khan Uzbek ibn Iskandar Khan [6, 133] and ends with Nadri Muhammad Sultan ibn Tanim Sultan [6, 177-178].

The first point of the second part begins with Amini Abumohammadi Dahbedi [6, 183] and ends with Lomei Andijoni [6, 756].

As the author himself points out, one of the most important features of "Tazkirat-ush-shuaro" is that the author "everywhere recites a ghazal or ode and the like, and sings its incense with the arch of the Aruzi in the form of "mansi" (forgotten, forgotten) on the margin of the book in the same place" [6, 130]. In addition to the fact that "Tazkirat-ush-shuaro" is considered one of the most important literary-historical sources of the end of the 16th century and the beginning of the 17th century of the literary circles of Movarounnahr, without it it is impossible to study the literature of this era of Movarounnahr. It is also the main stage for recognition of speech skills and recognition of Mutribi's own poetic works. Since its literary value, writing style and other features are discussed in detail in other chapters, we will suffice with this information. Just to mention this point, F. Akramov, the researcher of Mutribi's life and works, who wrote more than others in this book, according to the strata and groups that the author divided the poets into, mentions its number. According to the report of this researcher, there were 144 people in the first point, 78 people in the second and 94 people in the third [1, 33].

The picture "Beautiful copy of Jahangiri" is the second work of Mutribi that has reached our time. Mutribi classifies this work before traveling to India for four years in different cities of Eastern and Badakhshan, after meeting with writers and speakers, giving an explanation of the state and examples of their poems. Although the "Beautiful copy of Jahangiri" was written in 1034/1625, Mutribi wrote it in 1035/1626 during his trip to India in the cities of Balkh and Kabul. presented to the ruler of India Jahangirshah during the first meeting [7, 53].

"A beautiful version of Jahangiri" consists of an introduction on the reason for the book's creation, two series (in turn, the series are divided into two layers, which consist of an explanation of the situation and examples of the speakers' poems) and an ending. It is worth noting that this work was mistakenly named "History of Jahangiri" by scholars such as Herman Ete, Charles Storey, Zabehullah Safa, Ahmadi Munzavi, Alireza Naqavi and Ahmed Gulchini Maani [7, 55-57;

8, 526; 5, 613; 9, 1577] and Alii Rafei identified the reason for such a mistake of these scholars in the work of the secretary of "Beautiful copy of Jahangiri" - Muhammad Amin Husayni, because he wrongly wrote its name "Tarihi Jahangiri" in 1075/1665 during the manuscript of this work [7, 57]. The only written copy of "Beautiful copy of Jahangiri" under number 3023 is stored in the library of the British Museum, section "India Office" [1; 7; 4;]. This copy begins with the following verse:

Эй номи ту ифтитоҳи ҳар девоне,  
В-аз номи ту ороиши ҳар девоне.  
В-аз кунҳи камоли ту кай андеша расад,  
В-аз роҳи ту ақли кул бувад ҳайроне [1, 34].

Researcher Akramov considers that this image is a logical continuation of "Tazkirat-ush-shuaro" [1, 33]. Therefore, it is similar to this picture in terms of packaging. The author names the first series "In remembrance of Chagatai's palace and the youth of youth, who in their time wore the appearance and appetite and their devotion is in Movarounnahr", which is also divided into two parts, like the chapters of "Tazkirat-ush-shuaro". but in this book, in the first part, the author talks more about the justice of the kings of the Temurian series of India - Akbarshah and Jahangirshah, and in the second part, which is more related to poets, he explains about the status and works of 19 famous poets of the time. According to F. Akramov, the poets of this group are Faizi Dakani, Urfi Shirozi, Mavlono Mohtashami Koshi, Khoja Husain Sanoi, Mavlono Ghairatii Movarounnahri, Kamal Mirzomalik, Mazharii Kashmiri and Mavlono Shikebii Isfahani [1, 44]. Another point that distinguishes Mutribi's Tazkira from "Tazkirat-ush-shuaro" is that the author does not divide the poets according to the degree of his familiarity with them. However, while looking at the description of the situation and the points related to the environment and atmosphere of the poet, he definitely mentions or hints at his meeting and conversation.

Another point that is worth mentioning about this picture of Mutrib is that the information about the poets provided by the author is very specific. Academician A. Mirzoev made a good reference to this point and wrote: "It should be noted that the commentary on the biography of some of Jahangir's tazkira, including Sheikh Faizi, Urfii Shirozi, Khoja Hasan Nisari, Mashhadi, Mushfiqi and others in Mutribi's tazkira are also mentioned in detail" [10, 6-7]. Another important thing that should be emphasized regarding the value of the work is that it presents a group of lesser-known scholars of the time of its observer, such as Maulana Olim of Bukhara, Wasil of Kabul, Sabuhi of Kabul, Maulana Nomi of Iraq, Maulana Khojakalla of Samarkand, Naziri of Badakhshi and dozens of others. there are other people whose names and examples of their works have come down to our lives through this book.

In conclusion, in both of Mutribi's paintings, along with the important information about the poet's kings and the features of the court literature that was popular in the author's age, there is also information about the features of creation and the rich heritage of a number of contemporaneous scholars who have different backgrounds and professions, it is said that in the detailed review of the author of the tazkira, various aspects of the literary process of his time can be discovered in the example of these poets in the tazkira. In addition to paying attention to literary works, the author mentions the scientific works and careers of these poets in the picture, which is a necessary point for a comprehensive understanding of the areas of development of literature of the period and the characteristics of literary ideas. In this light, Mutribi also paid attention to the peculiarity of the formation of the teacher-apprentice school in literature, art and science, and made

a detailed and brief analysis of the scientific relationship of poets with each other and their influence and effectiveness, and made the basis for the formation of the worldview of poets.

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