



## ENVIRONMENT OF BUKHARA LITERATURE IN THE ANTHOLOGY “MUZAKKIR UL-AS’HOB”

**Submission Date:** May 10, 2022, **Accepted Date:** May 20, 2022,

**Published Date:** May 30, 2022

**Crossref doi:** <https://doi.org/10.37547/philological-crijps-03-05-09>

**Journal Website:**  
<https://masterjournals.com/index.php/crijps>

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### ABSTRACT

Muhammad Badi ibn Muhammad Sharif Samarkandi's Muzakkir ul-Ashab, which provides information about more than 200 poets of Movaraunnahr and Iran, is one of the most important sources on the life and work of poets in Bukhara and Samarkand. This article analyzes the coverage of the literary environment of Bukhara in the work "Muzakkir ul-as'hab" and the author's skill in it.

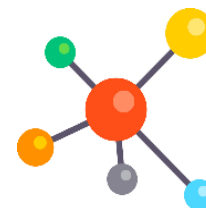
### KEYWORDS

Tazkira, literary environment, poetic genre, manuscript, lithography, hadith studies, Quran studies.

### INTRODUCTION

After the commentary of Mutribi, created in Central Asia in the first quarter of the XVII century, by the well-known Samarkand poet and literary scholar Muhammad Badi ibn Muhammad Sharif Samarkandi (born 1641 – died early XVIII century) under the pseudonym Maliha 1093/1682–1103. The first anthology, composed in 1692, Muzakkir ul-As'hab, is a

very important source for scientific research on the historical and political processes of seventeenth-century Movaraunnahr and Iran, as well as the life and work of more than 200 poets (especially Bukhara and Samarkand) serves.



Until now, there has been partial research on the “Muzakkir ul-As’hab”, a treatise on the history of Central Asian literature in the seventeenth century. A.Shakhinshayev<sup>1</sup>, A.Mirzayev<sup>2</sup>, and B.Akhmedov<sup>3</sup> in their research work refer to this work and get valuable information. In these works, we can see the conclusions drawn about a common work. We aim to study the anthology and its author more broadly and completely, to scientifically study the information about the poets and their works, the genres of poetry, and compare the copies of his anthology. This is one of the most important issues in the development of 17<sup>th</sup>-century Central Asian literature. For this purpose, manuscripts of the work from the collection of Oriental manuscripts<sup>4</sup> and one of the Uzbek poets Shamsiddin Sharafiddin oglu (Khurshid) in the autumn of 1948 “Muzakkir ul-as’hab”. We have identified the Uzbek translation of a small part of the study as the main source of our research<sup>5</sup>.

In this article, we will focus on our views and conclusions about the literary environment in Bukhara.

History has shown that in the first quarter of the seventeenth century, trade relations between Movaraunnahr and Iran were revived, leading to the expansion of cultural ties between these countries; in addition, political tensions between Movaraunnahr and Iran have eased somewhat, which in turn has

restored ties with writers and representatives of both countries. For example, in 1678, on his way to Isfahan with the ambassadors of the Bukhara Khan of Samarkand, Maliho Samarkand talked to more than 40 poets from the Iranian border to the capital. They communicate openly in literary circles; Iranian poets eagerly ask Maliha about the literary environment and poets of Movaraunnahr; some even send their devons to Movaraunnahr through Maliha. Some of the Movaraunnahr poets, including Mullorizo Bukhari, sent samples of their poems to Iran to be included in Mirza Tahir’s tazkira<sup>6</sup>. Mirza Tahir Nasrobodi also dedicates a special chapter to the poets of Movaraunnahr of the 17<sup>th</sup> century in his memoirs, giving biographical information about each poet and examples from the poems of 55 poets<sup>7</sup>. These data indicate that by the first half of the 17<sup>th</sup> century, the political confrontation between Movaraunnahr and Iran had somewhat diminished and cultural ties had been restored to some extent.

The conversion of some migrants to sedentary farming, the significant restoration of a healthy lifestyle in agricultural areas, the revival of cities, and some reforms in the country's economy, Bukhara and Balkh, two political centers (Ashtarkhanids had two capitals) In addition to internal factors such as the relative centralization of the state through the

<sup>1</sup> Шахиншаев А. Антология Малеха. – Т. IX. – Сталинабад, 1938. – С. 33-40.

<sup>2</sup> Мирзоев А. Муҳимтарин сарчашмаи тарихи адабиёти асри XVII. // “Шарқи сурх”, 1940. – № 1. – Б. 21; Тазкираи Малехо ва баъзе масъалаҳои тарих // “Шарқи сурх”, 1946. – № 1. – Б. 30-32; Малехо ҳамчун шеърфаҳм ва сухансанҷи асри XVII // “Шарқи сурх”, 1948. – № 7. – Б. 36-40; Новый источник по литературе Ирана сефевидского периода. – Труды двадцат пятого Международного конгресса востоковедов. – Т. II. – М., 1963. – С. 269-27.

<sup>3</sup> Ахмедов Б. Историко-географическая литература Средней Азии XVI-XVIII вв. (писменные памятники). – Т., 1985. – С.173-178.

<sup>4</sup> Собрание восточных рукописей – Т. I. – Т., 1952. – С. 133-134; - Т. IX. – Т., 1971. – С. 60-63.

<sup>5</sup> Малихо Самарқандий. Музакир ул-асъҳоб. ЎЗР ФАШИ фондида сақланувчи қўлёзма – № 8888.

<sup>6</sup> Малихо Самарқандий. Музакир ул-асъҳоб. ЎЗР ФАШИ фондида сақланувчи қўлёзма – № 2727. – Б. 191.

<sup>7</sup> Мирзо Тоҳир. Тазкираи Насрободий. – Техрон, 1317. – Б. 432-444



improvement of Bukhara under Khan and Balkh under his successor, external factors also led to the revival of literary life in Movaraunnahr.

Were it not for Maliki Samarkandi's "Muzakkir ul-As'hab", we would not have had a clear idea of the literary life of the seventeenth century. The author of the Tazkira mentions 114 poets of the 17<sup>th</sup> century who lived and worked in Movaraunnahr and met almost everyone. Among these poets were a number who became famous for their poems, including Wali, Qazi Lutfulloh Shakir, Mullo Obid Mumtoz, Mullo Muhammadamin Sarafroz, Munim Bukhara, Mir Muhammad Sharif, Mulham Bukhara, Mullo Muhammad Shah Navbar, Naimo Bukhara, Kazi Nasir, Khoja Sami' Sodot, Sayido Nasafiy, Fitrat Zardoz Samarkandi, Khoja Bahrom, and Shavkat Bukhara. For example, Malikha writes: Judge Lutfullah Shakir excelled in jurisprudence, oratory, the art of commentary, philosophy, astronomy, logic, grammar, and hadis.

The development of the literary environment can be seen outside the palace, as it was in the palace circles. Literary circles outside the palace have achieved great success as a result of the rapid development of handicrafts and small crafts in the city, and even well-known representatives of fiction have emerged among artisans and small traders. For example, glove-maker Muhammadamin Sarafroz, calligrapher Mullo Obid Mumtoz, tailor Sayido Nasafi, tent-maker Mulham Bukhara, jeweler Fitrat Samarkandi, and blacksmith Masiho Samarkandi are clear examples of this.

Qur Qabo Bukhara, a self-proclaimed Nasafi student, grew up among the poor, as well as several other Taliban students studying at madrassas. Literary circles and debates of poets from middle-class families of the city were often held in the poets own homes or the homes of poetry enthusiasts. According to "Muzakkir

ul-As'hab", in the literary circles of that period, the main focus of those who valued poetry was to perfect the series of meanings of the poem.

By this time, the circle of palace poets also expanded significantly. During the reign of Imamkulikhan, poets such as Mullo Nakhliy, Mullo Katliy, Yagona, Yakto, Hasanbek Rofi, Haji Sabir gathered around the palace. According to Muzakkir ul-Ashab and Tazkirai Nasrobodi, under Abdulaziz Khan, the number of poets in khan's palace exceeded 30. At the same time, many poets, who did not live in the palace, but were engaged only in handicrafts, wrote in the centers of the Ashtarkhaniy state, where they sometimes wrote poems for the khan only for financial support. However, all this luxurious palace poetry could not play a significant role in the progressive development of the literary life of that time. Because the palace is full of "official" writers and poets who can't write real works.

By the end of the 17<sup>th</sup> century, with the accession of Subkhanqulikhan to the throne, the literary atmosphere and cultural life that flourished in the palace froze again. Poets such as Ne'matullah Samarkandi, Shakir Bukhara, Haji Muhammad Sabir, Mullo Zarif Majnun Bukhara, Niyazbek Matlab, and Khairullobek Shamim Bukhara decided to leave the palace in solitude. The rest will go to India.

On the other hand, the deterioration of the internal situation in the country, which led to the intensification of class conflict and the emergence of popular movements, led to the beginning of the actions of the representatives of the literary world. Many poems express protest and strong protest against the ruling class. Poets place such protests and sentiments in their poems under the guise of Sufism, through difficult forms of "Indian style" such as satire, slang, and allusion. This is natural, of course. Because those who openly criticized were killed. According to our scientific



research on the evidence of the literary environment of Bukhara in the anthology, in the literary environment of Bukhara in the XVII century that the genre has risen to the level of perfection in form and content, as well as the development of genres of poetry such as ghazal, kaside, masnavi, rubai, kit'a, hajv, the level of writing problems and histories is shallower than in the last century detected. At the same time, it is important to note that Fattoh Nishapuri's "Shabistani nukot and gulistani lugat", known as "Shabistani hayol", have been the focus of literary circles. In the difficult political situation of that time, many poets chose to follow the path of Sufism and write poems, and wrote hymns to the prophets and Sufi representatives. As the literary atmosphere of the palace declined, the literary environment of the working class became more developed, and new forms and meaningful ideas emerged in the works.

In conclusion, Maliho Samarkandi's treatise "Muzakkir ul-as'hab" is very valuable in the XVII century as a source of not only literary, but also political and economic life of Bukhara.

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