

The Renewal of Artistic Poetic Thought In 16th Century Tazkiras: The Works of Mutribiy Samarqandiy And Hasanxoja Nisoriy

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Abstract: The article analyzes the processes of artistic and poetic thought renewal in 16th century Uzbek literature through the lens of tazkiranavism. Using the examples of Mutribiy Samarqandiy and Hasanxoja Nisoriy, the features of complex expression of the poet's image, the clarification of aesthetic criteria, the strengthening of a critical approach, and the appearance of psychological elements in poetic thought are examined. The article also highlights how tazkiras combine aesthetic and social thinking, as well as the poets' active participation in the social processes of their time.

Keywords: Tazkira, artistic thinking, poetic renewal, Mutribiy Samarqandiy, Hasanxoja Nisoriy, poet image, aesthetic criteria.

Introduction: The 16th century represents a significant stage of development in Uzbek literature, characterized by notable advancements in both form and content. During this period, tazkira writing evolved beyond the mere documentation of poets' biographies. It began to serve as an essential literary source for exploring the poets' creative-aesthetic views, identifying their poetic criteria, and understanding the intellectual currents of the time. The tazkiras authored by Mutribiy Samarqandi and Hasanxoja Nisoriy vividly reflect the processes of transformation taking place in literary consciousness. Their works not only preserve historical and cultural memory but also provide deep insights into the emergence of a new poetic worldview, where ethical, social, and artistic dimensions converge. These authors do not limit themselves to aesthetic appraisal alone but examine poets' personalities and creative contributions through moral and societal lenses, thereby contributing to the evolution of literary discourse in the region.

The Poetic Standing of Mutribiy Samarqandi and Hasanxoja Nisoriy in Literary Thought

Mutribiy Samarqandi and Hasanxoja Nisoriy, in their respective works, present the image of poets not only from an aesthetic perspective but also through ethical

and social dimensions, thereby contributing significantly to the formation of a new mode of poetic thinking in literature. As one of them asserts: "Indeed, by one's very nature, it is an unbecoming and inappropriate act; and expecting anything from someone who shows no shame in such conduct is even more inappropriate." This article explores the distinct features of artistic thinking reflected in the tazkiras of these two authors and evaluates their impact on contemporary poetic processes.

A Novel Interpretation of the Poet's Image in Mutribiy Samarqandi's Tazkira

Mutribiy Samarqandi's Tazkirat ush-Shuara is distinguished by its critical spirit, realist orientation, and a commitment to fair assessment of poets. He approaches the poet's creativity not solely from aesthetic standards, but also through social and moral lenses, which allows for a comprehensive portrayal of the poet's image. In addition to portraying poets as artists, Mutribiy presents them as socially responsible individuals. This approach laid the foundation for the emergence of a new type of poetic consciousness based on the harmony between personality and creativity.

Mutribiy portrays many poets not only as masters of art

but also as intellectuals with a strong sense of social responsibility, who addressed the significant issues of their time. Furthermore, through the lives and creative paths of poets, he illuminates their personal formation and the social roles they assumed. The poets' creative motives and poetic identities reflect broader shifts in literary renewal and innovation.

Hasankhoja Nisoriy stands out for his integration of detail and critical insight in aesthetic thinking. In his tazkira "Muzakkir al-Ashab", Nisoriy pays special attention to the collection, classification, comparison, and analysis of information about poets. His work reveals a harmonious combination of detail, analytical thought, and artistic expression in constructing poet images. This indicates the emergence of deep psychological approaches in poetic thinking. Nisoriy emphasizes not only the creative output of poets but also their inner worlds, reflecting the complexity and depth of poetic thought. Through his analysis of poetry, Nisoriy uncovers the poets' aesthetic views, inner states, and attitudes toward their time. This approach solidifies the role of psychological analysis in poetic discourse.

Nisoriy's critical approach to poets also contributes to the formation of new poetic standards in literature. Rather than offering only praise, he highlights weaknesses in poets' styles and creativity, revealing the development of critical thought within the tazkira. In both Mutribiy and Nisoriy's tazkiras, the following directions of poetic renewal can be observed:

1. Complex representation of the poet's image – personality, creativity, morality, and social status are portrayed in an integrated manner.
2. Critical perspective – poets are not only praised but their stylistic shortcomings and weaknesses are also addressed.
3. Clarity of aesthetic criteria – poetry is evaluated in terms of ideas, artistic quality, style, and emotional effect.
4. Elements of psychological analysis – efforts are made to understand the inner world of poets.

These features demonstrate the renewal of poetic thinking in 16th-century tazkira writing. In this genre, poetic thought is expressed not only through the content of poetry but also through the poet's portrait and literary environment. The tazkiras of Mutribiy and Nisoriy illustrate the harmony between social and aesthetic thought. Poets are depicted as individuals actively involved in the sociopolitical processes of their time, using literature to express views on social issues. This suggests that poetic thinking became enriched not only aesthetically but also socially. Literary and

aesthetic evaluations of poets are accompanied by consideration of their social positions. Literature began to integrate its aesthetic essence with social objectives, leading to a multifaceted formation of poetic thinking.

In conclusion, the tazkiras of Mutribiy Samarqandi and Hasankhoja Nisoriy are significant historical and literary monuments that represent the renewal of artistic-poetic thinking in 16th-century Uzbek literature. Their works not only reflect the creativity of poets of their time but also significantly influenced the formation of the aesthetic and socio-spiritual image of literature. Mutribiy's innovative interpretation of the poet's image—evaluating it from aesthetic, social, and ethical perspectives—contributed greatly to the development of new poetic thinking. He depicted the poet not only as an artist but also as a socially responsible figure. This led to the formation of new poetic approaches based on the principle of harmony between the individual and creativity.

Hasankhoja Nisoriy, through his "Muzakkiri Ahbob", demonstrated the integration of detail, analysis, and artistic expression in creating poetic portraits, as well as the development of psychological approaches. His perspective allowed for a deeper understanding of the poet's inner world, aesthetic views, and relationship with their era.

The renewal of poetic thinking in Mutribiy and Nisoriy's tazkiras is expressed through several major directions: the complex portrayal of the poet, critical analysis, defined aesthetic criteria, psychological elements, and the poets' active participation in sociocultural processes. These qualities reflect the formation of new aesthetic directions in 16th-century literature.

These tazkiras serve as valuable sources not only for studying the social and cultural context of their time but also for tracing the evolution of literary thought. Furthermore, the poetic approaches introduced by Mutribiy and Nisoriy mark a transition to a new stage in the development of literary-aesthetic thinking in Uzbek literary scholarship.

In conclusion, Uzbek tazkira writing illustrates that poets were not limited to composing verses alone, but also took on a sense of social responsibility, using their literary works as a means to reflect the transformations occurring in society. This demonstrates that literature in that period was not confined to aesthetic functions; it also fulfilled ethical and social roles. The tazkiras of Mutribiy and Nisoriy clearly show that literary biography writing evolved into a significant medium for expressing the complexity of poetic thinking, as well as for articulating thoughtful responses to the historical and social challenges of the time. Through detailed portrayals of poets' creative individuality and their

social positions, these works contributed to a more nuanced understanding of the literary landscape. Furthermore, the innovative poetic approaches introduced by Mutribiy and Nisoriy marked a new stage in Uzbek literary thought, integrating aesthetic, psychological, and social elements into a multifaceted vision of literature. Thus, their tazkiras serve as valuable sources not only for studying the artistic and cultural context of the 16th century but also for tracing the intellectual evolution of poetic thinking in Uzbek literature.

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