



THE ROLE OF DAVLATSHOH SAMARKANDI "TAZKIRAT USH-SHUARO" IN THE DEVELOPMENT OF TAZKIRAT

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Annotation

This article discusses the development of tazkira and the role of the Samarkand "Tazkirat ush-shuaro" and the author's style of expression.

Keywords: tazkira, poet, scholar, classical literature, source, text, work, story, history.

Introduction

Tazkirism, which began in the ninth century, has undergone a period of development. One of the oldest surviving tazkiras is Manahib ush-shuaro ("Good qualities of poets") by Abu Tahir Khatuni (late tenth and first half of the eleventh century) and in the first quarter of the thirteenth century by Nuriddin Muhammad Awfi (originally from Bukhara, then in India). Lubab ul-albob (The Core of the Hearts or The Heart of the Hearts) by Tazkirah. This tazkira includes Persian-Tajik poets of the 9th-12th centuries. But after them, for almost two or three centuries, as Davlatshah Samarkandi said, anyone did not torment his pen on this gentle legend (tazkira) and did not bow his head to it."

The 15th century was a turning point in the development of tazkirism. During this period, two works were created as tazkira: "Tazkirat ush-shuaro" (Davlatshoh Samarkandiy) and "Majolis un-nafois" (Alisher Navoi). The work "Bahoriston" by Abdurahman Jami is also significant in the history of tazkirah. Majolis un-nafois is an important work that has contributed to the development of the art of speech, as well as a certain coverage of the literary life of the XV century. As early as in the 16th century, Fakhri bin Sultan Muhammad Amiri, Muhammad Qazvini, and Shahali Abduali of Nishapur translated the work into Persian three times. Majolis un-nafois was the main source for a number of tazkira and bayaz in Uzbek and Tajik. Inspired by this tazkira, Sodiqbek, an Azerbaijani literary critic, wrote Tazkirai majma ul-hawos in Uzbek. Maleho's "Muzakkir ul-Ash'ab" ("Remembrance of the Interlocutors"), Hasanhoja Nisari's "Muzakkir ul-Ahbab" ("Remembrance of Friends"), Wazih's "Tuhfat ul-Ahbab" ("Gift of Friends"), Fazli's The Majmuai Shoiron





(Collection of Poets) is one of them. These notes are of great importance in the study of the history of literature of the period.

The 7th volume of Bahoriston, a moral and artistic work created by Jami in 1486-1487, begins with thoughts on the means of artistic expression, weight, rhyme, radif, means of artistic language, and includes qasida, ghazal, masnavi, qita and information on poetic genres such as rubai. The author then gives information about a number of poets, gives examples of his work and expresses his views on it. Although some myths and legends are given a wide place in the play, and some places are left unexplained, in the study of the literature of the X-XV centuries through specific data and literary-critical considerations, ravza has a certain literary-historical value. In 1488, shortly after Bahoriston, the Samarkand state created Tazkirat ush-shuaro (Poets' Tazkiras). It is one of the most valuable works in the history of literature, given the incompleteness of previous commentaries.

There is very little information about the biography of Davlatshah ibn Alouddawla Bakhtishah Razi as-Samarkandi, one of the most prominent literary scholars of the 15th century. and lived to be about 60 years old. His father, Alouddavla Bakhtishoh, was one of the emirs of Shahrukh Mirza, who took part in many military campaigns and was loyal to the owner of the throne. That is why he is called "Razi". From an early age, the Samarkand king was interested in science and was educated by a prominent scholar, jurist and poet of his time, Khoja Jalaluddin Fazlullah Abu-l-Laysi. But it was not until the 1480s that he became involved in scientific or literary activities, but in palace service and military affairs. Unlike other nobles, the emperor did not pursue a career or a state, but made a living by farming and engaging in science, art, and literature. As Navoi noted in Majolis un-nafois, "Among the original nobles of the Khorasan kingdom, the ornaments of grace and knowledge were shared, and the poor and contented were blessed with bliss." He began to compose a tazkira with Navoi's suggestion and advice, and did so successfully. Speaking about the work of Navoi Davlatshah, in the work "Majolis un-nafais": " This service of the Samarkand state was highly appreciated at that time. Some parts of the Persian-Tajik "Tazkirat ush-shuaro" written in the Persian-Tajik language were also published in Russia, France, England, Turkey and Germany. Its full text was published in India in 1887, in England in 1900, and in Iran in 1958. It was first translated into Old Uzbek in Khiva in 1900 by Muhammad Rafe. The book tells the story of 155 poets who lived in Iran and Central Asia for nearly 800 years in the 7th and 15th centuries, and their place in the history of classical literature and science has not been fully explored yet. At the same time, the theoretical views on the analysis of poetic genres used in Oriental poetry in the play show the high scientific and artistic value of tazkira. 'given. Examples include





Jamaliddin ibn Ja'far Farrahani, Muhammad Hisamiddin, a farmer, Simi Nishapuri, a calligrapher, and Bisati, a weaver.

State Samarkand's style of expression is unique. Here is some information from the text of Muhammad Rafe's translation of the tazkirah. For example, if we take information about Sheikh Azari, who was able to please the whole East with his work "Javohir ul-Asror", Navoi writes in his commentary "Majolis un-nafais": in the age of kuhulat he fell to the leech. He went on a pilgrimage to India with a picture of a pilgrimage. At that time, many akobirs and mashayiks were honored with the service of the property and became followers and believers. also showed an offer. Sheikh al-Wajd did not give up... And after the return of Hindin, he voluntarily practiced tawha in Isfara, and waited a little, for example, the "Wonderful world" and "Jawahir ul-asrar" belong to the sheikh. There is another musannafati. And the devon is also famous... And the tomb of the sheikh is also in his residence in Isfara - he reads and Haji Avhad Mustafi, who is independent of the commentary, the death of the sheikh has found the word of history. It found a verbal history of the death of this poor Mawlana Toti Turshizi, and it turns out that they passed in a certain history. "

In addition to the above information, we find additional ideas in Tazkirat ush-shuaro. For example, the Majlis un-nafais states that Sheikh Azari has two works, Ajayib ud-Dunya and Jawahir ul-Asrar. The Samarkand states that Azari has a book on Hajj, the history of the Ka'bah, Sayy as-Safa, as well as Tugrayi Humayun. In addition, the author comments on Azeri works. Referring to the poet's poem about Shahrukh Sultan, he says, It is obvious that the work of the Samarkand State "Tazkirat ush-shuaro" is rich in valuable information.

Secondly, the tazkirah also contains important historical events related to the life and period of some poets. For example, Jamal al-Din Muhammad ibn Abdurazzaq narrated about Isfahani: Joh-u had a career and a career, and Kamoliddin Ismail is his son. Jamaliddin Muhammad ibn Abdurazzaq Isfahani Koragon used to translate the words of Jamaliddin Muhammad into the words of Kamoliddin Ismail and he used to say that it seems to me that the words of a great father are purer and more poetic, the words of a son are more famous, but this belief . There is a struggle and a rhetoric, Charokim Kemal's speech is very delicate and the seemingly simple truth is difficult, but it is not the limit of the people to criticize and criticize the speech of kings. After that, Jamoliddin Muhammad ibn Abdurazzaq dwells on the fact that Isfahani lived and worked during the reign of Sultan Jalaliddin Khorezmshah, and gives historical events about Jalaliddin Khorezmshah, in particular, the details of the battle with Genghis Khan. English State Samarkand's style of expression is unique. Here is some information from the text of Muhammad Rafe's translation of the tazkirah. For





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From this information it is clear that Sultan Ulugbek was not indifferent to the literature of his time. At the same time, the presentation of historical events plays an important role in substantiating historical facts.

Among the thoughts about Kamol Khojandi, a great representative of Persian-Tajik classical literature, is the story of the poet's meeting with Mironshah ibn Amir Temur Koragon. He then narrates the story of the king during the reign of Mironshah in Azerbaijan, which also serves to clarify some historical facts.

Thirdly, the fact that the tazkirah contains stories about some poets shows the originality of the work. For example, after information about Salman Sovaji, Ubayd Zakani, Kamal Khojandi, Muiniddin Juwayni, Bisoti Samarkandi, Khoja Ismatullo Bukhari, Sheikh Azari and Bobo Savdoi Abivardi, stories about them or about that period are given.

About the great Central Asian poet and scholar Rashid al-Din Watwat: Mard was a noble and noble man and a master of his craft. In his time, he was a master of the Shuara fusaho tribe. That is why he was called Watwat.

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Rashididdin narrates a true story between Vatvot and Khorezmshah. This story reveals the poet's intelligence and eloquence, as well as Khorezmshah's attitude to him.

Such information can be found in Tazkirat ush-shuaro by Samarkand. At the same time, there are places where the works of the poets mentioned in the tazkirah are discussed, and their place in the history of classical literature and science requires a special study.





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