

Akhmad Yassaviy and the Tradition of Hikmats		Literature Keywords: traditions of khimat creation, perfection, spiritual and Sufi ideas, the Yassaviya order, khimat genre, tradition character (nature), succession.
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Abstract		
<p>The article is devoted to elucidating the matters of the tradition of hikmats composing in classical Uzbek literature under the influence of the work “Devonihikmat” by KhodjaAkhmadYassaviy. The tradition of hikmats composing began in XII century and continued till XIX century, which was substantiated by the sources where the hikmats by the disciples of AkhmadYassaviy as SulaymanBokirgoniy, Kamol sheik Ikoni, Shams Uzgandiy, QulUbaydiy, Khodoydod, AzimKhodja had taken place. Hikmats are distinguished by their unique and peculiar way of composing and reciting. Since simple Turkic people could not use the sources in Arabian and Persian languages, hikmats became traditional in their life. Furthermore, hikmats had both an ideological and ethical purpose, which is shown through some poetic lines. They morally and ethically supported the people against invaders and disseminated the ideas of kindness, love to God, humanity and spiritual values. Therefore, the tradition of hikmats composing lasted for 7 centuries. Hikmats are the masterpiece of Uzbek literature, which needs thorough and comprehensive analyses.</p>		

Khodja Akhmad Yassaviy was a founder of Yassavism order, a spiritual leader, pir²¹ and a sufi²² poet, one of the people, who left an unforgettable mark in the cultural life of Turkic people.

His poems are called ‘hikmats’²³ and his works were entitled as “Devonihikmat”²⁴. It is known that KhodjaAkhmaYassaviy had thousands of disciples, who were sent to disseminate the ideas of Yassavism and set the people on the God’s path to the different places of Turkistan. Later their territory became wider, the dervishes of Yassaviya functioned in Khurasan, Onaduli, Russia and India.

After KhodjaAkhmadYassaviy’s death (1166) the main role in disseminating the ideas of Yassavism played his caliphs. The first caliph was a son of his master Arslonbob Mansur Ota (died in 1197-98). Mansur Ota was replaced by his son Abdumalik Ota, in his turn he was replaced by his son TojKhodja. The second caliph came from Khoesm and there was not much information about him. The third caliph was SulaymanKhakim Ota.

After KhodjaAkhmadYassaviy it became a tradition to tell hikmats in his style, which was an important occurrence in the history of the literature of the Turkic peoples. The initial researches on that theme appeared in the articles by AbdurakhmanSaadiy (“Who was Yassaviy” in the journal “Inkilob”, № 2) and AbduraufFitrat (“AkhmadYassaviy”). A.Fitrat showed a great interest to Yassavism and it was depicted in his article “The investigations on the poets of the school of Yassavism” in 1928. The famous Turkic scientist FuodKuprulimade his contribution into writing

²¹A master in Sophism

²²Muslim holy man, member of a religious order

²³Words of wisdom, aphorisms

²⁴The collection of aphorisms

this article by his work. Indeed, one of the main sources, depicting the life, work, views and the disciples was a work “The first mutasavvuf²⁵ in the Turkic literature” by the Turkic scientist Mukhammad Fuod Kuprulizoda[3].

Fuod Kupruli as Abdurauf Fitrat and Abdurakhmon Saadiy named “Yassaviy’s disciples” instead of “Yassaviy’s literary school” and “The poets of Yassaviy’s school”. He preferred to approach to the matter from the description the tradition and doctrine, rather than from literary school. According to the academician V.V.Bartold there were poems by AkhmadYassaviy in Turkic language and in Turkic style and a range of Central Asian poets followed his style[1,118]. The English scientist D.S.Trimingam underlines the importance of poems by AkhmadYassaviy and his disciples in the life of Turkic people [6,58]. The scientist of YassavismN.Khasan investigated the poems and works by Shaybonikhon and Ubaydullakhan related to XVI century in Uzbek literature as the traditions of Yassavism [10,26]. As in forming this school the traditions and disciples dominated it is important to investigate the matter of it in the way of description the traditions and disciples.

We can cite majority of sources and researches, which prove the existence of such trends, schools and traditions in the classical Uzbek literature.

In thorough investigation of these matters some questions naturally aroused: How the traditions of hikmats appeared? Why the hikmats of Yassaviy did not disappear after his death? Instead of it reciting hikmats turned into the tradition. What is the enigma of its eternity? Therefore, it is impossible to identify the roles of AkhmadYassaviy and his disciples without clarifying these questions.

Irrefutably, the main source to the disciples of Yassaviy was “Devonihikmat”. One should mention about the special day of reciting and declaring the hikmats[7,21], which showed that the hikmats had an ideological rather than literary purpose. The people of that time accepted the hikmats not as literary works, but as the sacred works disseminating the ideas of Koran and Khadis. The celestial features of hikmats depicted in “Devonihikmat”:

*Худойи сўзидан чиққан бу ҳикмат,
Эшитганга ёғар борони раҳмат*²⁶ [9,199].

There was no opportunity to the nomadic Turkic tribes, engaged in cattle-breeding to use the sources in Arabian and Persian languages. They had a need of religious works in their languages. Undoubtedly, the hikmats of KhodjaAkhmadYassaviy appeared due to the needs of people. It would not be a mistake if we say that AkhmadYassaviy was a founder of telling hikmats in Turkic

²⁵Adherents of Sophism

²⁶This aphorism came from the word of God,
Many thanks to the listeners.

language. Thus, hikmats or aphorisms appeared according to the spiritual and esthetical needs of people and this is the main reason of considering aphorism as a sacred work. The hikmats did not lose their value in showing the right way to people and the need of knowledge did not disappear after the death of Akhmad Yassaviy.

The hikmats became essential means for popularization of ideas among the Turkic tribes. That is why after the death of Akhmad Yassaviy hikmats did not disappear, on the contrary, their forms and styles were enriched.

The dervishes of Yassaviya generation began to compose hikmats themselves. By the time it turned into the tradition of the generation and along with knowing “Devonihikmat” they proceed with hikmats composing by their own.

Khodja Akhmad Yassaviy must have desired the tradition of telling the hikmats to be proceeded as the lines from “Devonihikmat” is the bright example to that:

*Агар ҳикмат, ўқуса айюҳаннос
Эрур фарзанд манга ул толиби хос²⁷ [9,198].*

The above-mentioned lines of the aphorism proved that those who read aphorisms are devoted followers of God and that “Devonihikmat” was disseminated widely. The samples of telling hikmats among the disciples of Yassaviy and composing the glorifying poetic lines through hikmats can also be met. For instance, in the work “Dervishes” by Sulayman Bokirgoni the meditations and conversations²⁸ of dervishes, wanderings in the world with love to God involved doleful composing of hikmats:

*Бир-биридан сир сўзларб мунг бирла ҳикмат тузар,
Ишқ бирла жаҳон кезар, бенгзи сориг дарвешлар²⁹ [2,13].*

Sulayman Bokirgoni mentioned his writing hikmats in another work:

*Қул Сулаймон ҳавосига тилим уйди,
Умр зое кечдугуни эмди туйди.
Бу ҳикматни халқлар аро ёдгор қўйди,
Эшитгондин дуо ёри умди кўринг³⁰.*

²⁷ Those who read my aphorisms
Will be my truthful children

²⁸ Dervishes of sophism talk about concealed spiritual knowledge, known only to them

²⁹ The dervishes talk to each other, dolefully composing the aphorisms and wander in the world. p.13

³⁰ Under the influence of the love to the knowledge he said a word that he spent his life in vain;
These aphorisms are memoirs for those, who listen.

It was also mentioned about Khakim Ota's citing hikmats and being famous among the Turkic people in "Nasoyimul-mukhabbat". The works "Lamahot"³¹ and "Samaratul-mashoyih"³², alluded to Khakim Ota's reciting three thousand hikmats.

All the above-mentioned sources make conclude that the tradition of telling the hikmats began in XII century.

SulaymanBokirgoni was the first writer of hikmats in the style of "Devonihikmat", while the last great representative of this tradition was AzimKhodjaEshon, who died in Kokand in 1846-47. He was outstanding hikmatsreciter of the XIX century, his hikmats attached to the hikmats by AkhmadYassaviy and were popular among the public³³.

There is no opportunity to completely describe the tradition of writing hikmats from XII century till XIX century; nevertheless we are expressing our opinion from the examples of some poets. Therefore, there is a need to analyze the samples of the hikmats by the followers of Yassaviy. The samples of the works by these poets came to us through "Devonihikmat", written on paper and engraved on the stone. Furthermore, some of the samples of hikmats by the disciples of Yassaviy were placed in the work "Bokirgonkitobi"[7,34]. In the research we used the variant of "Bokirgonkitobi", printed in Kazan[11].

This variant involves the hikmats by SulaymanBokirgoni, Masrab, KhojaAkhmad, Shamsiddin, Kul Sharif, Hudoydod, Ikoniy, Ubaydiy, Fakiriy, Bayzo, Gadoiy, Gazaliy, Kosim, Nasimiy, Garibiy, Miskiniy, Khubbiy, Toj, Bekhbudiy, Mochin and the poetic tales by Khatoiy, SulaymanBokirgoni, Shamsiddin.

There is a hikmat by Khubbiy in "Bokirgonkitobi":

*Тўлди умр паймонаси, ман йигламай ким йигласун,
Шайтон кўнгил ҳамхонаси, ман йигламай ким йигласун.
Ҳақдир карам ё Карим, Хубби умид тут, ема гам,
Ёғда тушса, дамбадам, ман йигламай ким йигласун*³⁴ [2, 25-A].

³¹The work by Olim sheik, related to 17 century.

³²The work by Said Zinda Ali, written in 1690.

³³The samples of aphorisms by AzimKhodjaEshon, written on paper and engraved on the stone are preserved in Oriental Institute, in Kokand Museum and by his present offspring in Kokand city.

³⁴There is no bearing any more, who will cry, if it is not me,
There is a devil in my spirit, who will cry, if it is not me.
The almighty was right, Khubbiy, have a hope,
If it is in my memory, who will cry, if it is not me.

From the pen name ‘Khubbiiy’ one can realize that Khubbiiy was a son of KhakimOta³⁵ [7,24]. The pen name ‘Toj’ in “Bokirgonkitobi” belongs to the master of KhodjaAkhmadYassaviy, Arslonbob’s grandson Toj Khodja. As it was written in “Rashakhot” TojKhodja is a son of Abdumalik Ota, the father of Zangi Ota. After the official initiation and learning the Holy names from his father, he reached the degree of perfectness and was engaged in setting the people on the path of truth[7, 24].

The aphorisms under the pen name ‘Zangikul’, ‘Zangibobo’ prove thatZangi Ota recited hikmatstoo[11].

AlisherNavoiy wrote in “Nasotimul-mukhabbat” that Zangi Ota was a sheik in Turkistan, being famous for the whole Turkic ulus³⁶ [5, 425]. The great Amir Temur ordered to put up a monument on his graveand majority of people seek hallows, which proves the sincerity of words by AlisherNavoiy in “Nasotimul-mukhabbat”.

Zangi Ota had acquired the knowledge from his father and grandfather for a long time. Then, living in Tashkent, he became a shepherd of the local people. When his master Khakim Ota died in 1186 and was buried in the place of Bokirgin in Khorezm province, he was appointed caliph.By his master’s will he gotmarried to Anbar Ona³⁷.

In the XIII century, when the Mongol invaders occupied the big cities of Movarounnaherand the people underwent the trials and tribulations,Zangi Ota continued his master’s mission successfully, leading the people towards the spiritual and moral values, showing the path of the honesty, sincerity, goodness, kindness, and love to God. His disciples and like-minded people played an important role, helping him.

In one of the duplicates of “Devonihikmat”[11] along with the works by Kholis and KulSulayman there was an aphorism under the pen name ‘Sayid Ota’, which is, as we suggest, related to the famous disciple of Zangi Ota Sayid Ota. Moreover, Sayid Ota was a historical personality in ethnical forming of the Uzbek people [4, p. 225].

Zangi Ota and his caliphs played an important role in moslemizing the Mongol tribes in the eastern part of DashtiKipchak and the western Siberia. It is important to remember that during that time Kubraviya and Khojagontariqats³⁸functioned in Turkistan. This process precipitated the struggle of the people for freedom against Mongol colonizers and revived the ideas of creating the new state. This historical event was fulfilled by the great military leader Amir Temur in the second half of the XIV century. He was a founder of Temurids’ state in the 70s of XIV century.

³⁵In the article “The investigations on Yassaviya school poets” Fitrat mentioned that pen name’ Khubbiiy’ was related to the son of Khakim Ota, KhubbiiyKhodja

³⁶Central Asian settlement

³⁷Nowadays the graves of Zangi Ota and his wife Anbar Ona are the places of pilgrimage

³⁸Communities of sophism

He showed respect to the personality of AkhmadYassaviy and in 1394-1395 ordered to construct the great entombment on his grave. He implored Yassaviy's spirit to give him the spiritual power before each battle. For example, in 1402 he read the lines from the great Pir's work during the battle with YildirimBoyazid in Ankara:

*Ялдо кечани шамъи шабистон этгон,
Бир лаҳзада оламни гулистон этгон.
Бас, мушкул ишим тушибдур осон этгон,
Эй барчани мушкулун осон этгон*³⁹.

Amir Temur said that he had learnt these lines. In the battle with the roman obstinate soldier he repeated them for seventy times and gained success [8, p. 80].

Alisher Navoiy wrote in "Nasoyimul-mukhabbat" that Amir Temur met and talked with KhodjaBoyazid, the descendant of KhodjaAkhmadYassaviy [5, p. 421].

One can observe that KhodjaAkhmadYassaviy and the representatives of Yassaviyatariqat spiritually and morally supported creating Temurid's state established by Amir Temur.

In XII century the adherents of Yassaviya as Sulayman Khakim Ota, Mochin, Khubbiy Khodja, Toj Khodja continued the tradition of writinghikmats, began by their pir. In XIII-XIV centuries the tradition did not disappear.

During the colonization of Mongols Zangi Ota, Sayid Ota and their disciples continued to spread the moral and universal values. In XV-XVI centuries there was a new period in the development of Yassaviyatariqat. The reason for that was the development of Yassaviyatariqat during the reign of the dynasty of Shaybonids superseded the dynasty of Temurids at the beginning of XIV century. Reciting and composing the hikmats in the style of Yassaviya newly revived.

In XV and XVI centuries the famous representatives of Yassaviyatariqat as Kamol sheik Ikoniy, Shams Uzgandiy, Ubaydiy, Sheik Khudoydod, Kosim sheik functioned and composed the hikmats. The hikmats under the name of 'Ikoniy' (Kamol sheik Ikoniy), 'Shamsiddin', 'Shams' (Shams Uzgandiy), 'Ubaydiy', 'KulUbaydiy' (Ubaydullakhan), 'Khudaydad' (Sheik Khudaydad), 'Kosim' (Kosim sheik Azizon) belonged are the works of these great masters.

³⁹The light made bright the dark night
Made the world flourish in a flash.
Hey, my God, you alleviate peoples' pain,
So, let my troubles take away.

There is information in “Rashakhot”, “Lamakhot” and “Samaratul-mashoyih” that Kamol sheik Ikoni, Shams Uzgandiy, sheik Khudoydodwrote hikmats.

The hikmats, written by them were very famous during the reign of Shaybonids dynasty, which is seen through the examples of Ubaydiy:

*Ортар Убайдий ҳайратим, кайфиятимда ҳолатим,
Тутти жаҳони ҳикматим, қолди ажойиб дoston⁴⁰.*

The outstanding representative of Yassaviyatariqat in XVII century, the author of “Lamohot min nafahot al-kuds” was MukhammadOlim sheik Azizon. In our opinion, the hikmats under the pen name ‘Olim’, ‘MukhammadOlim’, ‘Sheik Olim’ belonged to him [11;8, p. 105-108;11].

From the second part of XVIII century till the first part of XIX century NizomiyKhukandiy, Jaloliy, Gulshaniy and AzimKhodja significantly contributed into composing the hikmats [11].

Thus, the tradition of composing and reciting hikmats began in XII century and continued till XIX century. The hikmats by Sulayman Bokirgoni, Kamol sheik Ikoni, Shams Uzgandiy, KulUbaydiy, Khudoydod, Azim Khodja are distinguished in their size and weight in comparison with other hikmats composers.

The tradition of composing hikmats, originated by AkhmadYassaviy is one of the significant matters in classical Uzbek literature and to do a research in this sphere is an important task of literary criticism.

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⁴⁰Hey, Ubaydiy, I am in high spirits. As the hikmats became famous all over the world and spread among people.