



THE DEPICTION OF THE POET'S PERSONALITY AND CREATIVITY IN THE 16TH-CENTURY TAZKIRAS (BASED ON THE WORKS OF HASANXOJA NISORIY AND MUTRIBIY SAMARQANDI)

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ABSTRACT

This article analyzes the characteristics of the depiction of the poet's personality and creative image in the works of two prominent representatives of 16th-century Uzbek literature—Hasanxoja Nisoriy's "Muzakkir al-ahbab" and Mutribiy Samarqandiy's "Tazkirat al-shuara". Nisoriy's tazkira presents concise, biographical descriptions, whereas Mutribiy's "Tazkirat al-shuara" is more extensive and marked by a critical-aesthetic and comparative approach. The article highlights the significance of these two tazkiras as historical and literary sources in Uzbek literary studies. The 16th-century tazkiras are evaluated as essential sources of Uzbek literary-critical and artistic thought.

KEYWORDS

Tazkira, poet's personality, literary criticism, style, historical source, Nisoriy, Mutribiy.

INTRODUCTION

The Role of Tazkiras in the literary landscape of 16th-century Central Asia, tazkira works occupied a significant place. These collections were not merely biographical records of poets of the time, but also served as historical sources that reflected literary-aesthetic perspectives and offered depictions of the literary environment. "Muzakkir al-ahbab" by Hasanxoja Nisoriy and "Tazkirat al-shuara" by Mutribiy Samarqandiy are among the finest examples of classical Uzbek literature. The genre of tazkira has deep roots in Eastern literature and was widely developed in Arabic, Persian, and Turkic literary traditions. Through this genre, literary scholars aimed to analyze the poets' personalities and selections from their finest works, while also evaluating literary genres and the broader literary context.

Therefore, tazkiras are studied both as historical-biographical and scientific-literary sources. This article explores the portrayal of the poet's personality and creative image in the tazkiras of Nisoriy and Mutribiy, as well as their stylistic differences and evaluative criteria.

The two authors approach the depiction of the poet's personality from different perspectives. Hasanxoja Nisoriy focuses on basic personal and social details such as the poet's name, lineage, profession, and social status. For example, he often characterizes poets with succinct phrases such as "a man of virtue," "skilled in verse," or "master of eloquence." This approach does not involve a deep analysis of the poet's inner artistic qualities, yet it allows us to infer the author's evaluative criteria:

1. Mastery of poetic techniques – the poet's skill in versification, eloquence, and rhetoric.
2. Popularity of the poems – recognition and dissemination among contemporaries.
3. Literary standing – the poet's position within the literary process of the time.

Nisoriy often concludes his evaluations with concise but meaningful judgments. As a result, his descriptions of poets' artistic abilities are generally brief and presented in a compact form. This method serves to sketch the poet's external image rather than delve deeply into creative analysis.

Mutribiy, on the other hand, offers a more vivid portrayal of the poet's character. He writes in detail about the poet's moral qualities, intelligence in conversation, and participation in literary gatherings. At times, he includes personal recollections, which make the narrative more credible. In "Tazkirat al-shuara" Mutribiy analyzes the poet's work in depth. He does not merely describe someone as "a man of eloquence" but supports his evaluation with excerpts from the poet's work. For instance, if he praises a poet as "an artist of elegant verse" or "a renowned master of expression," he immediately provides a sample of the poet's lines, offering the reader textual evidence.

In "Tazkirat al-shuara" the portrayal of character is particularly emphasized. Mutribiy often elaborates on the poets' personal virtues. He presents them not only through their literary output but also by highlighting their human traits. For example, he writes about a poet's generosity, intellectual curiosity, or the respect he commanded among his contemporaries. For Mutribiy, personal virtues are closely tied to the poet's creative identity. Frequently, he uses poetic excerpts to reveal the poet's spiritual world, making the depiction more realistic and lively.

A typical example is when he describes a poet in terms such as "his poetry is filled with wisdom. Because of this, Mutribiy's assessments often follow the path of his predecessors while incorporating analytical observations of the poets' creative output.

Nisoriy presents his evaluations in a concise and schematic manner, aiming primarily to preserve the poet's name in historical memory. In contrast, Mutribiy reveals the poet's image more comprehensively through creative and aesthetic analysis. Thus, Nisoriy and Mutribiy employ two distinct approaches in depicting the personality of poets:

Nisoriy adopts a concise, factual, and generalized style, focusing on determining the poet's scholarly and literary status through brief descriptors.

Mutribiy, on the other hand, takes a broader, more aesthetic and spiritual perspective, using poetic excerpts to vividly portray the poet's character.

What unites both authors is their shared goal of portraying the poet not merely as a bearer of personal virtues but as a figure with a defined place and role in society. However, the key difference lies in their objectives:

For Nisoriy, the primary purpose is to commemorate the poet — to ensure that their name endures in literary history.

For Mutribiy, the goal is to animate the poet's image — to bring their artistic persona to life through detailed, aesthetic portrayal.

Conclusion. The 16th-century tazkiras — "Muzakkir al-Ahbab" by Hasanxoja Nisoriy and "Tazkirat al-shuara" by Mutribiy Samarqandiy—serve as invaluable historical-literary sources for Uzbek literary studies. These works not only provide biographical information about poets of the era but also reflect literary criticism, aesthetic thought, and the internal dynamics of the literary milieu of their time.

The analysis demonstrates that Nisoriy and Mutribiy applied distinct approaches to portraying the poet's personality. Nisoriy, through concise and factual descriptions, sought to preserve the memory of poets within the historical record. In contrast, Mutribiy aimed to present a fuller, more vivid image of the poet through aesthetic evaluation, literary analysis, and the inclusion of poetic excerpts. Despite these differences, both authors depict the poet not only as a bearer of individual qualities but also as a representative of a specific social and literary status. These two perspectives illustrate the dual function of the tazkira genre—as both a commemorative and aesthetic-literary medium. In this regard, tazkiras are not merely biographical records but serve as significant sources reflecting the literary-critical consciousness and aesthetic values of their time.

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