



# THE CHARACTERISTICS OF THE MANUSCRIPT OF YĀR MUHAMMAD YĀRĪ'S *DIWĀN*

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## ABSTRACT

*The present paper deals with the characteristics of the manuscript of Yār Muhammad Yārī's diwān, who was one of the prolific poets of Kokand literary circles in the end of the 19<sup>th</sup> and the first half of the 20<sup>th</sup> century. One manuscript of Yār Muhammad Yārī's diwān, autographic bayoz and some scattered poems and translations are preserved till our days. Although Yār Muhammad Yārī who was known as talented poet had one autographic diwān, and it was preserved under state protection, and one collected poems on the base of this diwān were published, scholars did not pay attention to it for a long time. In paper we investigated the conversion of diwān into Cyrillic alphabet, analyzed the number of poems during the process of conversion, their genre, the subject and content of poems included in diwān, their structure and idea, as well as poet's skills. During the study, Yār Muhammad Yārī's diwān was compared with diwāns who lived before him, and was found that in some cases his diwān has similarities and in some cases differences with their diwāns and we expressed our opinions on it. We stated that this opinion belongs only to the author of conversion. Moreover, we analyzed quotations from Qur'an and other historical aspects. Thereby we tried to shed light on the degree of Yār Muhammad Yārī's skills as a poet. We did not overlook the fact that poet's diwān includes two sacral sources of Islamic world, and that Yārī translated them with a great ability.*

**KEYWORDS:** *literary environment, Kokand, 19<sup>th</sup> century, 20<sup>th</sup> century, Yārī, diwān, manuscript, autograph, monotony, poetry, genres, content, ideal tendency, formal tendency, the variety of genres, the quantitative difference, the genre difference, the meaning difference.*

## INTRODUCTION

The freedom and current global processes necessitate getting free totally of clichés in literary, source and textual studies. So, when we examined the old and new sources on one of the parts of the great Uzbek literature, i.e. the Kokand literary life of the end of the 19<sup>th</sup> century and the beginning of the 20<sup>th</sup> century, we found Yār Muhammad Yārī, whose life and literary works were studied very little or were completely dismissed.

P. Qayumov [5, 712; 6,312], T. Fattah [4, 3-9], A. Madaminov, M. Valikhanov [8], S. Abdulla [10, 63-65] and T. Pirnazar [9] studied Yār Muhammad Yārī's life and works partially. Besides a short article on Yārī in Uzbek Soviet Encyclopedia [7, 240] there is no any data on his life and works in other sources.

It is noteworthy that the bulk of Yār Muhammad Yārī's literary heritage is much more extensive than his contemporary poets'. Considering the comprehensiveness of Yārī's literary heritage, and the fact that it's not well-known in academia, we

found necessary to present poet's works to reading public; thereby to inform about the elements of his poems.

The number of Yār Muhammad Yārī's works we discovered is 546, so the number of couplets is 7.900 and of lines is 15.800. Additionally, if we take into account poet's two translated works, this number increases. Consequently, Yār Muhammad Yārī's literary heritage is much more extensive with comparison to the literary heritage of other poets of Kokand literary life. During the study, we decided that his literary heritage may be divided into groups as following:

- 1) Yār Muhammad Yārī's poems which were included to the manuscript of his *diwān*.
- 2) Poet's own collected poems.
- 3) The only collection of poems printed in 1943.



4) The poems included to Polatjon Qayumov's *Tazkira-i Qayumi* and *The History and Literature of Kokand*.

5) A little amount of poems printed in local press.

The important *diwān* in Yār Muhammad Yārī's literary heritage [2] was composed at the beginning of the 20<sup>th</sup> century. The description of the handwritten *diwān* is as following: the manuscript is of 233 pages, copied to simple Kokand paper in *nasta'liq* script style, no pāygiṛs. The text is on two columns in each folio. The date of copy is omitted; we assume that it was copied at the beginning of the 20<sup>th</sup> century. The autograph. Black cardboard binding with three seals. The size of manuscript: 15 x 20 cm, the size of text: 11 x 15 cm. Some texts are copied in *nimshikasta* and *mullāī* script. The condition of preservation is average. Some poems are written on the margins of the book. As time passed by, the patterns had been erased, and the edges of binding began to be torn off. The ID number 9358 of manuscript is glued down on the lower part of binding, and there is an inscription that it is preserved in Biruni Institute of Oriental Studies. There are defects as tearing, stains and inks in several folios. The texts of poems are copied with high accuracy; though reading some of them is a matter of difficulty.

Taking into account that Yār Muhammad Yārī's *diwān* which was of significance in his works was composed in 1900, consequently, in the following half century period he was engaged in continuous literary activities; hence it increased the number of his poems. The poet lived a long life, and his literary life passed through two or three historical periods which certainly influenced the meaning and the structure of his poems. As a result, we may see such features as diversity of the subjects, traditionality, modernity and perfection in his poetry. Considering those and historical aspects, we may classify Yār Muhammad Yārī's literary heritage into 1) the poems written in the enlightenment period, 2) the poems written in *jadidizm* period, and 3) the poems written in Soviet period.

## II. DISCUSSION

*Diwān* includes poems composed in ten genres of Islamic oriental poetry, they are:

1. *Gazals* – 315 poems
2. *Mukhammases* – 211 (94 of them are *khas mukhammases*, and the rest are *takhmis*)
3. *Murabba'* – 6
4. *Musaddases* – 6
5. *Tarjebands* – 1
6. *Tarkibbands* – 1
7. *Tarikh* – 3
8. *Muashshahs* – 20
9. *Muammas* – 5.

This *diwān* is of significance in Yār Muhammad Yārī's poetry. We prefer to call it as collection of poems rather as *diwān*. It should not be neglected that not all of Yārī's contemporaries composed *diwāns*; for instance even a many-sided poet like Muqimi did not compose a *diwān*. His *diwān* (in a sense of collected poems) was composed by Russian missionary N. Ostroumov. The first one was published in 1907 under a title *Diwān*, the next one in 1912 under the title *Diwān ma'a Hajwiyat*. The process of composing *diwān* is complicated, thus we cannot call all poets as "*sahib-i diwān*". Because to compose a *diwān*, it is necessary to write poems of different genres, classify them first by genres (*gazals*, *musammāt* and so on by short genres), then in alphabetic order. Moreover, it must be named properly and have an autobiography in opening paragraphs. If we take into account his continuous literary work in the period when composing *diwāns* was privileged as well as in the period when it was considered as a mistake, it becomes clear why he did not compose a *diwān* in traditional way. Moreover, in Yārī's *diwān* (as above-mentioned, it should be considered as collection of poems, not as *diwān*), the poems of various genres are not placed properly to *diwān* genre. Indeed, the first poems are placed according to Arabic alphabet, the *hamd* and *na't* are placed at the beginning of the collection; however, subsequently this order was violated. Probably at the beginning poet had an attempt to compose *diwān*, but afterwards because of different reasons he began to place every poem to the collection. Therefore, this handwritten *diwān* should be understood as a collection of poems.

Taking into an account that Yār Muhammad Yārī's *diwān* include many genres of poetry, there can be observed the variety of subjects of poems. First these poems are on the genre of *hamd* and *na't*, the other ones are the poems encompassing the various aspects of human life. If it is observed with more attention, there can be seen that there are collection of poems narrating about moral, educational and sufi lifestyles. The poems in *diwān* can be considered as a reflection of poet's spiritual and philosophical world. It is also should be noted that these issues showing poet's inward life are reflected clearly and exactly in his poems. Indeed, these poems reflecting the inner life of poet did not appear of themselves or out of nowhere. They had lived on the classical oriental literature and poems of contemporary poets. In other words, classical oriental literature became as a base and example for Yār Muhammad Yārī's literary activities as well as for other poets. Consequently he found his own style of writing among that traditional process, and his poetry obtained recognition of his colleagues and other readers.



If the poems in Yār Muhammad Yārī's *diwān* are classified by their sense and evaluated, the issues we mentioned above will become more clearly.

1. The *hamd* poems in *diwān*. The *hamd* poems in *diwān* are not so much. The *gazals* composed for the Arabic letter "alif" and *mukhammas* present *hamd* poems. This is one of them:

*Ey Wahib-i khalq-i ashyo,  
Ey qodir-i kull-i tawono* [2,2b].

It seems that this *gazal* differs from the former poets' poems by some of his characteristics. The beginning of *gazal* begins with the addressing to God:

*Ey jamiki narsalarni khalq qilgan zot!  
Ey jamiki narsalardan qudratli wa qodir bo'lgan zot!*

Then poet says:

*Lutf aylabon ol ilkim,  
Qoldim oyog' o chu g'abro.*

He asks God to show a mercy and take his hand, since he became as a soil in the world. In the next couplets he admits that the lust crushed him and hopes for God's mercy:

*Bo'yla mani khor etmish,  
Nafs-i bad-i shumi raswo.  
Nihoniki, mingdin har dam,  
Aylar bu quling tamosho.  
Mandaki hawo-yi zillat,  
Sandin karam-u ato-yo.*

In the following lines he continues to repent of his sins:

*Isyondin otim dedilar,  
Doim Rabbano zallamno.*

The next couplets suit the frames of traditional *hamd gazal* genre.

The next *gazal* in *diwān* is written in the balance of *hamd* and *na't*. The first line of this *gazal* is the praise to God, and the second one is to the Prophet Muhammad. The compliments to Prophet's Companions are also mentioned there. It is noteworthy that from the third couplet the poet starts to talk about his autobiography. From the meanings of the lines it is understood that the poet suffers from the hypocrisy in the world, and sees himself as a sinner of the sinners and hence asks God for the mercy.

2. The *na't* poems in *diwān*. Yār Muhammad Yārī's *na't* poems somehow are similar

to the poems praising the Prophet Muhammad in oriental sufi literature. The person of praise is mentioned in the *radif* part of a poem (e.g., Khwaja Ahmad Yassawi, Hakim Sulaymon Ata, Qul Ubaydiy and others), and the Prophet's characteristics are listed and praised. The volume of *gazal* is large enough and the love to the Prophet is described with such modesty that the Prophet's merits and the state of the hero who calls himself as a sinner of sinners appears clearly. At the beginning of poem, the hero turns to the Prophet and asks him for a guide, and because of the love of him he takes himself for a wandering poor man.

*Aylang madadi yo Sayyido yo Ahmado Muhammado,  
Ishqing kuyida man gado yo Ahmado Muhammado* [2,4a-5a].

In the next lines because of this love, he asks the Prophet for a charity, and not to deny it:

*Men muflisidur benawo, siz bir shahi olampanoh,  
Aylang karam khondur Khudo, yo Ahmado  
Muhammado* [2,4a-5a].

Then he points out his sadness and shows his hope for the Prophet's guide, and only he is the person who can help in the Judgment Day saying:

*Tongla qiyomat bo'lsa gar ko'z din oqar khun jigar,  
Qayga boray man g'amzado, yo Ahmado  
Muhammado.*

In the following lines he asks God to be able to get the Prophet Muhammad's tomb, and once he reaches it, to whiten his black face, i.e. to forgive his sins. Those couplets show the Prophet Muhammad's merits which we had not understood yet by poet's pen, and that this constitutes his strong desire. In the following couplets poet asks God to give him a chance to make a pilgrimage, and he dreams of to perform all its stages as Ibrahim Adham and other saints and asks God for a guide, and the Prophet for a help.

3. The poems written quoting Qur'an and the Hadith. Yār Muhammad Yārī's several poems are composed quoting Qur'an and Hadith, narrating God's existence, oneness, mercy, all-mightiness. Those poems also supplement *hamd* parts of *diwān*:

*Zirwai ulyo "urwat ul-wusqo" manga,  
"Jannat ul-ma'wo" wasli maqsadi a'lo manga* [2,3b].

The phrase "Zirwai ulyo" in the couplet means the highest point of the mountain. However, here the



couplet is used as a metaphor and poet indicates to a highest degree of his love for God. The phrase “urwat ul-wusqo” refers to the 256<sup>th</sup> ayat of surah Baqara and means strong handle. So the meaning of the couplet will be: My highest love for God serves as a strong handle in my life and by this love I hope for God’s mercy. “Jannat ul-ma’wo” refers to the 19<sup>th</sup> ayat of the surah Sajda and means “allotted place in the paradise”. The poet tries to inform that this world is the world of various ordeals and the paradise is the award for those who can undergo them successfully by performing God’s commands, and poet intends to say that this is his ultimate purpose.

*Bas “mazog’ ul-basar” bo’ldi qa’rini himmatim,  
Har kecha “subhanallazi asro” manga [2,3b].*

In this couplet poet uses the phrase “mazog’ ul-basar” of the Holy Script. This phrase is mentioned in the 17<sup>th</sup> ayat of the surah Najm in the Qur’an and translated as “he did not look aside and did not exceed the bounds”. The phrase “subhanallazi asro” refers to the first *ayat* of the surah Isra and means “Glorified (and Exalted) be He (Allah) [above all that (evil) they associate with Him] Who took His slave for a journey by night”. Hence the meaning of the couplet is “As God commanded he did not look aside at the highest level of the mercy and took me for a journey by night”.

*Majmai bahrayn orasida yo’q imkon qadam,  
“Qoba qawsayn”din o’tibman “aw adno” manga [2,3b].*

Both of the Qur’anic quotations are from the 9<sup>th</sup> ayat of the surah Najm, and “qoba qawsayn” means “between two eyebrows”, and “aw adno” means “came more closer”. The phrase “majmai bahrayn” means “the gathering of the seas”, and refers to the Night of Miraj in a sense of “between two worlds”. It is important that *radifs* “manga” indicates to the Prophet Muhammad’s (PBUH) closeness to the God.

*Tolibi diydor Musowor yuz ming ko’ksima,  
“Robbi arini” yuzlatur nisbai siyni manga [2,3b].*

Abovementioned couplet refers to the Prophet Moses. Moses desires to see God’s face and the phrase “Robbi arini” is quoted from 143<sup>rd</sup> ayat of the surah A’raf. In the Noble Qur’an Allah says: “And when Moses came at the time and place appointed by Us, and his Lord spoke to him; he said:”O my Lord! Show me (Yourself), that I may look upon You”. Allah said: “You cannot see Me, but look upon the mountain; if it stands still in its place then you shall see Me.” So when his Lord appeared to the mountain, He made it collapse to dust, and

Moses fell down unconcious. Then when he recovered his sense he said: “Glory be to You, I turn to You in repentance and I am the first of the believers.” This is the matchless and the unique event in the human history; the meeting of the slave and the Lord. The meeting of the Creator of the worlds and the small part of those creations. Only God knows the details of this meeting and under what kind of circumstances it happened; and we confine ourselves with what narrated in the Qur’an. Probably this meeting became a source for him to overcome obstacles afterwards, and perhaps that’s why before this meeting Moses abandoned everything and prepared to it secluding himself from people for forty days. And when that days came meeting happened at the appointed place. This meeting in Arabic called “miqat” and means the time and place of the meeting.

It is of important that author’s belief and reasoning appears entirely in his works. Likewise in Yārī’s poems we may see that he was strong religious person. As we analyzed, in *hamd* poems he confesses his sins in tears and asks God to forgive him. He entreats mercy of the God in the Divine Place. In his poems he praises the attributes and greatness of God. However, the author feels his weakness, and repents of his sins. In *na’t* poems he blesses the Prophet and mentions his fine merits and hopes for his intercession. Indeed Yārī in many parts of such kind of works refers to *ayats* and *hadiths*.

4. The poems relating to the hereafter: a) religious poems; the number of poems which are of Islamic belief is also significant and consists of *gazal*, *murabba’*, *mukhammas*, *musaddas* and *masnawi*. Particularly his poem with *radif* “La Ilaha Illallah” is worthy of note. Furthermore, many of poet’s poems on praise to God and epithet of Prophet and poems dedicated to the Prophet’s Companions shows that poet was engaged in writing many poems in that subject. Probably the fact that Yārī was also a pious person led him to compose poems of this kind.

b) Likewise in Yārī’s poetry we may see many *tasawwuf* poems or the poems narrating the divine love. It can be explained by wide spread of sufi orders where he lived. Belonging of his contemporaries Hazini and Furqat to Qadiriya order, and himself to Naqshbandiya confirms this.

5. Didactic poems. Indeed most of his educational poems are naturally in didactic sense. Moreover he has didactic poems dedicated to particular people.

6. The poems narrating the symbolic love. The poet, to keep up with his contemporaries, composed the poems narrating the symbolic love. In his *gazals*, describing a real lover, he tells about the inner life of the beloved, describes her beauty and clothes.



7. The poems composed in the spirit of modernity. Considering the fact that Yārī lived and worked during three important periods of the history of our country, i.e. enlightenment, jadidism and the first 30 years of Soviet rule, it may be seen that the period of composing modern poems corresponds to the Soviet rule. Muqimi, Furqat and Zawqi tried to reflect the problems of the enlightenment period in their poetry. Taking into account that Muqimi and Furqat composed *gazals* with *radif* “surating” describing the changes in the society, Muqimi’s various satiric poems, Furqat’s enlightening *masnawis*, Hamza, Awlani, Cho’lpan and Sufizoda’s poems in jadidism sense, absence of Yārī’s poems in this kind makes us to be deep in thought. Probably there is a strong reason of it. We assume that because of his living far away from the cultural center, his distancing from political and social circles, the prevention of his religious faith of participation in divided actions of political oppositions, all of this influenced him not to write critical poems. However, he also has poems describing different events and corresponding to the political-ideological and social life of that period. Let’s look through some of them. The poet has a poem titled “On the Opening Day of the Muqimi Museum”. In this poem Yārī welcomes the opening of Muqimi’s house museum and states his feelings on this event with pride. *Gazal* begins with this couplet:

*Ketdi jahondin bejo Muqimiy,  
Hamrohing bo’lsin imon Muqimiy* [4,46].

Following lines also tells about prayers for Muqimi and by the middle of *gazal* we read these:

*Hukumatimiz saylab kitobing,  
Gazetalarga yozg’an Muqimiy.  
Har bir so’zingni durri khush oboi  
Yoqdiridi o’zga dawron Muqimiy.  
Ta’mirini soz etmishlar andoq  
Hujrangiz erdi wayron Muqimiy.  
Shoirlar etmish hujrangni maskan,  
Ketdi shioring har yon Muqimiy* [4,46].

In this collection is a *mukhammas* titled “Kanol”. Here, poet with emotion talks about the Great Fergana Canal which was constructed in 45 days in 1940 manually without any technical equipment (there was not even a machinery which can construct a canal of this kind that time). In the beginnings of *mukhammas*, workers described as skilfuls, hard workers and plodders. The *radif* “qandingni ur” also shows the emotion from the beginning till the end of the poem. The 3rd part of *mukhammas* is as following:

*Mardu mardona yigitlar quwwati bozi bilon,  
Zarb dastin ko’rsatib qa’ri zamindin kowlagon,  
Khalqi olamga na yakhshi khushguwor obi rawon,  
Jo’nu dilda khalq uchun san’atda khizmat aylagon  
Artistu artistkalar, tannoqlar qandingni ur* [4,48].

The poem mentioned below narrates the policy of ideology of that period. The construction of the Great Fergana Canal was connected with Stalin and Communist Party. Poet argues that without them the construction of such a huge hydraulic work was just impossible:

*Bosh Stalin, boshqa boshliqlarni farmoni yetib  
Tezlik bilan qazilsa muntahosiga yetib,  
Bir ulug’ nahr o’ldikim, oldini bo’lmas berkitib,  
G’ayratingga, himmatingga jahon tahsin etib,  
Yeru ko’kda ofarin owozlar qandingni ur.*

And:

*Rahbarimiz partiya, dohiy bizning ilhomchimiz,  
Charkhingiz kuylab jaranglar sozlar qandingni ur* [4,48].

8. Autobiographic poems. Yār Muhammad Yārī’s several poems are written in an autobiographical manner. Additionally, in two *tarjeband*-eposes can be found lines of autobiographic manner. We cite some of them:

*Edi shahri Ho’qanda joyim mani,  
Eshikda oqar erdi soyim mani.*

It can be understood that poet Yārī was born and grew up in Kokand. Next two couplets tell about his youth:

*Edim rindi raswoyi har ko’chagard,  
Samowardadur non-choyim mani.  
Hamma g’afat ahli birodar erdi,  
Topar erdi kunduzda noyim mani* [2,201].

The meanings of couplets make clear that Yārī repents of his waste of his youth to no purpose and in ignorance like most of his contemporaries. Afterwards he became Hakim khalfa’s student, a famous religious scholar of that period; learns Islam and tasawwuf, and some time serves him. Furthermore, with a distress he states that could not be at his service till the end of his life:

*Buzurgi tutub ilkim aylab madad,  
Hakim khalfadek rahnamoyim mani.  
Anga khizmat etmay nadomatdaman,  
Safar qildi piri khidoyim mani  
Necha vaqt yurdim qilib robita,  
Alar ta’limi virdi doim mani* [2,201].

After a while because of juncture of events he went to Qaqir village and became an imam in one of the mosque until the end of his life. While he was imam



in that village he became Safo Khoja's follower, one of the spiritual leaders of that place:

*Nasibam Qaqirga chaqirdi mani,  
Imomlik bila qildi qoyim mani.*

*Yana piri rahbar Safo khojamiz,  
Qo'lum bermaka bo'ldi royim mani* [2,201].

However, because of this and former spiritual leaders' death, his Sufi activities were postponed, and he tells about this with a great pity:

*Bo'lub Yor alardek piridan judo,  
Aro yo'lda qo'ydi khudoim mani* [2,201].

Yār Muhammad Yārī's *gazzal* mentioned below probably was composed during the period when the pressure exerted on him strengthened or even when he was imprisoned. The poem is composed in *masnavi* style. We assume that the district where poet lived in was called Khojaev. The phrase "arizamiz podoshig'a" must be understood in a sense

that a kingdom application put in for is an indication to a new government. The grateful poet to a new government states that it began taking into account the old's supplications. Here, poet using *tajnis* (*qarilarni yoshig'a*, *ko'z yoshig'a*) describes his conditions in a poetic way:

*Kho'jayev rayonimizg'a, arizamiz podoshig'a,  
Rahm ettilar qarilarni yoshig'a, ko'z' yoshig'a* [2,160].

Then poet complains of the head of finance department of local government named Davronov, who in spite of poet's age, confiscated his property:

*Shakhsiyatdin khatlab oldi Davronuf moliya,  
Yo'q haqiqatdin nishona bul qari ahvolina* [2,160].

Perhaps, 86 years of age Yārī had a high confidence in government, and such difficulties distress him (*qotti boshim*), and becomes upset because of their (*bag'ri toshlar*) ignorance even to his old age:

*Bul hukumat davlatida tinch edim qotti boshim,  
Qo'ymadilar bag'ri toshlar sakson oltidur yoshim* [2,160].

The poet even at this age says to consider any slander according to the law, and draw conclusions from the slanders of the slanderers by checking them carefully:

*Etsalar qonun bo'yuncha harna buyruq qilsalar,  
Kim chaqibdur biz ikovni tekshurib bildursalar* [2,160].

In the next couplet he tells about his financial conditions in polyphonic way by assonance of o, k and ch letters and inside rhymes, as a result the states of poet of those times present more clearly:

*Boyligim yo'q, moyligim yo'q, oyligim yoqtur mani,*

*Boylik, oylik chaqimchilarda choqitsa vaqib mani* [2,160].

Then he says that the officials of the finance department sold his utensils of daily use, becomes upset and concludes that he agreed even to their destruction of the roof of the house and crushing it on his head:

*Moliya ishchilari sotti uyim anjomini,  
Boshim uzra yiqsalar ketmon bilan uy tomini.*

As a result, being distressed poet says:

*Qish kuni qayga boray, hech kimsa sig'durmas mani,  
Dushmanim qosimdadur, hech yerga qo'ndirmas mani* [2,160].

Therefore, the poet says if local government does not take into account his request it will make him to address province administration (i.e. to the province department of the Communist Party – *M.D.*).

Because he asks himself if he has to roam about the local officials despite of his elderly age, what will be his states after that? Then he lists the names of contemporary poets and asks them to convey his requests to officials, and hopes that local party department and the head of the finance department of local administration named Aminov would take into account his requests:

*Bir haqiqat qilmasalar ul rais opkomimiz,  
Qarisak ham tinchimas ne bo'lar anjomimiz?  
Etsalar G'afur G'ulom, Charkhiy, Javdat moddasin,  
Ham Firoqiy, olimiy tinchitsalar Yoriy sodasin,  
Iltijoyi Yoriyig'a raisi opkomi rayon,  
Ham Aminuf moliya ishchi haqiqatdin nishon* [2,160].

In many poems he also expresses grief for not being able to make pilgrimage because of financial straits. The part of *mukhammas* mentioned below confirms this:

*Bosh olib o'z diyorimdin Madinaga ketolmayman,  
Bo'lub band Ka'ba yo'li hech ilojini etolmayman,  
Qo'limda zodi to'sha yo'q mashaqqatsiz yetolmayman,  
Tavo'fi Ka'ba qilmay jismi jonim tinchitolmayman,  
Ne kashkashli, sarkashli dilim, g'ashli ko'zim yoshli* [2,194].



It is noteworthy that in those autobiographic poems Yārī describes sacral place and the rituals performed there one by one as he made pilgrimage before. Briefly, Yārī's poems of this kind can serve as a tutorial who prepares to make pilgrimage.

In summary, we think that Yārī's autobiographic poems can help to draw significant conclusions about his personality and mode of life.

9. Folk poems. Yārī's *diwān* also includes poems composed in folk manner. There may be seen the influence of contemporary poets like Muqimi, Zawqiy on these folk poems. However, there is another significant influence that is folklore. Here, one of poet's couplets of that kind:

*Nigorin o'ttilar manga qarolab,*

*Man orqada qolib anga marolab* [2,17].

The poet mentions his sweetheart by pampering her that he uses the verb "o'ttilar" instead of "o'tti" and "qarolab" instead of "qarab". This case influenced on the sound and the meaning of the poem, and created the rhythm appropriate to folk music, different from traditional classical literature. In the following couplets we may see it:

*Oshiqdari ko'ptur dili bulkhavas,*

*Men telba majnunga boqdi sarolab* [2,17].

As it can be seen from the meaning of the couplet, there are so many enamored men of her. Lyrical hero says that she examined all of them but did not find them suiting her and finally chose him. Then he says:

*Qiyoy boqib otti kifrik o'qini,*

*Jonimga kor etti ko'ksim arolab* [2,17].

Then lyrical hero turns to his beloved and says:

*Bir yo'la o'tlirmay okhir netarsan,*

*Paykoning o'qidin bag'rim yarolab.*

The *gazal* ends with this original *tashbeh*:

*Yoriy chamanzoring ichra qo'zidek,*

*Yurgaymidur sabzalarining charolab* [2,17].

The poet composed another folk *gazal* with this rhyme. This *gazal* also adorned with idioms and anecdote, in general, with the elements proper to folk poetry. The couplets mentioned below confirm the rightness of our opinion:

*Qoshimdin o'tti bir dilbar qiyolab,*

*Sarvi sanobardek qaddin rasolab.*

*Boqdim orqasidin manga boqar deb,*

*Imo qildi khumor ko'zin alolab.*

*Dilbar visoli gar bo'lg'aydir mumkin,*

*Olur iki dunyosig'a baholab.*

*Dilbar kulib o'tti onga hoholab.*

10. Traditional poems composed in *tatabbu* style. Most of poems in the *diwān* consists of poems written in *tatabbu* (*nazira*) style. Particularly, his translation of Khwaja Hafiz's *tardu aks gazal*, and *tatabbu* on this translation, composition of *gazal* with

"Kelmadi" *radif* similar to Alisher Navai's one, *tatabbus*' on Furqat's "Bormasmiz" *gazal*, and on Muqimi's several *gazals* and their originality show poet's high talent.

11. The *mukhammas*es linked to other poets' *gazals*. There are many traditions worthy of note in classical literature. One of them is composing

*mukhammas*es, i.e. writing a *takhmis* to one of poet's *gazals* by another poet, and thereby there can be seen an ingenuity of both of them. First, the poet who wants to link a *mukhammas* chooses a *mukhammas* which is liked by public, and the lines linked to it must suit the meaning and sound of that *mukhammas*. When we look at the history of oriental literature we can see perfectly composed *mukhammas*es linked to those who past or contemporaries' *gazals*. In fact, there are two types of *mukhammas*. In the first one all lines of *takhmis* belongs to the author of *mukhammas*, and these type of *takhmis* are called *tab'i khud mukhammas*. In the second type *mukhammas* is linked to other poet's *gazal*. In this case the lines corresponding to the meaning, rhyme and *radif* is added before of every couplet. Each type of *mukhammas* requires from poet a great skill.

Yārī composed complete *mukhammas*es linked to the most of *gazals*. Besides this, there can be found couplets taken from several *gazals*. Moreover, there is found opposite ones of it. For

instance, Huvaydo's *gazals* "Yuzingni ko'rsa..." and "Khayolimda yo'q..." consist of 6 couplets, but Yārī's *mukhammas* linked to those *gazals* consist of 7 parts. It is not known what kind of source Yārī took it from. Perhaps, Yārī's muse encouraged him to compose that part or maybe he used it from another manuscript.

As was mentioned above, Yār Muhammad Yārī composed *mukhammas*es to tens of Persian poets' *gazals*. Yārī could compose perfect *mukhammas*es to Persian-Tajik poets' *gazals*. Additionally there are quantitative differences between the parts of the *mukhammas*es linked to Persian *gazals* and the couplets of *gazals* as well as between *mukhammas*es and *gazals* linked to Uzbek *gazals*. For instance Hafiz's *gazal* "Mutribi khushnavo..." consists of 6 couplets, so Yārī linked to it *mukhammas* with 6 parts. However, the *gazal* "Ey khun bahoyi..." in spite of consisting of 7 couplets, he linked to it 6 *mukhammas*es, and one couplet was omitted.

12. Poet's *muashshahs*. There are also many *muashshahs* in the *diwān*. These *muashshahs* are written on names of "Qoz'ikhon", "Homidkhon" and others. *Muashshahs* written on historical persons' names indicate to an intimacy with that person or somehow his influence to poet's literary activity.



This genre of poems helps to understand poet's autobiography and life. Furthermore, *muashshahs* also play an important role in making sense of poet's skills.

13. *Masnu*'s. Professor R.Vahidov who studied Babur's poems of *masnu*' genre claimed that they did not form only the complexity of arts, rather became a tool of making particular idea [11,41].

14. Satiric poems. Yārī's satiric poems are not so much. There is a poem describing the horse in the *diwān*. Muqimi also composed a poem of this type. Specialists place Muqimi's poem "Horse" into category of humorous poems. Muqimi describes old, sick and weak horse. Yārī did not fall behind of this tradition. He also composed a poem on horse in humorous way. The beginning of *gazel* is:

*Otim samandi maskhara, boshdin oyog'idur yara,  
Yemu alaf yo'qlig'indin joni yetubdir hanjara* [2,166].

According to Yārī the state of horse so bad that all of its body is wounded, so whoever sees it will laugh at it. If one tries to feed it there is no any fodder. That's why this horse lost weight and became like a knife. In the next couplet the humour exaggerated much more. Because of the absence of meat, its bones looked like a stairs or cage, and the state of that horse is really bad:

*Qari, kharobi notavon, yo'qtur anga amin omon,  
Po'stida zohi ustikhon chun shotu yo bir panjara* [2,166].

The excessiveness intensifies couplet by couplet. The horse is so thin, that he has no any meat in its body and no any teeth in his mouth:

*"Yo'rtoqi badnom minqardan misqoli go'shti yo'q..."*

Moreover, the horse is so old that Rustam's horse is its father, and its grandfather is the grandson of Go'roglu's Girat:

*Rustam otidin to'xtagan momosi erdi modyon,  
Gor'og'lini G'irotiga bobosi erdi nabira* [2,166].

In the next couplets the bad condition of this horse is described with more excessiveness. Poet says if it is feeded with the mix of barley and waste, and if it finds soft oilcake (horse does not eat oilcake, but the bull eats it), it does not even look at the barley. The horse is so sick that if you put in front of him plants like *sho'ra*, *semizo't* and *latakhar* (*latakhar* is a plant called *jag'-jag'* that none of animals eats it – *M.D.*), that the horse will get diarrhea (so funny! – *M.D.*)

The poet keeps on describing the bad state of horse in the next couplets with such excessiveness:

*Sel rohidin quvsang agar, ursang yiqilur bachag'ar,  
Gah haydabon, gah chu debon, uch kunda borg'ay  
Cho'ng'ara.*

*Talqon, kefak, beda solib, besh-olti kuncha dam olib,  
Minsang oni qistav qilib, bir onda borgay Isfara.*

*Minsang yiqilg'ay chalinib, ham qoqinib, ham  
cho'qinib,*

*Boshi o'z ostida qolib, og'ziga kelgay g'arg'ara.*

*Bir loyqani ko'rsa yotar, bir ura ming hartak otar,*

*Boru yo'qni bulg'atar, doim ko'tida tartara.*

*Zavq yurishi sodadek, har bir oyog'i khodadek,*

*Boshi khachir yo modadek, ham sirlik aylar arara.*

*Jamshid, Zahhok davrini ko'rg'on samandi kafana  
sol,*

*Ko'z daf'ig'a erkak Jamshiddin boqti Yoriy qarqara.*

Hence, by describing such bad states of horse the author in fact intends to show his own grievous condition; since only poor people have a horse with such a bad condition and who cannot change it to a better one. We may assume that poet with such satiric lines tried to show the poor's condition of his period.

### III. CONCLUSION

As we said, Yārī has another poem titled "On Dog". In Uzbekistan Soviet Encyclopedia is an

information that this satiric *gazel* was written in co-authorship with Muqimi. Our recent studies show that Yārī did not compose it on co-authorship with Muqimi, on the contrary, he wrote it himself, since we did not find this *gazel* among Muqimi's works. Now let's look through this *gazel*. *Gazel* consists of 9 couplets. The meter is *ramali musammani mahzuf*. In general meaning the dog presents one detail instead of satiry. The word-combination "...itingiz g'arib" in *radif* allows us to push forward such an argument. So, by the bad state of dog, the poet on one hand intends to show the avarice of dog's owner, that he left dog to fend for itself, and on the other hand he describes the society, i.e. the total indifference of the rich towards the poor.

Therefore, Yār Muhammad Yārī's life and his literary activity, particularly his works are worth of study regarding history of literature and source studies, and this poet has a special and honorable position along with his contemporary intellectuals. However, unfortunately, his life and the characteristics of his idea of his literary heritage have not been studied properly yet.

In spite of some notes about Yārī's life, the information about him is less than we expected. This information was reconstructed by the help of some notes and memories of some people. By this we may conclude that Yārī was one of the intellectuals and



who obtained Islamic and modern sciences very well, and there are many evidences indicating to it. First, the content of his *diwān* forces us to make such conclusion. Moreover, his strong relations with contemporary poets, the kindness showed to him by some Soviet officials and the publication of his book indicate that attitude to him was good enough.

Our studies show that Yār Muhammad Yārī's amount of his literary heritage is much more than literary heritage of his contemporaries. One manuscript of his *diwān*, *bayoz*, some *tazkira* and the poems published in press reached to our days. If we look in terms of genre, we can see that in most cases he composed *mukhammas*, *gazal*, *murabba'*, *musaddas* and other. He has even comprehensive agiographic works written in *tarje'muashshar* and *tarkibband* genre. He also was engaged in translation. It is worthy of note that he translated lyrical poems from Persian-Tajik and Arabic proses in poetic way.

The subject of Yārī's poems is various. The number of poems concerning the after death life are much more than regarding to this world. The number of poems regarding praise to God, exalts of the Prophet's merits, Islamic history and belief, poems quoting the Prophets' names are numerous. Furthermore, these poems are also comprehensive.

Additionally, he wrote satiric poems and about modern life. His several poems on *muashshah* and *muamma* genre let us to state that he was indeed a prolific poet.

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