
COLLECTION OF POEMS BY AHMAD YASSAVIY'S FOLLOWERS

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DOI: 10.5958/2249-7137.2022.00193.8

ABSTRACT

In this paper given an information about collection, which includes poetry of poet-disciples of Ahmad Yassaviy. This poetry collection has not been researched in the source study yet. The authors created in a simple, popular way compared to other poets of their time, and also used the means of art modestly. We know that the poets of the Ahmad Yassavi school followed in his footsteps and wrote proverbs.

KEYWORDS: *Complex, Nastaliq (Type Of Manuscript), Calligrapher, Origin, Turcollingual, Genre, Idea, Edification, Source Study.*

INTRODUCTION

In the summer of 2014, we received a manuscript. A woman named Munavvara a listener of the language training center at TSIOS, found out that we were a source scholar and brought this manuscript and presented it. We thank him for that. We studied it carefully. It turned out to be an extremely necessary resource for the industry. The manuscript is a collection of poems by poets of the Yassavi school - Kul Suleiman, Khalis, Shamsiddin Uzgandi, Kul Umuri, Andalib, Mahzun and Kul Naziri, as well as poems by Ahmad Yassavi, Kul Suleiman, Iqani. [1]

It is a simple, unadorned copy, copied to Kokan paper in medium size.

وفات نامه حضرت ابراهيم يعنى حضرت رسول عليه
السلام نى او غلى لارى ابراهيم يتى باشده وفات بولغان لارينى
بيانى بوتورور

The first, printed cardboard cover. No title. We do not show history and calligraphy, apparently dating back to the XIX century.

Works from the complex:

1. "Vafotnoma-i hazrat Ibrahim" (a.s) -Khalis.
2. The advice of the Messenger of Allah (saas);
3. "Vafotnoma-i hazrat Fatima" -Shams;
4. "Vafotnoma-i imomzodagon";
5. The story of Imam Qasim- Khalis;

6. Ali Akbar's story -Kholis;
7. Qissa-i Qaysar;
8. "Hasratnoma" -Qosim;
9. "Hasratnoma" -Kholis;
10. "Siri Malak";
11. "The Story of Bibi Fatima";
12. Gazals of Shah Mashrab;
13. The wisdom of Yassavi;
14. The Wisdom of the Servant Solomon.

We stained some pages of the manuscript with water, the letter was scratched and stained. The letter is written in two different styles: from sheet 99b to sheet 103a and from half of sheet 238a to sheet 246a in one style, and the rest in a second style, from which it can be seen that it is the work of two calligraphers. [2]

The text is in black and the titles are copied in red ink. On some pages, some text is underlined with red ink.

The manuscript text is of two types: 19 lines with 1 and 2 columns. Size 15.5x25.

It consists of 251 sheets (502).

The last sheets have fallen.

The manuscript contains poems by poets of the Yassavi school.

We know that the tradition of writing wisdom in the history of Uzbek literature, started by Ahmad Yassavi, lasted from the time he lived to the XIX century. Observations on the sources show that the poet's work had an impact not only on Turkic-speaking poets but also on Persian-speaking poets.

However, this collection includes works by Turkic-speaking followers. In which areas is the Ahmad Yassavi tradition more widespread and limited? The question arises.

Manuscript sources also show the limits of Ahmad Yassavi's work. Depending on where they were relocated, one can see how widespread the Yassavi school was. This tradition has continued in Turkey, Tatarstan, the fraternal Turkic lands, and in the territories inhabited by all Turkic peoples. [3]

We know that the poets of the Ahmad Yassavi school followed in his footsteps and wrote proverbs. They were also active in poetic storytelling. For example, Kul Sulayman, Kholis, Shamsiddin Uzgendi, Sayqali and others.

These poetic stories are of great importance in the history of Uzbek literature.

Firstly, these poetic stories led to the formation of this genre in the history of Uzbek literature, and secondly, it can be seen that the commitment to tradition continued not only in the example of small genres, but also in the example of poetic stories. For examples, in Yassavi:

Муҳаммадни билинг, зоти арабдур,

Тариқатни йули кулли адабдур.

Муҳаммадни бобоси сақлагандур,

Ялангоч, очларида йўқлагандур.

The same content was written in a different form to Shamsiddin Uzgendi:

Кунлардан бир кун Фотима ул-маҳшар-и Мустафо,

Ўзин вафотидин хабар топтики, ул хайрун-нисо.

“Марҳабо, кел, марҳабо”,– дейди ўшал фахрун-нисо,

Жони дил бирлан қазога бўлди таслимур-ризо.

The first piece of poetry is in the genre of wisdom, it has a story, a simple narrative style and theme.

The second is from Uzgendi's The Story of Bibi Fatima. It also has the same narrative method, simple narrative style and traditional theme.

Now we turn to the poetic story of Khalis "Vafotnoma-i Ibrahim":

Бир ўғил бор эди иброҳим отлиг,

Икки руҳсори эрди моҳ янглиг.

Ҳасан бирлан Ҳусайн бир кун иковлон,

Кўшилиб ўйнади бу учовлон...

If you pay attention, you can notice both the theme and the style and the Yassavian spirit in this passage. But there is also the uniqueness of the artist, which must be acknowledged.

Although Ahmad Yassavi himself did not write poetic short stories, his followers expanded traditional creativity to poetic short stories. [4]

In these poetic stories, the spirit, tone and idea of Yassavian are preserved. The authors created in a simple, popular way compared to other poets of their time, and also used the means of art modestly. They sometimes show a violation of weight and rhyme, the closeness of the subjects, but specificity. These are the things that determine the connection between them. The difference is that each artist has his own style, style of expression, illumination of reality. In one there is a desire to reveal the inner world of the protagonist, the character in a broader way, while in the other there is a desire to shed more light on the system of events. But the idea is one of admonition, to do good to people, not to care about the world, and so on. In short, we can see the most beautiful examples of humanity in the heroes of the work. [5]

Apparently, the spirit of Ahmad Yassavi's wisdom has moved into the poetic narratives of his followers. These poetic stories have come down to us through many manuscripts, some of which have several variants. [6]

But they are also not specifically studied from the point of view of source and textuality.

So, one of the urgent tasks of today is to carry out source studies and textual research of poetic stories written by the poets of the Yassavi school.

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