

## COMPARATIVE ANALYSIS OF “TAZKIRAT USH-SHUARO” AND “SHAMI GHARIBON”

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### ABSTRACT

The article shows the commonalities of Tazkirat-ush-Shuaro with other tazkiras. Our aim is to introduce into the Persian-Tajik literature, on the one hand, the history of tazkiranavism and, on the other hand, the influence of Mutribi's tazkira on the tazkira of the later period. From this point of view, we have tried to compare the tazkirat of “Tazkirat ush-shuaro” by Mutribi Samarkandiy with the tazkira of Lachhami Nairoyin “Shomi gharibon”. Our observations have shown that the “Tazkirat ush-shuaro” tazkira is an important source in the study of not only the scientific, literary and cultural life of Movarounnahr, but also the literary environment of India. Although the author of “Shomi Gharibon” does not refer to the source, it has been studied that the influence of Mutribi's work “Tazkirat ush-shuaro” in the tazkira is significant.

**Keywords:** Mutribi Samarkandi, “Tazkirat ush-shuara”, “Shami ghariban” traditions, comparisons, innovation, influence.

### INTRODUCTION

“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. Despite the fact that the study of the question of the influence of “Tazkirat ush-shuaro” on other anthologies, in particular, on the work of individual poets, will have a long and in-depth character, we have undertaken an attempt to briefly compare the anthology of Mutribi with several other anthologies. In addition, to determine the role of “Tazkirat ush-shuaro” Mutribi among anthologies compiled after the 17th century and its influence on the subsequent development of the genre, we carried out a comparative analysis with “Shomi gharibon” by Lachkhmi Narayin Shafiq and preceding the analytical study.

### MATERIAL AND METHODS

The anthology “Shomi Garibon” by Lachkhmi Narayin Shafiq, who is one of the outstanding literary men, historians and writers of his period, is not very popular in scientific circles, however, due to the fact that the work is written about poets who migrated to the Indian Peninsula, it has a special literary value.

The full name of the compiler of the anthology is Mothar Lachkhmi Narayin, his poetic pseudonym is Shafik [6, 439]. His ancestors were from the Kehtari-Kapur tribe of India [2, 1518], natives of Lahore [3, 395; 1, 235; 6, 439].

Shafik was born in the city of Avrangabad Dakan in 1158/1745 [15, 439]. The year of Shafik's death in most sources is indicated in 1113/1702 [3, 400; 1, 236, 5, 48] and 1223/1808 [6, 440].

The literary heritage of Lachkhmi Narayin Shafiq encompasses many historical and literary works such as “Shomi Garibon”, “Chamanistoni Shuara”, “Guli Early”, “Realities of India”, “Tanmiki Shigart”, “Maasiri Osafi”, “Maasiri Haidari”, “ Holoti Hyderabad ”and“ Bisat-ul-Ganaim ”, among which“ Shomi Garibon ”has the greatest literary and historical value [8, 28-32]. The anthology “Shomi Garibon” is one of the most important works of Lachkhmi Narayin Shafik and was written over fifteen years, in the period from 1182-1197 to 1768-1783.

Lachkhmi Narayin Shafiq, relying on the information of “Tazkirai Nasrabadi” and “Khizonai Omir” about the poet Hayati Geloni, reports the following about him: “Hayati Gelani had a clear mind and was skillful in many genres of poetry. From the province he arrived in India and with the help of Hakim Abulfatk, who was also a native of Gelan, became close to the court of Akbarshah, found the mercy of the shah and his son, at the end of his life he was also close to the court of Honi Honon and in 1015/1606 gave the reins of life to the creator of the world”. Then he quotes four beits from the poetry of Hayati Gelani [9, 82-83].

In the information given by Narayin Shafik, one can find information that is absent in Mutribi's anthology. For example, about his peaceful life in India, being in the service of Akbarshah and Jahangirshah, service at the court of Khon Khonon at the end of his life, honoring the poet Jahangirshah with a measure of gold equal to his weight, about fame and authority at court, about perfection in the art of poetry, the presence of poetry sofa, possessing a unique poetic talent, etc.

Lachkhmi Narayin Shafik gives the following information about Anisi: “Anisi Shomlu, his name is Yulikubek, is a one-of-a-kind poet and a brilliant mind. He comes from Herat. For some time he was in the Jarga camp in the approach of Alikulikhan Shomlu, the ruler of those places, and since he had an attitude to poetry, he was entrusted with keeping an eye on the library. After the execution of the ruler at the hands of Abdullakhan, he left for India and his affairs went uphill at the mercy of Abdurrahim Khoni Honon. It is said that, intoxicated, he remembered that he wanted to eat fresh tobacco leaves with meat. He cooked and ate, and poison penetrated into his nature. He died in the city of Burhanpur in the thirteenth year. He started Masnevi “Mahmud and Ayaz”, death did not give him the opportunity to finish it ... There is a short devon left from Anisi” [9, 28]. After the commentary of Shafiq Anisi, 15 bytes cited examples from his poems [9, 28-29].

Evaluation of poetic skill, a critical view of poetry is sometimes found in the anthology of Avhadi, Alikulikhan Vol and Narayin Shafik, however, in many cases, the information of the anthology of Mutribi Samarkandi is most often more detailed and more detailed, in contrast to the other three anthologies.

For example, this can be traced in the biography of Ja'farbek Qazvini [7, 279-280; 4,99-100], Mushfiqi Bukhari (Marvi) [7,463-465; 4,94-95], Forigi Hiravi [7,578-579] were compared with the data of “Shomi Gharibon”. Mutribi's anthology about the biographies of the above poets contains facts from the life and nature of their poetry, cited based on the works, using the research methods of great poets such as Abdurrahman Jami, Davlatshah Samarkandi, Khoja Hasan Nisari, as well as paying attention to the sacred ayats and hadiths contained in them, which is an important distinguishing feature of this anthology that does not exist in the other three anthologies under study.

For example, in Vasili's biography, Mutribi points to the pseudonym Marvazi, his friendship with a dervish named Khoja Muhammad Said, closeness with Khoja Hasan Nisari, learning the basics of poetry from him, leaving for Hindustan and serving at the court of Humayunshah [7, 352-353].

## RESULTS

In the course of studying the approaches of Mutribi in biography in comparison with the approach of Narayin Shafik, we came to the conclusion that these authors pay more attention to the colorful and bombastic descriptions at the beginning of the biographies of poets, while Mutribi focuses on important details. Despite the fact that in some cases information from the anthology “Shomi garibon” supplement the anthology “Tazkirat ush-shuara”, the detail, accuracy, the author's approach to the description give it the greatest value.

Due to the fact that Mutribi Samarkandi in his anthology mentions 35 poets who migrated to India, we decided at the end of this section to separately compare the information from “Tazkiratu sh-shuar” with the information from “Shomi Garibon”, since Narain Shafik are mentioned in the number of 8 poets: Anisi Iraki Yulikulibeg [9, 28]. Dzhandui Bukhoroi, Jafarbeg Bakhshi (9, 68), Hayati Gelani (9, 82), Mushfiki Bukhoroi [9, 234], Urfi Shirazi [9, 174], Farigi [9, 200], Razmi [9, 113].

As already noted, Mutribi is very accurate in details, short, does not allow verbosity, however, in some cases he also has many eloquent turns and deviations from the main goal. For example, when describing the life of Sadiq Halvai, he notes: “Sadiq is a noble poetic pseudonym, Qadiya Muhammad Sadiq al-Okhund, whose glorious qualities and his radiance have occurred and shines and does not need to be glorified. His noble person is adorned with good deeds and deeds, the foundations of his knowledge are such that it is impossible to describe his poetry with a pen in two languages for many years and centuries. Many of the learned theologians have used his benefits”.

After these epithets, he describes biographical facts from the poet's life, about the place of birth, education, wanderings, service at the court of Humayunshah, pilgrimage, excellence in the sciences and death: “His blessed birth took place in the God-protected, paradise city of Samarkand, studied sciences and crafts in the same place ...

In the course of a comparative analysis of the biography of Sadik Halvai, it was found that Mutribi's “Tazkirat ush-shuara” in comparison with the anthology of Narayin Shafiq “Shomi Garibon” has a greater scientific and historical value, since the information given by Mutribi is much more detailed than the information of Narayin Shafik for many aspects.

## DISCUSSION

Firstly, information about the origin of Halvai, serving as a mentor in Medina, Halvai's activities in office in Samarkand, the presence of a poetic divan, treatises and books, information about the age of more than eighty years, the year of death (1005/1597) and the place of burial are important literary and historical significance and are absent in the anthology of Narayin Shafik. Secondly, Mutribi had the honor of personal acquaintance with Sadiki Halvai, was his interlocutor, which proves the reliability of the information of the anthology “Tazkirat ush-shuara”.

Thirdly, Mutribi masterfully presents information in the style of rhymed prose, skillfully combining it with hadiths and Quranic verses, which is a distinctive feature of the Tazkirat-ush-shuara language. This phenomenon is rarely encountered in Persian-Tajik anthologies, since Mutribi's “Tazkiratush-shuara” is a specific anthology, the Shomi Garibon anthology is general, but specialized on poets who migrated to Hindustan.

In this regard, only a few poets mentioned in “Tazkirat ush-shuara” are mentioned in “Shomi Garibon”, but in the process of research it was found that in some cases Narayin Shafik uses information from Mutribi, however, in terms of the degree of reliability and accuracy of the anthology “Tazkirat ush-shuara” is ahead of the anthology “Shomi Garibon”. An example of this is the biographies of the poets Hayati Gelani [9, 82; 7, 398], Urfi Shirazi [9, 174; 7, 563-565], Farigi [9, 200; 7, 578-579], Razmi [9, 113; 7, 634-635] and others.

Despite this, most of the poets who lived during the life of Mutribi Samarkandi mentioned in the anthology “Shomi garibon” are not mentioned in “Tazkirat ush-shuaro”. Mutribi spoke in his anthology about two hundred contemporary poets from Moverunnakhr, for example from Samarkand, Bukhara, Tashkent, Balkh

and Badakhshan, belonging to the poetic circle of the mentioned regions, but the number of poets he mentioned in the anthology Shomi Garibon is only 20-30 poets.

Another advantage of the anthology information “Tazkirat ush-shuara” is that biographical facts and information about the poetry and stylistics of the poets, gleaned by Mutribi during the writing of his anthology, were probably not available to other compilers of the anthologies.

In this regard, in addition to being a tazkira, “Tazkirat ush-shuaro”, in turn, has great scientific significance in the XVII century as a historical, social, moral and literary source of Movarounnahr and Khorasan. In general, the following conclusions can be drawn about the status of the anthology “Tazkirat ush-shuara” in Persian-Tajik literature, its influence and role in the development of the traditions of the anthology genre:

“Tazkirat-ush-shuaro” is an anthology that plays an important role in the study of the scientific, literary and cultural situation of Maveraunnahr and India in the XVIth-XVIIth centuries. In most cases and the information given by the author of the anthology “Shomi garibon”, the information from “Tazkirat-ush-shuaro” is ahead of them, in some cases it is more detailed and detailed character.

## CONCLUSION

In connection with the compilation of “Tazkirat ush-shuara” in a short time and in the region of thoroughly developed science and literature, the anthology, due to the observance of the traditions and canons of the anthology genre, contains a relatively small amount of information, but the approaches and principles of compiling the anthology Mutribi left a tangible trace in the writing of subsequent anthologies and preserved the original nature and traditions of private anthologies contained in the anthology “Tazkirat ush-shuara”.

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