



NATAN MALLAYEV AND THE HISTORICAL- LITERARY SIGNIFICANCE OF FIFTEENTH- CENTURY TAZKIRAS

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Abstract

This article analyzes the views of Natan Mallayev on the first article of the collection of literary and critical articles "Issues of Uzbek Literature" published in the 1st issue of 1959, namely, "The Historical and Literary Significance of the 15th Century Tazkiras" by Davlatshah Samarkandi. The article analyzes the works of Muhammad Avfiy's "Lubob ul-albob", Jomi's "Bahoristan", Davlatshah Samarkandi's "Tazkirat ush-shuaro", and Alisher Navoi's "Majolis un-nafois". In his article "The Historical and Literary Significance of the 15th Century Tazkiras," N. Mallayev provided the necessary information about the emergence of tazkira writing in the 9th century, the fact that tazkira works were first created in Arabic, and later in Persian-Tajik, and that Alisher Navoi laid the foundation for Uzbek tazkira writing with his work "Majolis un-nafois." In the process of researching the work of Davlatshah Samarkandiy "Tazkirat ush-shuaro" (Tazkir of Poets), N. Mallayev analyzed this tazkira based on the earliest sources, namely the 1320 x copy copied by Muhammad Yusufkhan Qurbanniyoz.

Keywords: tazkira, "Tazkirat ush-shuaro", "Bahoristan", "Majolis un-nafois", Uzbek tazkiran writing, printing house, manuscripts, legend, narration, biographies of writers.



NATAN MALLAYEV VA XV ASR TAZKIRALARINING TARIXIY- ADABIY AHAMIYATI

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Annotatsiya:

Ushbu maqolada Natan Mallayevning “O‘zbek adabiyoti masalalari” adabiy-tanqidiy maqolalar to‘plamining 1959-yil 1-sonida nashr qilingan dastlabki maqolasi xususida, ya’ni “XV asr tazkiralarning tarixiy-adabiy ahamiyati” nomli maqolasidagi Davlatshoh Samarqandiyning “Tazkirat ush-shuaro” asariga oid fikrlari tahlilga olingan. Olim N.Mallayevning maqolasida Muhammad Avfiyning “Lubob ul-albob”, Jomiyning “Bahoriston”, Davlatshoh Samarqandiyning “Tazkirat ush-shuaro”, Alisher Navoiyning “Majolis un-nafois” asarlari tahlilga olingan. “XV asr tazkiralarning tarixiy-adabiy ahamiyati” nomli maqolasida N.Mallayev tazkira tuzish IX asrda vujudga kelishi, tazkira asarlari dastlab arab tilida, keyinroq esa fors-tojik tilida yaratila boshlagani, o‘zbek tazkirachiligiga Alisher Navoiy o‘zining “Majolis un-nafois” asari bilan asos solgani haqidagi zaruriy ma’lumotlarni bergan. Davlatshoh Samarqandiyning “Tazkirat ush-shuaro” (Shoiralar tazkirasini) asarini tadqiq qilish jarayonida N.Mallayev, mazkur tazkirani eng birinchi manbalarga tayangan holatda tahlil qilgani, ya’ni Muhammad Yusufxon Qurbonniyoz tomonidan ko‘chirilgan 1320 x nusxasi haqida ma’lumot mavjud.

Kalit so‘zlar: tazkira, “Tazkirat ush-shuaro”, “Bahoriston”, “Majolis un-nafois”, o‘zbek tazkiranavisligi, bosmaxona, qo‘lyozma kitoblar, afsona, rivoyat, yozuvchilar biografiyasi.

Аннотация:

В данной статье анализируется мнение Натана Маллаева о первой статье сборника литературно-критических статей «Вопросы узбекской литературы», опубликованного в 1-м номере 1959 года, а именно о статье



«Историко-литературное значение тазкиратов XV века» Давлатшаха Самарканди. В статье анализируются произведения «Лубоб ул-албоб» Мухаммада Авфия, «Бахористан» Джами, «Тазкират уш-шуаро» Давлатшаха Самарканди и «Маджолис ун-нафоис» Алишера Навои. В статье «Историко-литературное значение тазкира XV века» Н. Маллаев приводит необходимые сведения о возникновении тазкира в IX веке, о том, что произведения тазкира сначала создавались на арабском, а затем на персидско-таджикском языке, и о том, что Алишер Навои своим произведением «Маджолис ун-нафоис» положил начало узбекскому тазкира. В процессе исследования произведения Давлатшаха Самарканди «Тазкират уш-шуаро» (Тазкир поэтов) Н. Маллаев анализировал это тазкира, основываясь на наиболее ранних источниках, а именно на списке 1320 года, переписанном Мухаммадом Юсуфханом Курбанниёзом.

Ключевые слова: тазкира, «Тазкират уш-шуаро», «Бахористан», «Маджолис ун-нафоис», узбекская письменность тазкира, типография, рукописные книги, легенда, повествование, биографии писателей.

Introduction

In his article “The Historical and Literary Significance of Fifteenth-Century Tazkiras,” the scholar Natan Mallayev, after an in-depth analysis of the seventh “garden” (chapter) of Abdurahman Jami’s Bahoriston, goes on to examine Davlatshah Samarqandi’s Tazkirat al-shu‘arā’ (“Memorial of Poets”). The scholar analyzes this tazkira on the basis of the earliest sources, namely the copy transcribed in 1320 AH by Muhammad Yusuphon Qurbonniyoz [1:271]. First, he notes that the work was composed in 1488; that Davlatshah ibn ‘Alā’ al-Dawla Bakhtshah was born in 1438 and lived and wrote into the 1490s; and that the source providing the most detailed information about Davlatshah’s life and activity is Navoi’s Majolis un-nafois. He reports that Navoi writes as follows [2:269]: “...He is the son of Amir ‘Alā’ al-Dawla Isfarāyinī, the cousin of Firuzshah-bek. The prestige and grandeur of Firuzshah-bek are, in the eyes of the people of the world, clearer than the sun; praise is unnecessary—anything added would be wasted. But Amir Davlatshah is pleasant-natured, dervish-like, and a



very capable young man. Though by the way of his forefathers he might have possessed rule, outward greatness, and pomp, he renounced this, chose seclusion, was content with poverty and farming, and chose virtues and perfections, spending his life in acquiring them. ... Yet recently we received news that he has departed from this transient world. If this is true, may God have mercy upon him.” Mallayev states this in his 1959 article “The Historical and Literary Significance of Fifteenth-Century Tazkiras,” drawing on Volume III of the then-published Selected Works of Alisher Navoi.

LITERATURE REVIEW AND METHODS

In 1981, Bŷrivoy Akhmedov published Davlatshah Samarqandi’s work titled Shoirlar bo‘stoni (“The Garden of Poets,” i.e., Tazkirat al-shu‘arā’) from Persian-Tajik. The poems contained in the volume were translated from Persian-Tajik by Sulaymon Rahmon. In the section “On Davlatshah and His Work,” it is stated that the book was completed in 1486 (892 AH) [3:5].

Scholar Bo‘rivoy Ahmedov, in his work, notes that he used the edition published in Iran in 1958 by Haji Muhammad Ramazoniy.

Navoi paid great attention and gave high praise to Davlatshah Samarqandi’s *Tazkirat al-shu‘arā’*, describing him as a virtuous and accomplished man. However, although Navoi quoted a fragment of his verse, he did not express any views on Davlatshah’s poetic talent. For this reason, N. Mallayev concludes that Davlatshah may not have gained much fame as a poet.

Navoi describes *Tazkirat al-shu‘arā’* as follows:

“...And Amir Davlatshah, among the true princes of Khurasan, is adorned with knowledge and wisdom, exalted by the blessing of poverty and contentment. He has written a book entitled *Tazkirat al-shu‘arā’* in the name of Sultan Sahibqiron and has gathered this group [of poets] very well...” [4:270].

Tazkirat al-shu‘arā’ was written at the initiative of Alisher Navoi. Davlatshah undertook the compilation of the tazkira at Navoi’s suggestion and with his advice. The fact that Navoi entrusted such a great and responsible task to Davlatshah demonstrates that he possessed good knowledge and learning, diligence and enthusiasm, as well as literary taste and refinement.



RESULTS AND DISCUSSION

Professor N. Mallayev, in his thorough analysis of *Tazkirat al-shu‘arā’*, writes that several manuscript copies of this work are preserved at the Institute of Oriental Studies of the Academy of Sciences named after Abu Rayhan Beruni, including inventory numbers 847, 2279, and others. He also mentions an edition published by Browne in Leiden in 1904, as well as a translation into Uzbek made in Khorezm.

As noted above, the source used by Mallayev was the manuscript under inventory number 847, consisting of 230 folios (460 pages) in 17 × 27 format, which was copied by the scribe Muhammad Yusufxon Qurbonniyoz on the third day of Rabi‘ al-Thani, 1320 AH, by order of Abulg‘ozi Said Muhammad Bahodirkhan.

Tazkirat al-shu‘arā’ differs in a number of respects from the seventh “garden” of *Bahoriston*. The seventh “garden” is not an independent work, but rather a chapter within a moral-didactic treatise. In *Tazkirat al-shu‘arā’*, the number of poets is stated to be close to 150 [5:271].

During his careful study, the scholar notes that in S. Ayni’s *Namuna-yi adabiyoti tojiki* (Moscow, 1925) — most likely due to a printing error — the number of poets in *Tazkirat al-shu‘arā’* is given as 350. The *Great Soviet Encyclopedia* (2nd ed., vol. 13, pp. 260–261) also indicates the number as 350. According to Mallayev, this figure was derived from Ayni’s aforementioned work, a conclusion supported by the fact that in the bibliography of the *Great Soviet Encyclopedia* entry on Davlatshah only Ayni’s book is cited.

B. Ghafurov, in his *Istoriya narodov Tadzhikistana* (Moscow, 1952, p. 322), clarifies that the number of poets mentioned in *Tazkirat al-shu‘arā’* is more than 100. In doing so, he essentially resolves this misunderstanding, noting that there is no discrepancy between the *fihrist* (table of contents) in the preface of *Tazkirat al-shu‘arā’* and the actual number of poets included in the *tazkira* itself.

In *Tazkirat al-shu‘arā’*, the information on the lives of poets is more extensive. Davlatshah also included various legends, tales, and stories. Furthermore, because *Tazkirat al-shu‘arā’* contains more examples from literary works, the scholar points out in his article that in this respect it differs positively even from Navoi’s *Majolis un-nafois*. After this, the scholar turns to the structural aspects of *Bahoriston* and *Tazkirat al-shu‘arā’*. He notes that the two works differ greatly



in structure. This is natural: in *Bahoriston* all the poets are grouped together in a single “garden,” whereas *Tazkirat al-shu‘arā’* consists of a “Muqaddima” (Introduction), “Haft tabaqāt” (Seven Sections), and a “Khatima” (Conclusion). The *Muqaddima* itself is divided into several parts: a description of Sultan Husayn Bayqaro and Navoi, discussion of poetry and poets, the author’s autobiographical remarks, and, as an additional introduction to the *tabaqāt*, mention of nine Arab poets. The information about the Arab poets is very brief. The *tabaqāt* are arranged primarily in chronological order, though this sequence is not always maintained. Each *tabaqa* is named in Arabic, for example: “Tabaqai avval” (First Section), “Tabaqai soni” (Second Section), “Tabaqai solis” (Third Section), and so on.

- In the first section appear Ustod Rudaki, Ustod Asadi Tusi, Unsuri, Asjadi, Firdawsi, Farrukhi, Nizami Aruzi Samarqandi, Am’aq, Nasir Khisraw, and others.
- The second section includes Khaqani, Anvari, Rashid al-Din Vatvat, Suzani, Mujriddin Baylagoni, and others.
- The third section includes Nizami Ganjavi, Sa‘id Khisrawi, Shams Tusi, and others.
- The fourth section features ‘Attar, Jalal al-Din Rumi, Shaykh Sa‘di, Khusraw Dehlavi, and others.
- The fifth section contains Salman Savaji, Zakani, Kamal Khojandi, and others.
- The sixth section includes Qasim Anvar, Ismat Bukhari, Ali Yazdi, and others.
- The seventh section features Shahi Sabzavari, Mavloni Jununi, and others. In the *Khatima* appear another six poets: Jami, Navoi, Suhayli, Khoja Afzal, Abdullo Marvorid, and Osafi. The article notes that a number of the writers listed in the later sections and in the conclusion are also included in Navoi’s *Majolis un-nafois*.

CONCLUSION

In conclusion, N. Mallayev’s article “The Historical and Literary Significance of Fifteenth-Century Tazkiras” is valuable in that it examines, with sound evidence



and comparative arguments, the emergence of the tazkira tradition and its development. *Tazkirat al-shu‘arā’* provides broader biographical information about poets, and Davlatshah included various legends, tales, and stories. Moreover, since the work contains more examples from literary texts, it differs from other tazkiras in this respect, as demonstrated through evidence. The information in this work regarding the history of literature and the literary process is consistently clarified by N. Mallayev, and it has not lost its relevance for contemporary literary studies.

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