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Article



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THE PROGRESS OF THE LITERARY TRADITIONS OF AHMAD YUGNAKIY

Abstract: The wise poet Alisher Navoi's creativity enjoyed divine sources as well as the creativity of his predecessors. Among them, the writer "Hibat ul-haqaiyiq" by Adib Ahmed has a special place. The poet's thoughts about Adib Ahmed were discussed in the article. It was found that the information he brought from the tazkiras will help clarify the life and work of Ahmad Yugnakiy. Also, it was clarified that Navoi was influenced by Adib's works.

Key words: epos, ghazal, effect, style, analysis, interpretation, constitution, tazkira.

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Introduction

In the creation of Navoi's charming ghazals and great eposes, and in the publication of his memorial treatises, without a doubt, the influence of his predecessors who lived and created before him. Indeed, it is not surprising that the ghazals of poets such as Yusuf Amiriy, Atoyi, Lutfiy, Gadoiy were the inspiration for many of Navoi's lyrical works. "Muhabbatnama" of Khorezmiy, "Makhzan ul-asrar" of Heydar Khorezmiy and Sayyid Ahmed's "Taashshuqnama", Lutfiy's "Gul va Navro'z" and Yusuf Amiriy's "Dahnoma" were served as a lesson and a school in the creation of lyrical-epic eposes of Alisher Navoi.

In particular, our research confirms that the information presented in Alisher Navoi's tazkiras is of great importance in clarifying and enriching the information on the biography and works of Ahmad Yugnakiy. Also, when studying the influence of Adib Ahmad's works on Alisher Navoi's work, can be obtained it became known that a number of scientific generalizations.

It is known that the interest to work of Ahmad Yugnakiy began in the twenties of the last century. Prof. Abdurauf Fitrat included excerpts from "Hibat ul-haqaiyiq" in the anthology "Examples of Uzbek literature" published in 1927. After that, the most popular magazine of that time "Education and

teacher" (1928, №10) published Fitrat's article entitled "Aybatul haqaiyiq". Fitrat based to the publication of Najib Osimbek. As the Uzbek poet does not have enough information about Ahmad Yugnakiy and his works, Abdurauf Fitrat pays more attention to the biography of the poet. In doing so, poet uses the historical facts and information contained in "Hibat ul-haqaiyiq" about the life, place of birth and work of Ahmad Yugnakiy about the reasons for the writing.

Also, Fitrat referred to work of Alisher Navoi "Nasayim ul-Muhabbat" as another reliable source. However, one argument presented in "Nasayim ul-Muhabbat" does not satisfy Fitrat. These were the thoughts of Adib Ahmad, who learned from Imam Azam (Abu Hanifa al-Nu'man ibn Thabit (699-767) rahmatullahi alayh), standing "four steps away from the city of Baghdad". He considers this a "legendary news". As a result, the scientist begins to search for scientific and literary sources free of "legendary news". According to him, "The second source reporting from Adib Ahmad is "Tazkirat ul-Awliya" written by Abulhasan Muhammad Baqir bin Muhammad Ali in 951 AH. But this person could not do anything other than to translate the legendary message of Navoi "Nasim ul-Mohabbat" into Persian. According to Fitrat, it is impossible to accept that "Aybatul Haqaiyiq" was written in the second century of the Hijriy (i.e., three centuries before "Qutadgu

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Bilig" and "Devoni Lug'at"). Its language and style confirm that it was written one or two centuries after "Kutadgu bilig".

Fitrat also noted that the six verses of Adib Ahmad in "Nasayim ul-Muhabbat" were "undergoed many changes" in Najib Osimbek's edition, and the manuscript he used was not perfect. There is another important aspect in "Aybatul Haqayiq": Fitrat makes a serious effort to find out who and where the ruler Dod Siphosolorbek lived.

Doctor of Philology Ergash Rustamov writes about the strong interest in ancient Turkish literary monuments in Samarkand, like Herat, during Ulugbek's rule: "In 1444, at the request of Arslan Hoja Tarkhan, in Samarkand, an old Uzbek poem dedicated to Adib Ahmad and an old Uzbek poem dedicated to his poet is given. The author of one of them is Amir Sayfiddin Barlos, who served Temur and wrote poems in Turkish and Persian under the pseudonym Sayfi, and the other is Arslan Khoja Tarkhandur. This testifies to the great love of the authors of these poems for the monuments of ancient Turkish literature."

There are such words in Arslan Khoja Tarkhan's poem describing about Adib Ahmad:

*Ko'p elni ko'rarman Adib so'zini,
Bila bilmasindin ular o'zini.
Ayibqa qo'yuptur xaloyiq aro,
G'alat ma'nisin ayitmiş yana (98-bet).*

Therefore, the translation of "Hibat ul-haqayiq" in Uyghur script by the initiative of Arslan Khoja Tarkhan served to avoid misinterpretation of Adib Ahmad's work and to put an end to distortions of meaning. Besides, the copy of the work in Uyghur script had its own meaning. The use of the Uyghur script during the time of the Mughal rulers, especially Amir Temur and his successors, had the meaning of a national-cultural movement. Therefore, administrators and munshis, who were used to writing state documents and decrees in Persian, had to learn Uyghur script even in Khurasan. It has been recorded in the history books that it became a custom to write appeals to the general public and decrees explaining tax issues on stones with Uyghur writing and restoring them on the roadsides. So, copying of ancient examples of Turkish poetry such as "Qutadgu bilig" and "Hibat ul-haqayiq" in Uyghur writing was done in view of the development of the national language and literature, which should also be taken into account. This closely helped to increase the attention to the personality and works of Adib Ahmed of our people. It is not difficult to feel the influence of that interest when Alisher Navoi mentions a quartet of Yugnakiy in one of his letters in "Munshaot" and devotes a lot of space to it in "Nasoyim ul-Muhabbat".

Navoi said, that Adib Ahmed is born blind, but he is very intelligent, intelligent, ascetic and religious, and explains that he is a student of Imam Azam: "Baghdaddin's residence is a few distances away, some of them said, and the road is four kilometers far".

Navoi brings in his work "Munshaot" the following ruboy of Adib Ahmad:

*Atodin xato kelsa ko'rma xato,
Savob bil ato toki qilsa xato.
Atoning xatosini bilgil savob,
Seni yuz balodin qutqargay Xudo, —*

But this rubai of Adib Ahmad Yugnakiy is not found in the currently available copy of "Hibat ul-haqayiq". Taking this into account, Maqsud Sheikhzade says: "So, during Navoi's time, a second work of Adib Ahmad also gained fame among the people". Of course, since this opinion requires evidence and proof, it is difficult to fully support it. Perhaps, Navoi read second one work of Adib Ahmed. Then why did not record his name? To this question, we can answer that Navoi did not even mention the name of "Hibat ul-haqayiq". However, these and similar questions do not give a reason to conclude that Navoi did not read the works of Adib Ahmad in general.

Whereas, the famous Turkish scientist R.R.Arat emphasized that he had very little information about the literary environment of Herat of that time, including Alisher Navoi have few information about Adib Ahmad, and from the words of Alisher Navoi in "Al-ilmu inda Allahu ta'ola" in "Nasoyim" Alisher Navoi's poet works, it can be understood that he was not familiar with them closely," he says.

Academician B. Valikhajhaev, with the intention of proving that Navoi got acquainted with "Hibat ul-haqayiq" in Samarkand, makes the following observations: "If the information about the copy of "Hibat ul-haqayiq" copied in Uyghur script by a scribe named Zainulobiddin bin Sultan Bakht ul-Jurjaniy in Samarkand in 1444 if it is also added, it is possible that Navoi got acquainted with the work of Adib Ahmad during his years in Samarkand.

Later, in 884 Hijri, 1480 AD, a copy in Arabic script was copied in Constantinople by Sheikhzada Abdurazzaq Bakhshi. Therefore, during the time of Navoi, Adib Ahmad's work was known not only in Movarounnahr and Khorasan, but also in the state of Rum at that time.

Six copies of "Hibat ul-haqayiq" are known in the world of science. When I got acquainted with the new edition of "Hibat ul-haqayiq", - says professor Abduqadir Hayitmetov, "it became clear that all the copies of Adib Ahmad's epic that have reached us are still did not finish". A. Hayitmetov said that attention to the fact that the rubai from Navoi's "Munshaot" and some verses from "Nasoyim ul-Muhabbat" are not found in copies of the work, and says, "So, Navoi used a perfect copy of "Hibat ul-Haqayiq".

This is the correct conclusion in our opinion. Because, Navoi could not have quoted of Adib Ahmad fragments of his poems in his works without thoroughly familiarizing himself with his historical and artistic life and creative work. There are many proofs to say that. Let's take a look at some of them.

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In a collection dedicated to Amir Oytemir, the commander-in-chief of Amir Sheikh Abu Ishaq, who ruled in the first half of the 14th century, some parts of "Hibat ul-haqayiq" were included along with various poetic pieces. This fact indicates that not only the Turkic peoples, but also the officials involved in the administration of the Persian-speaking peoples have read "Hibat ul-haqayiq" and selected passages from it are not taken from random copies. Besides, if the perfect copies of "Hibat ul-haqayiq" were not widely distributed, it would be difficult for him to influence the development of literature after him.

In article of professor M. Imamnazarov "When did Adib Ahmad live?" entitled "Adib Ahmad was born around 750 and lived in a town or village a few miles away from Baghdad, the capital of the Abbasid Caliphate." He is based on Nawoi's statement that Adib Ahmad was a disciple of Abu Hanifa al-Noman ibn Thabit, the founder of the Hanafia school, who died in 767 AD.

The scientist said, "So, Alisher Navoi's writings were not noticed by scientists before?" Why did they not draw such conclusions? – as like as raised the questions and makes some conclusions. According to him, Turkish scientists Najib Osimbek and R.R.Arat, who were the first to work closely with Adib Ahmad's work, "started to get acquainted with the present generation." Those who are unaware of the information provided by Navoi."

This opinion is not very convincing, because R.R. Arat specifically commented on Navoi's information. M.Imomnazarov, a yugnakiygist Q.Mahmudov's he evaluates lack of attention to this issue: "...if it is clearly proven that Adib Ahmed became an Islamic thinker as a disciple of Imam Azam at that time, The reaction to the creative heritage of Adib Ahmed was also black as like the reaction to Ahmed Yassaviy". So, according to M.Imomnazarov's general judgment, Adib Ahmed is a creator who created "perfect Islamic poetry" while living in the 8th century. After that, articles by two linguists, doctors of philology, K. Mahmudov, entitled "Sources should be looked at again" and E. Umarov, "Language is also ancient", were published. These scientists although they did not openly support the opinions and conclusions of M.Imamnazarov's article, they did not express strong opinions against them either. Even from E. Umarov's words that "We believe that the elements of the VIII-IX centuries language used in the work are enough to draw a conclusion about the period when Adib Akhmad lived," it is not difficult to notice that he was somewhat sympathetic to the views of M. Imamnazarov.

About two years later, doctor of philological sciences Ibrahim Khaqul's published an article named "Was Ahmad Yugnakiy a contemporary of Imam Azam?"

In this article, the opinions of Uzbek, Russian, Turkish researchers who expressed confidence that

"Hibat ul-haqayiq" was written in the 12th-18th centuries are approved, and some scientific evidence is given in this sense. The information in "Naseem ul-Muhabbat" is interpreted as supernatural rather than historical. According to the description of the scientist, "Supernatural life is a mythical life that often does not recognize the boundaries of time, space and time at all. It was also called an epic life. To seek or demand a reality full of supernatural life is unthinkable. Because it is not a clear and real history, but a history that is a product of charm and arrogance. It is difficult to determine the biography and true character of a person based to memory." True, biographical memories contain real information about the birth, maturation, murids, and various activities of one or another governor, sheikh, or religious figure. "However, the connection with the historical background of the "collective memories" of the shaykhs, saints, and founders of the tariqat, which show the remarkable and extraordinary qualities or deeds, was deceptively weak."

According to scientific literature, the first a work on memories in Turkish literature was a work called "Tazkirai Sotuk Bugrokhan". So, during the Karakhaniy era, writing in the method of memory became a tradition in Turkish literature. Memories were also wrote about Adib Ahmed. There is no doubt that Navoi was aware of them and used them in "Nasoyim". From this point of view, the Turkish scientist A.Karakhan, quoted in the article of I.Haqul, "Although Alisher Navoi gave some stories of an epic nature in his work "Nasayim ul-muhabbat", the historical chronology and the progress of literary information are in accordance with the belief in the information given there - his words are also worthy of attention.

Alisher Navoi's memory is based on two things that the information does not have historical and factual value. The first is that the title of "Amir Dod Sipohsolor" did not exist in the time of Imam Azam. The second is that the weight of "Hibat ul-haqayiq" (fa'ulun, fa'ulun, fa'ulun, faul) did not appear in Iranian literature at that time.

Islam is a permanent cure for almost all moral ailments, heart and soul ailments. In this respect, the influence of the holy words of the Qur'an cannot be compared to anything. That is why Alisher Navoi says in one of his ruba'is in "Nazmul Jawahir":

*Olam eli ichra gar gado, gar shah erur,
Ne dardki, ul ko'ngli aro hamrah erur,
Qur'onni tilovat etsun ar ogah erur,
El ko'ngliga chun davo kalomulloh erur, —*

The Qur'an, above all else, means Truth and Truth, that is, the existence and unity of Allah. Therefore, the Holy Qur'an is a book of knowledge, faith and perfection. According to scientists, his real miracle is in his language. The language of the Holy Qur'an contains extremely melodious half-rhymes, internal rhymes and sajs. The musicality of the long

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and short syllables of the Arabic language has been enhanced. Every artist in the Muslim world was inspired by the words and meanings of the verses of the Qur'an and used them in necessary places. Yusuf Khos Hajib, Ahmad Yugnakiy and Ahmad Yassaviy were Turkic artists who were at the beginning of this creative work.

If we take a closer look at the text of the work, it becomes clear that most of the rubai in it are close to proverbs in language, meaning, style and expression. That's why Adib Ahmed's lines in "Hibat ul-haqayiq" and the verse "Atodin kelsa khato, bilma bilma khato" quoted in Navoi's "Munshaat" are like proverbs that express the complete content. Another example:

*Jafo qildachingga yonut qil vafo,
Arimas necha yuvsu qon birla qon.*

Content: Answer faithfully to the one who suffering you, no matter how much he washes blood with blood, he will not be washed away the root of the meaning of the idea goes back to the folk proverb, not the hadiths. After all, the saying "blood cannot be washed away with blood" is widely used even now. It is also worth noting that "Kutadgu Bilig" and "Hibat ul-Haqayik" which came to the world after it are the products of the social and cultural life of the Karakhaniys, so the authors referred to verses, hadiths and proverbs with the same content. It is written a lot in the Qur'an verses and hadiths that a Muslim should not look down on his brother what he does not look up to himself, and that a true Muslim should live with the desire to do good to others.

Ahmed Yugnakiy's concepts related to Sufism are not only theoretical in nature, but also have practical value. Consequently, such unique reflections of the poet on mystical ethics reveal to us the image of

a great person with beautiful qualities and virtues. There is clear evidence of this. When Alisher Navoi says that Adib Ahmed's "eye of the heart is very bright", he means that he has the qualities to be a governor. The role of saints played an important role in the formation of Islam and writing a wide network. According to Yashar Ojak, belief in the saint, be it artificial or not, has gained great importance in the formation and centralization of the Muslimness of the Turkish peoples.

Therefore, it is commendable that Ahmad Yugnakiy, who gained wide fame among the Turkish peoples and became the "mukhtada of the whole nation", faithfully wrote his pen as a governor. Perhaps because of this, during the period of Amir Temur's statehood, two influential artists, Sayfiddin Barlos and Arslan Khoja Tarkhan, had a very high regard for the creative potential of Ahmad Yugnakiy.

In addition to increasing the meaning of the poem, the proverb or matal used in its place also allowed us to reflect on the poet's closeness and skill with folk art. The famous scientist Hadi Zarif noted that Navoi noted that "Mirzahaji Sugdiy, one of the Turkish poets of Samarkand, was not able to show himself in poetry, but because he incorporated a single proverb into a poem."

The poetic work "Hibat ul-haqayiq" by the thinker and writer Ahmad Yugnakiy, who lived and created in the 12th-13th centuries, is the most unique literary monument created in our literature after Yusuf Khos Hajib's "Kutadgu Bilig".

In Alisher Navoi's work "Nasayim ul-muhabbat", a special place is given to Adib Ahmed and examples of his works are evidence of his great reputation both in poetry and mysticism.

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