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THE ISSUE OF AUTHORSHIP OF THE POETICS IN "DIVANI HIKMAT"

Abstract: The inclusion of poetics about Ahmad Yassavi and his followers in the manuscripts of "Divani Hikmat" raised the issue of authorship. The simplicity of the language of the poetics written by Yassavi's follower Ubaydi in the XVI century is not much different from the "Divani Hikmat" we have. Although dozens of proverbs of the Hikmatnavis poets are expressed in the same weight and form, theme and idea as the poems in the "Divani Hikmat", it is clear that they belong to the poets who followed Yassavi according to their nicknames and location.

Key words: authorship, "Divani Hikmat" language, manuscript source, tradition of wisdom, follow-wisdom, secretary.

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Introduction

Hazrat Hoja Ahmad Yassavi, the founder of the Yassavi sect, a *murshid* and a *Sufi* poet, is one of the unique personalities who has left an indelible mark on the spiritual and cultural life of the Turkic peoples for centuries.

His poems are called "Wisdom" and his work is called "Divani Hikmat".

He is the founder of the Turkic mystical literature, one of the brightest figures in our national history, who with his "wisdom" for centuries has called our people to high morals and spirituality, perfection.

Hoja Ahmad Yassavi (d. 1666) sang mystical themes and ideas in the tone and style of folk poetry. His wisdom became famous during his lifetime. It was memorized by his disciples and followers and recited in a special tone at noted meetings.

After Ahmad Yassavi, the ranks of writers who followed him and wrote wisdom expanded considerably. The most famous of these was the third *khaliph*, Sulayman Bakirgani (d. 1186). There are more than 180 manuscripts of the "Divani Hikmat" that have come down to us, and thousands of proverbs of poets who follow Yassavi from more than eighty Yassavi books from the "Book of Bakirgan". The

tradition of wisdom began in the XII century and lasted until the XIX century.

Well-known Turkic scholar Fuot Kopruli, the first Uzbek Yassavi scholar Professor Abdurauf Fitrat, Professor Abdurahmon Sa'di commented on the influence of Divani Hikmat. Fuad Kopruli emphasizes the emergence of Turkish folk literature, noting that Turkic folk literature is a continuation of Central Asian Turkic mystical literature. It is scientifically substantiated that the Turkic folk mystical literature was influenced by Hoja Ahmad Yassavi [6, p. 174].

Uzbek *Yassavi scholars* Abdurauf Fitrat and Abdurahmon Saadi also noted in their research that Ahmad Yassavi was a poet of all Turkic peoples and that his literary school played an important role in preserving the culture, language and identity of the Turkic peoples.

It is known that Hoja Ahmad Yassavi had thousands of *murids* and *followers*, who sent them to different parts of Turkestan for *irshad*. Later, the territory of the region expanded and the Yassavi dervishes began to operate in Khorasan, Anatolia, Russia and India.

Examples of the works of poets who followed Khoja Ahmad Yassavi have reached us through lithographs and manuscripts of the "Divani Hikmat".

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The publication of the "Manuscript Catalog of the Wisdom of Khoja Ahmad Yassavi at the Institute of Oriental Studies of the Academy of Sciences of the Republic of Uzbekistan" should be recognized as one of the achievements in Yassavi studies. This good and hard work was prepared in collaboration with the researchers of the institute and researchers of the Yassavi Research Center in Turkestan, Republic of Kazakhstan. As a result of research, 175 manuscripts were identified. It is noteworthy that the catalog, along with the wisdom of Khoja Ahmad Yassavi, was copied in a set of manuscripts and reflected the work of his followers. This will be the basis for a more in-depth study of the creativity of these followers in the future. A list of more than sixty poets who followed Yassavi and uttered wisdom is included in this catalog [8, p. 304-314].

The inclusion of poetics about Ahmad Yassavi and his followers in the manuscripts of "Divani Hikmat" raised the issue of authorship. The issue of the authorship of the poems in "Divani Hikmat" has become one of the problems in Yassavi studies. The fact that in almost all copies of the "Divani Hikmat" kept in libraries the names of poets who followed Yassavi to prominence is visible, scholars have different opinions and views on the attribution of the work to Yassavi.

The use of two different poetic nicknames in the same wisdom in different copies also served to reinforce this possibility. A. Borovkov based his research on such wisdom and expressed the opinion that the rest did not belong to Yassavi [3, p. 229]. Scholars have argued that all opinions expressed on this issue will remain speculative until a closer copy of the "Divani Hikmat" is found in the Yassavi period.

There is also some confusion about the work of Yassavi's followers, and the fact that some lines of poetry are repeated in poets of different nicknames. For example, in the work "Lamahot" there is a Turkish verse "If you do not have notion in your heart, what is the use of dhikr in your language" (v.55a). In the fifth verse of Shams Uzgendi's 8-beyt with the *radif* wisdom "ne sud" included in the "Book of Bakirgan", there was this Turkic verse quoted in "Lamahot":

*Qalb(i) joningni hamisha sarf qil Haq zikrina,
Zikri qalbing bo'lmasa, zikri zaboningdin ne sud
(v.19a).*

The word "*lisoningdin*" in the verse quoted in "Lamahot" is expressed as "*zaboningdin*" in the "Book of Baqirgan". There is no doubt that the poets of the Yassavi school were first influenced by "Divani Hikmat" in their works. As can be seen, the content of the above verse has not changed significantly in four hundred years.

Some scholars also doubt the simplicity of the "Divani Hikmat" language and claim that it is close to the dialect of the Kokand Khanate of the XIX century.

These assumptions, of course, give rise to the idea that the poems in "Divani Hikmat" have undergone significant changes in recent centuries. It should be noted here that Yassavi spoke wisdom in a simple style, in a language that the people could easily understand. The oldest and most reliable source for the work of Yassavi's followers is Ubaydi's Kulliyat [7]. The simplicity of the language of Ubaydi's poems is not much different from the "Divani Hikmat" we have. For example, at the wedding of his mother-in-law Gulchehra, the "spoken tone" was so simple and popular that it is not typical of the style of 16th century Uzbek poetry, and even a modern reader can understand it without a dictionary:

*Sarviqadlar sarvari Gulchehradur yor-yor,
Dilrabolar dilbari Gulchehradur yor-yor.
Gulchehralar birla bog' gulshan erur yor-yor,
Gulshan ichra siz mudom gulxan erur yor-yor.
Gulchehralar isidin to'ldi jahon yor-yor,
Boshtin oyoq muattar bo'ldi jahon yor-yor...*
(694b) [7, p. 694]

«Kulliyot»dagi «o'lan»ni ham keltirish o'rinlidir:

*Qayin ini davlati yanga erur yor-yor,
Izzatiyu hurmati yanga erur yor-yor.
Qayin ini yangasin olg'usidur yor-yor,
Oy yuzungga ko'zlarin solg'usidur yor-yor.
Sursa safoyi aning shaydo bo'lur yor-yor,
G'oyati yo'q mehr anga paydo bo'lur yor-yor.
Bir-biriga mehribon bo'lg'usidur yor-yor,
Bir-biri mehri bila to'lg'usidur yor-yor.
Qayin ini yanganing qadrini bil yor-yor,
Bilib aning qadrini shukrini qil yor-yor...* (695b)
[7, p. 695]

Alisher Navoi Hakim Hakim's wisdom is popular among the Turks, citing one of them:

*Tiki turg'on to'badur,
Borg'onlarni yutadur.
Borg'onlar kelmas bo'ldi,
Magar manzil andadir [1, p. 420].*
Rashahot also contains two examples of Suleiman Bagirgani's "favoyidi anfos":
*Har kim ko'rsang Xizr bil,
Har tun ko'rsang Qadr bil.
Barcha yaxshi – biz yomon,
Barcha yaxshi – biz somon [1, p. 24].*

From the above sources of the XV century, it is clear that the language of Suleiman Hakim Ata's work, which was a follower of Yassavi in both theology and wisdom, was simple, and its expression was popular. The reason is that he spoke wisdom in the style initiated by his *pir*. Therefore, one should not doubt the simplicity of the language and expression of the Devonian Wisdom. Based on the above-mentioned sources, it can be said that the wise poets, in keeping

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with the tradition, followed in the footsteps of "Divani Hikmat" and created in a Turkic, simple style.

Although the study of ancient sources on Yassavi did not solve the problem of authorship, it did provide an opportunity to put forward some well-founded ideas. It is especially important to mention the ancient wisdom of Yassavi in "Javohirul-abror". On page 60 of the work, al-Hazini writes: there is much wisdom in it. " Then the author quotes the wisdom of Yassavi:

*Xoliqimni istaram tun-kun jahon ichinda,
To 'rt yonimdin yo 'landum kavnu makon ichinda.
To 'rt dan yettiga yetdum, to 'qqizni bir yer etdim,
Ikkidan o 'nga yetdum charxi kayvon ichinda.
Uch yuz oltmish su kechdum, to 'rt yuz qirq to 'rt
tog ' oshdum,
Vahdat sharobin ichdum, tushtum maydon
ichinda.
Chunki tushtum maydonga, maydonni to 'la
buldum,
Yuz ming orifni ko 'rdum, barcha javlon ichinda.
Men alarda yurudum istajagumni so 'rdum,
Barcha aytur sendadur, qoldum hayron ichinda.
O 'zumni dardga qo 'ydum, cho 'mdum tengiz
ichinda,
Durni sadafda ko 'rdum, gavharni kon ichinda.
Miskin Xoja Ahmad joni ham gavhardur, ham
kone,
Barcha oning makoni ul lomakon ichinda [4, p.
51].*

Yassavi studies scholar Nadir Hasan in his research compares this wisdom given in "Javohirul-abror" with the text of the copies published in Kazan in 1836 and 1904 and finds that it can be compared only with different words and shows it in the table [4, p. 51].

It is clear from the table compiled by the scholar that although some words have been changed, they have not impaired the ideological content of wisdom. Based on this, it can be concluded that the theme and idea of the poems in the available "Divani Hikmat" do not differ from the original.

One of the criteria that shows the tradition of following Ahmad Yassavi is the proverbs written by the wise poets.

For example, in the work of Qul Ubaydi, the resemblance with the **radif** wisdom "*ichindin*" (inside) quoted in Jawahir al-Abrar can be seen:

*Yoriki, ey rafiqim, sig 'mas jahon ichinda,
Sig 'mag 'lig 'i ajabdur bir zarra jon ichinda.
Jon kabi sirrin asrab istang ko 'nglunda oni,
Manzil Anga ko 'nguldur kavnu makon ichinda.
Bir qatra qoni ermish garchi ko 'ngul va lekin,
Daryo-daryo ma 'ni bor bir qatra qon ichinda.
Javlonu jilvasig 'a hayronu vola o 'ldum,
Jilvasig 'a ko 'zumni solg 'on javlon ichinda.*

*Jonboz oshiqi men desam agar g 'alatur,
Boshini ko 'rmagun halak maydon ichinda.
Bo 'stonu bog ' agarchi gul isidin to 'ladur,
Tonmang aning isini bog 'u bo 'ston ichinda.
Qabul aylab dardini darmon tilarni qo 'ydum,
Dardi ermish darmonim doim darmon ichinda.
Gar maoniy istarsen solg 'il nazar Qur 'ong 'a,
Har ne ma 'nikim istarsen bordur Qur 'on
ichinda.*

*Orif yo 'qtur demagil Qul Ubaydiy bor durur,
Ajab-ajab orif bor ahli irfon ichinda [7, p. 246].*

Phrases, symbols and images in this wisdom, such as «bir zarra jon», «ko 'ngul», «kavnu makon», «javlonu jilvasi», «dard va darmon», «orif», «irfon», as well as the **vazn** and specificity of the Yassavi wisdom of the poem. form and, finally, the completion of each byte with the **radif** "*ichinda*" is written directly in the spirit and style of Yassavi's wisdom.

The above example is not the only wisdom in Ubaydi's work. An example of this is the radiant, wisdom-like "I need an arrow" in "Divani Hikmat".

In "Divani Hikmat":

*Xoja Ahmad menim otim, tuni-kuni yonar o 'tim,
Ikki jahonda umidim, menga sen-o 'q keraksan
[9, p. 117].*

Ubaydiy «Kulliyot»ida:

*Qul Ubaydiy Qur 'onda, o 'qub aytur bayonda,
Bildim ikki jahonda, menga sen-o 'q keraksan [7,
p. 369].*

It is obvious that Ubaydi's proverbs, which began with «*Ko 'ch ayladik, ey rafiq, olam bari ko 'charo*», «*Haq ishqining telbasi telbalikdin etaro*», were written in the spirit of Khoja Ahmad Yassavi's "*Beshak biling, bu dunyo barcha xalqdin o 'taro*". In the "Divani Hikmat", with the **radif** wisdom «*So 'finaqsh bo 'lding vale, hargiz musulmon bo 'lmading*» is written under the pseudonym Ahmad. Although this wisdom is in the form of a quartet, the ram of the **aruz** is in the **vazn** of the *musammani mahzuf* (foilotun foilotun foilotun foilun). Although Sufinamo appears in the play, as can be seen from the "Divani Hikmat", those who are originally hypocrites, greedy, ignorant, false and deceitful are criticized [10, p. 478]. At a time when the ranks of true Sufis were shrinking and the number of imitators was increasing, hypocrites and liars who disguised Sufism emerged. The Divani Hikmat reveals the following:

*So 'fiyo, toat qilursen barchasi ujbu riyo,
Jonu dil dunyoga mag 'rur, tillaringda ohu voh,
Jon berurda bo 'lg 'ung oxir nuri imondin judo,
So 'finaqsh bo 'lding, vale hargiz musulmon
bo 'lmading. (DH.102b.)*

Their real goal is interest. Sufism is just a mask for them. In order to strengthen this mask, the outward

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actions - walking like Sufis, dressing, turning the rosary, putting the rituals in place:

So'fiy bo'lub moli kas olmoq uchun qilding jadal,

*Zohiring so'fiynamodur, botining dunu dag'al,
Ey bexabar, ey bexabar, sharmandasan ro'zi azal,*

So'finaqsh bo'lding, vale hargiz musulmon bo'lmading.

Of the Yassavi followers, Miskini's Nazira wisdom does not differ from the above in terms of weight and form, as well as in idea and subject:

So'fiyman dersan, vale bo'lding nafsing bandasi,

So'fiyman dey-dey bo'lubsan oxirat sharmandasi,

*Tavba qil, insofa kelgil, ey tamug'ning gandasi,
So'finaqsh bo'lding, vale hargiz musulmon bo'lmading [2, p. 25-A] (BK. 25-A)*

In the same way, dozens of proverbs of Khudoydod ("Yo ilohim nechuk seni tobg'oy mano"), Kul Suleiman ("Eshitgulik do'stlar duo qilmish kerak") and dozens of other sages are expressed in the

same weight and form, theme and idea as the poems in "Divani Hikmat". It is clear that it is a work belonging to poets who followed Yassavi according to their nicknames and location. Therefore, due to some mistakes made by the scribes, it is not correct to overshadow the significance of this sacred work by concluding that the proverbs in the Devonian Wisdom were written by his followers in later times. It should be noted here that the time has come to study the texts related to the works of Hikmatnavis poets.

When considering the authorship of "Divani Hikmat", we do not agree with all the opinions of foreign scholars. It is not difficult to see that in the works of some orientalists this problem is deliberately exaggerated.

Similarly, the issue of the authorship of "Divani Hikmat" does not affect the value of this ancient monument. It should also be noted that the experience and tradition of Yassaviana's wisdom is not found in any literature of the peoples of the world except the Turkic peoples. Therefore, "Divani Hikmat" deserves to be revered as a masterpiece of world literature. The analysis and study of the works of the poets who followed Yassavi, nourished by his literary school, in turn, closely helps us to understand the general essence of Yassavi.

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