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CURRENT ACTUAL PROBLEMS OF YASSAVI STUDIE

Abstract: This article deals with the work of poets belonging to the literary school called "Poets of the Yassaviya School" founded by Ahmad Yassavi. Since the works of the poets of this school came through manuscript sources, the work was based on manuscripts kept at the Institute of Oriental Studies named after Abu Rayhon Beruni of the Academy of Sciences of the Republic of Uzbekistan.

The poets of this school are identified through examples of similarities and differences in their work. The extent to which these works are included in the manuscripts, and subsequent research has provided information on the extent to which the ranks of these poets have expanded. The manuscripts of the poets of this school, which are kept in the fund of the above-mentioned institute, are analyzed and grouped.

In the course of the article, the peculiarities of the poets of the Yassaviya school are compared with the problem of writing works by several artists on the same subject, and the results are described. At the same time, there is no mention of the poetic narratives written by the poets of this literary school, nor of the aspects in which the question of belonging belongs to them. At the same time, a number of poetic texts attributed to Ahmad Yassavi in some manuscripts have been studied in a methodologically comparable way to his wisdom. The results of the study are described. It is not known whether Yassavi wrote the poetic short story Shaykh al-Mashayikh. Therefore, it is necessary to take this issue seriously and not jump to conclusions. At the same time, the poems attributed to Yassavi are compared to the works of his followers.

And to solve this problem, it is necessary to conduct a high level of financial and textual research. Reflecting on the current problems facing Yassavi studies, it is said that the work of his followers should be seriously studied, and that it is an urgent task to compile a catalog of manuscripts and scientific texts of each of them.

Key words: Ahmad Yassavi, Abu Rayhon Beruni, Alisher Navoi, Devoni Hikmat, Story of Bibi Fatima.

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Introduction

"Devoni Hikmat", which contains the wisdom of Ahmad Yassavi, has long been loved and read among the Turkic-speaking peoples. Today, the manuscripts of "Devoni Hikmat" are kept not only in the lands inhabited by the Turkic peoples, but also in manuscript collections in different parts of the world. The Institute of Oriental Studies named after Abu Rayhon Beruni of the Academy of Sciences of the Republic of Uzbekistan and the State Museum of

Literature named after Alisher Navoi have about 200 manuscripts of this work (excluding various book funds, museums, official and private libraries). Descriptions of these manuscripts have been made¹, the composite text of "Devoni Hikmat" has also been compiled². But research is still ongoing.

Hoja Ahmad has several historical merits. One of them is that he created a unique school. Scholars who have studied the work of the poets of this school have put their number at about 20. But in the process

¹ М. Эшмухамедова "Девони хикмат" қўлёзмалари, Тошкент-2003. ОзРФА Шығыстану институтиндаги Қожа Ахмет Иасау хикметтерин қолжазба каталогы. Туркістан- 2006. М.

Эшмухамедова Ахмад Яссавий хикматлари ўрин олган қўлёзмалар каталогы (қайта тўлдирилган нашри) -2011.

²"Девони хикмат"нинг йиғма-киёсий матни (тайёрловчи М. Эшмухамедова). – Тошкент, 2008.

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of studying the manuscripts containing the works of the poets of this school, we have witnessed that as the number of manuscripts under study increases, so does the number of their creators.

If we had found in our previous research that their number was around 40. Subsequent research led to the discovery of new names. These include Qul Salim, Qul Zahidi, Miskin Ayub, Darvesh Ali, Qul Tufayli, Allouddin, Qul Muhammad, Zangi ota, Qul Ziyayi, Jalali, Qul Khayoli, Talib, Davoyi, Eshan Mukhlis, Fazili, Qul Mujrimi Roh, Shaydoyi, Muhammadqu Hajri, Ahmad Khoja, Kul Yodgor, Qaboti, Ashiq Yusuf, Kul Sayyidi, Huzuri, Eshan Khojakuli, Fakhriyqul, Khoja Homid, Kul Sayfiddin, Kul Sadoyi, Kul Ojiz, Eshan Salih Andijani and others.

On the one hand, they continued the tradition of Ahmad Yassavi - wisdom, on the other hand, they wrote in ghazals, prayers, poetic short stories and other genres. If we look at examples in the ghazal genre.

For example, in Khalis:

*Kim azaldin barčani jānin šikār etgān ölüm,
Barčani köksini yamdin dāyi zār etgān ölüm.*
(№1576, 64B)

Qul Solomon:

*Bükün māñā hadya ul jānim a'mālīn kördüm,
Nečün šādmān bolmayin šayxim jamālin kördüm.*
(№ 3966, 222⁶B)

Qul Sharif:

*Ey köñül, bel baylama, köpni kečürgän dunyadur,
Bu ölümniñ šarbatin xalqqa ičürgän dunyadur.*
(№1910, 114³B)

Many more such examples can be found in the works of other artists belonging to this school. We will limit ourselves to these examples. So, one of the characteristics of the creators of this school is to create in the genre of ghazal. The themes of ghazal writing and prayer writing in their works are one of the urgent problems that need to be studied.

In the works of the poets of this school, the idea is one - the attribute of divine love, the call to purity, goodness, abstinence from impurity, to see every moment of life as a spoil, and so on. For example, in Ahmad Yassavi:

*Bešak biliñ, bu dunyā barča eldin ötar-ā,
İmānmāgil māliñga bir kün qoldin ketär-ā.*
(№ 5715, 86a varaq)
Кул Сулаймонда:

*Fāniy erür bu dunyā barča xalqdin ketküsi,
Nečä uzun yaşasañ bir kün 'umruñ ötküci.*
(№12441, 208a varaq)

in Khalis:

*Ayā ādam oylı, yāfil türmä, yaraññ qıl,
Ölüm sāñā bir kün etib kelür ermiş.*
(№ 1322, 536 varaq)

In Iqani:

*Bevañadur ušbu dunyā, bil, anı pāyāni yoq,
yayri ölmäkdin u kün āxir anıñ darmāni yoq.*
(№7488, 63a varaq)

Another common denominator in the work of these school poets is the description of the hardships, struggles, and difficulties in the path of love. Great love, its address and level, love, the responsibility to be worthy of it are sung.

The Manuscripts Fund of the Institute of Oriental Studies of the Academy of Sciences of the Republic of Uzbekistan contains many manuscripts containing works by Yassavi and his school poets. The works of the poets of the Yassavi school were copied at the end of the wisdom of Hoja Ahmad or mixed with his works. There are manuscripts from which many works of the poets of this school are included. These include: 998, 3966, 8405, 7488, 11111 and other manuscripts. There are also manuscripts from which the works of Yassavi's followers are scarce. Such manuscripts include: 7698, 12308, 1090, 2807, and others. It is noteworthy that from which manuscript Yassavi's works are included, so are the works of his followers. How can this be explained. As much as Ahmad Yassavi's works are loved and read, are the works of his followers the same or for some other reason. Serious research in the field of source studies can shed light on this issue.

After careful study of these manuscripts, we came to the conclusion that some of the poets of this school were familiar with the world of literature. At the same time, there are those whose names are not familiar. Also, among the poets of this school whose works have come down to us, there are also prolific artists or artists whose works are rare. We refer to the sources to clarify the matter. As mentioned above, the Institute of Oriental Studies of the Academy of Sciences of the Republic of Uzbekistan has a large collection of manuscripts of "Devoni Hikmat". Among them, along with the works of Ahmad Yassavi, of course, are the works of poets of his school. We have now examined these manuscripts directly in order to identify the works of Yassavi's followers. As a result, the most common poets were: Kul Suleiman, Shams, Iqani, Khalis, Azim Khoja Eshan, Kul Ubaydi, Huvaydo, Sayqali, Kul Naziri, Kul Sharif, Kul Temur, Kul Salim, Miskin Qasim, Kul Zahidi, Qul Gharibi, Qul Umuri, Ahmad, Khudoydod, Nematullah, Zalili, Eshan Jazbiy and Ibrahim Adham.

Less common poets are: Darvesh Ali, Miskin Ayyub, Qul Tufayli, Alouddin, Qul Haydari, Sayyid

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ota, Qul Kamali, Qul Muhammad, Zangi ota, Qul Ziyayi, Jalali, Talib, Muhammad Alim, Davoyi, Eshan Mukhlis, Fazili, Kul Mujrimi Roh, Shaydoyi, Muhammadquli, Hajri, Ahmadhoja, Kul Yodgor, Gharib Gulshan, Abdurashid, Kul Uzgandiy, Qaboti, Bahauddin, Ashiq Yusuf, Kul Khoja Ahmad, Kul Sayyidi, Huzuri, Eshan Khoja Kuli, Fakhri Kul, Azim, Qul Sayfiddin, Qul Sadoyi, Eshan Islomiddin, Qul Khayoli, Qul Yodgor, Qul Haydar and others.

Whether these are the work of several poets or the work of one poet under several pseudonyms will be clarified by the results of further research.

If we look at the work of the poets of the Yassavi school, there is so much similarity in their work, both ideologically and methodologically. Such a resemblance in the creation, at the same time surprising to remain faithful to the tradition initiated by the master. This means that Ahmad Yassavi also set an example in discipleship. The tradition he began was so firmly held and faithfully pursued by his followers that we do not find a single poet belonging to this school deviating even a little from this path. Of course, it should not be forgotten that although they are faithful to any tradition, they also have their own unique style. We refer to other sources:

Qul Solomon:

*Eski-tüski bõrkim bar, sariq-suruq kõrkim bar,
Şayhım işgā buyursa barmasqa na erkim bar.*
(№1564, 81a bapak)

or:

*Bükün mājā hadya ul jānim a 'mālın kördüm.
Nečün şādmān bolmayın şayhım jamālın kördim.*
(№3966, 223a bapak)

Apparently, the use of uniquely strong art, fluency, and artistic imagery and paints is predominant in Baghdad.

In Iqani:

*Xudā muhabbatidin õzgāni havas qılma, İqāniy,
Hayot yarida uşbu havasnı bas qılma.*
(№1564, 139a bapak)

Or:

*Vafāsı yoq bu dunyāni nečā fikr aylasañ, aslā
Nasihatni õzüngā, qıl, bu sözni jān bilā tiñlä.*
(7154, 646 bapak)

In these verses one can observe a fidelity to tradition, while at the same time a peculiarly simple and eloquent style. Even in weight and rhyme there is caution. In other words, Iqani's "self" is visible. We turn to the work of other poets of this school.

In Ubaydiy:

*Ayzi-kim, andin čiqar hayvān suyı yañlıy hadiš,
Ey Ubaydiy, ul durur aynan tusammā salsabil.*
(№7488, 100a bapak)

or:

*Qul Ubaydiy, qılmay-kim, dunyāda ehsāni xayr,
Axiratda hamdamım ehsān ekāndür bilmādim.*
(№7488, 103a bapak)

Extremely warm, beautiful style. There are no defects in word and meaning. And at the same time one can find loyalty to the Yassavi tradition. Artistic means were also used in place.

Above are excerpts from some of the poems of this school's poets and Yassavi's own. It is clear from these small examples that the poems of the creators of this school, although similar, are not difficult to distinguish from the original "Self".

Poetic storytelling has a significant place in the history of Uzbek literature. They are of two kinds: the first in the form of examples of folk oral art. These include "Tahir and Zuhra" // "Tahir and Zuhra", "Sanavbar" // "Sanavbar", "Yusuf and Zulayho" // "Yusuf and Zulayha" and others. The second belongs to the pen of separate authors. This includes poetic stories written by poets of the Yassavi school. They are: "The Story of Ibrahim" // "The Story of Ibrahim", "The Death of Rasul" // "The Death of Rasul", "The Story of Imam Hasan and Husayn" // "The Story of Imam Hasan and Husayn", "The Story of Bibi Fatima" // "The Story of Bibi Fatima"; "Answer" // "Javābnāma"; "The Story of Idris" // "The Story of Idris"; "The Story of Imam Hasan and Imam Hussein" // "The Story of Imam Hasan and Husayn"; "The Martyrdom of Hazrat Ali and The story of Hussein" // "The story of Hazrat Ali and Hussein"; "The story of Abu Lays" // "The story of Abu Lays"; "The story of Hakim ota" // "The story of Hakim ota"; "The story of Ibrahim Adham" // "Ibrahim The Story of Adham"; "The Resurrection" // "The Resurrection"; "The Resurrection" // "The Resurrection"; "The Story of Ali" // "The Story of Ali"; "The Myth of the Prophet" // "The Story of the Prophet"; "Qissai Burkh"; "Qissai kiyiknoma" // "Qiaasi kiyiknāma"; "Maktalnoma" // "Maktalnoma"; "Ismail paygambar qissasi" // "Ismail paygambar qissasi"; "Mo'jizayi me'roj" // "Mo'jizayi me ' rāj"; "Marsiyai on hazrat" // "Marsiyayī ān hazrat"; "Osman and Ali" // "Uthman and 'Ali"; "Wasiyatnama" // "Wasiyatnama" (last days of the Prophet); "Qissai Ibrahim" // Various versions of "Qissai Ibrahim"; "Vafotnomai hazrati Fatima" // "Vafātnāmai hazrat Fatima"; "Qissai Bibi Maryam" // "Qissai Bibi Maryam"; "Quburnoma" // "Quburnāma"; "Qissai azobi hell" // "Qissai azābi dozah"; "Qissai tavalludi Fatima va dukhtaroni Abu Jahl" // "Qissai tavalludi Fatima and the daughter of Abu Jahl"; "The Story of Ibrahim and Ishmael" // "The Story of Ibrahim and Isma'il"; "The Death of Ibrahim" // "The Death of Ibrahim"; "Arvohnoma" // "Arvāhnāma"; "Yatimnomai on hazrat" // "Yatimnān

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hazrat ”,“ Vafotnomai bibi Maryam ”//“ Vafātnāmai Bibi Maryam ”and others.

A number of the listed poetic narratives occur under one name in one manuscript and under another name in another. For example: “Qissai Ibrahim”, “Vafotnomai Ibrahim” or “Imam Hasan and Hussain qissasi” - “Qissai Imamzoda” and so on.

At the same time, these poetic stories are found in one manuscript under the pseudonym of one poet (from the poets of the Yassavi school), and in another manuscript under the pseudonym of another poet belonging to the same school. For example: "The Story of Ibrahim", "The Death of Hazrat Fatima" and so on.

Also, another characteristic of this school is that several creative pens have been shaken up on a single subject. For example, the story of Abraham, the son of our Prophet Muhammad (saas), is found in Khalis, in the Slave Solomon, and in another creator. But even though the theme is the same, a theme is interpreted differently by each artist. The story of "Bibi Fatima" is in both Sayqali and Khalis, Shamsiddin Uzgend, etc. But, as mentioned above, the interpretation is different. In general, such poetic stories about the verses of the Ahl al-Bayt and the prophets are included in the list of works of many of the people of this school.

One of these poetic stories is Shamsiddin Uzgend's "Story of Bibi Fatima": The story begins with Fatima's discovery of her own death. As a mother, she was interpreted as a loving parent to her children, as a mistress and companion to Ali, as a devotee, a testator, and finally as an intercessor for Muslim women on the Day of Judgment. Here is an example from the text:

*Kūnlārdā(n) bir kūn Fātima ul mahšari Mustafā,
Ōzin vafātidin xabar tapti-ki, ul xayrun-nisā.
“Marhabā, kel, marhabā”, - dedi ošal fahrūn-
nisā.*

Jāni dil birlān qazāya boldi taslimur-rizā.
(Fund of the State Museum of Literature named after Alisher Navoi, № 431, 246a v.)

Let us pay attention to the details of the events: Fatima did not compliment Hazrat Ali, who came in on top of him, but washed Hasan and Husayn. Then knead the dough for enough bread for a few days. When Ali, surprised by this situation, asked why, Fatima, who was in despair, said that the moment of separation was approaching, that she had not turned to him to learn from him now, and that as she looked at him, her love grew and she could not bear it.

The play depicts, on the one hand, the loving love of two faithful companions for each other, and, on the other hand, the fate of Hasan and Hussein, who are orphans. But even in such a difficult situation, Fatima and Ali, who realize that there is no better profession than patience, tell each other their prayers and testaments.

So even before her death, the image of Fatima was interpreted as a woman who thought of all people, not herself. The volume of the work consists of 122 lines.

On the other hand, the interpretation is different. But in this play, too, the story begins with Fatima's discovery of her own death and her will to Ali. In it, too, her behavior as a loving mother, her will to her husband, the cries of Hazrat Ali, who felt the pain of separation, and so on. It should be noted that the content of the work is similar to the previous poetic story. But the style and interpretation are unique. Now let's look at the text:

*Ketārmān Šāhimardān, emdi siz yaxši qaliḡ,
Vasiyat bir nečā aylay, qulaḡiḡga aliḡ dermān.
Qašimda ōltürüb lahza qulaq salıḡ dermān,
Ki mendin sōḡ nečük kečkäy seni munda hālīḡ
dermān.*

(123a B.)

The volume of this poetic story is much larger than that of Uzgen. Unlike the previous poetic story, each of the characters in the work has a separate will: to Bibi Fatima's Ali, her sons. The lamentations of the imams as they took their mothers to the last place, the virtue of the month of Ashura, are also included in the work. The later lives of the imams are also partially covered. Each event is given a separate heading.

Apparently, a poetic story written by two authors on the same subject has two different interpretations. But the idea is the same - to call to goodness, to be faithful to the covenant, to be faithful to the promise, and to do good to people in any situation. This is a two-author version of a work.

The list goes on and on. Poetic narratives written by several poets on such a subject have similarities as well as similarities. The similarity is that, first of all, the scope of the subject mainly consists of noteworthy aspects of the life of our Prophet, his descendants, chaharyas and companions, wills, events, deaths, resurrections, and so on. The events are told in a simple style and fluent language. They have weight loss, rhymes remain open. But what unites them is ideological unity. The difference is that although the subject is the same, there is a unique original interpretation. Each artist has a unique approach and interpretation of the subject.

The poets of the Yassavi school, in keeping with tradition, wrote wisdom, ghazals and supplications. But when it comes to the poetic stories they write, the question arises - is poetic storytelling also a tradition started by a teacher?

To this day, we have studied Yassavi's written heritage through the genres of wisdom, prayer, and ghazal. But as a result of further research, there are poetic stories attributed to him in the manuscripts. For example, the fund of the Institute of Oriental Studies named after Abu Rayhan Beruni of the Academy of Sciences of the Republic of Uzbekistan includes manuscripts with inventory numbers 1322, 7154,

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9927, and 1910, along with the works of Ahmad Yassavi and poets of his school. This poetic story is attributed to Ahmad Yassavi in all four manuscripts. But in Yassavi studies to this day he is known as a wise poet. There is no mention in any research that Hoja Ahmad wrote a poetic short story. We will continue our research. In the same fund there are manuscripts kept with inventory numbers 7154 and 7153. Inventory number 7153 includes poems by Kul Sulaymon, poems by Shamsiddin Uzgendi, as well as non-pseudonymous short stories "The Story of Jabir Sahaba" // "The Story of Jabir Sahaba". This poetic story is also attributed to Ahmad Yassavi.

The manuscript with the inventory number 7154 also includes "Qissai Imam A'zam" with the works of Ubaydi, Shamsiddin Uzgandi, Kul Sulayman and others. A natural question arises - whether Ahmad Yassavi wrote a poetic story, why in our Yassavi studies we have never heard of him writing a poetic story. Note that the same information in not one, but several manuscripts is a poetic story by Ahmad Yassavi. We inherit the written heritage of our ancestors only because of these manuscripts. Therefore, we need to take this issue seriously.

The manuscripts and collections of the Devoni Hikmat manuscripts we have studied and the works of Yassavi have been copied mainly in later periods. The oldest of them dates back to the beginning of the XVIII century. However, it should be noted that if we think about the linguistic features of the poems in these manuscripts, we can conclude that they were copied on the basis of ancient copies. This is because the language and text of the Devoni Hikmat manuscripts are ancient, although they were mostly copied in the 18th and 19th centuries. The question of size is also different: in some manuscripts there are 100 poems, in some 50, in others 130, and so on. Hence, different parts of Yassavi's wisdom were widespread in different periods. The rest was ignored. It is possible to think that the fate of the poetic stories written by Hoja Ahmad was the same.

Also, "The Story of Imam Marguzi" // "The Story of Imam Marguzi" is included in the fund of this institute from 575 inventory manuscripts and is attributed to Yassavi. Interestingly, the same poetic story is also included in the manuscript, which is kept in this fund under inventory number 1564. In this copy, however, this poetic story is attributed to the Poor Gharib. So, in the works of the poets of the Yassavi school, writing a poetic story is as much a tradition as writing wisdom. Each poet (certainly not all) sang in his own style, in his own voice. That is, different versions of a work written within the same subject. But anyway, further research on the issue of belonging in these poetic stories will shed some light.

When it comes to the work of the poets of the Yassavi school, of course, the question of who will join the ranks of the poets of this school is cross-cutting. The tradition founded by Yassavi has a unique

style and ideological unity. It should be noted that this aspect unites these poets into one group. As we have mentioned above, as the number of manuscript sources increases, so does the number of poets belonging to this school. We also got acquainted with the text of the works of this school, which we knew and did not know. What we observed during the study of these manuscripts (around 200 mentioned above) are as follows:

1. There are problems with affiliation in these manuscripts. There are many poems and poetic stories without pseudonyms, and the style and idea of such works are peculiar to this school. For example, in the fund of the Institute of Oriental Studies named after Abu Rayhan Beruni of the Academy of Sciences of the Republic of Uzbekistan there is a manuscript with inventory number 2596 "Imam Azam's story" (we mentioned above in several manuscripts containing Yassavi's works). But this poetic story came without a pseudonym in this 2596 inventory digital manuscript. Another poetic story from the same manuscript (which we have witnessed in other manuscripts as belonging to Sayqali's pen) came as a work without a pseudonym or under the pseudonym of another poet.

2. One poetic narrative came in several manuscripts as the work of Kul Sulayman, but in another manuscript it came as a work belonging to Ahmad Yassavi. Evidence of this can be seen in the example of manuscripts stored in the fund of the same institute with inventory numbers 378, 1090.

3. The poets of this school have created under several pseudonyms. For example, Shamsiddin Uzgendi, Shams, Shamsi Asiy, Shamsi Uzgendi and so on. This raises another issue that needs to be addressed. Perhaps there are some among the poets whose names are mentioned under completely new names above. For example, Ahmad - Kul Khoja Ahmad, Ahmad Khoja or Muhammad Alim - Muhammadquli, Kul Muhammad and so on.

4. It can be seen from the creators of this school that the text of one poet's poem is repeated in the poem of another poet with a slight change.

In general, following the written heritage of the poets of this school, you will be amazed that in creativity, such similarity surprises one, such devotion to tradition.

This means that Ahmad Yassavi also set an example in educating followers. The tradition he started was continued so faithfully by his followers. You will not see a poet deviate from this path, even if it deviates a little. Of course, it should not be forgotten that although they are faithful to any tradition, they also have their own unique style.

From some of the above examples, it is clear that solving the problem of belonging in the works of the poets of the Yassavi school requires a high level of source and textual research. Only then can we clarify the issue. Which wisdom belongs to whom, why in one manuscript the work of Kul Sulayman comes as a

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work belonging to Shamsiddin Uzgendi or Kul Gharib with a slight change in another manuscript. Or a poem written under the pseudonym Iqani in one manuscript comes as a poem written without a pseudonym in another manuscript. What is the main reason for such textual diversity.

It is no secret that the work being done today in source studies and textual studies is still in progress. To date, only catalogs of Ahmad Yassavi's works and scientific texts have been compiled. There are more than 40 poets of the Yassavi school, but only some of them have been published. The names of many of them are not even known to science.

So, today's Yassavi studies have the following urgent tasks:

1. Separate the written heritage of the poets of this school.

2. Publication of the works of each of Yassavi's followers.

3. Create a catalog of manuscripts that contain their works.

4. Solve the question of belonging in the poems and poetic narratives attributed to the poets of this school.

5. Compilation of scientific texts of the works of these poets.

Unless these issues are addressed, some of the confusion in the written heritage of the creators of a large school known as the Yassavi School will not be resolved. Research is underway, but much work remains to be done.

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