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 19th and the first half of the 20th 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, 19th century, 20th 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 neccesitate 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 19th century and the beginning of the 20th 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. Valikhhanov [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 Taṣkira-i Qayum 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 20th 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 pāygrīs. 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 20th 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. Murabbā’ – 6
4. Musaddases – 6
5. Tarjibband – 1
6. Tarıkibbands – 1
7. Tarikh – 3
8. Muashshahs – 20

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 Hajıyiyat. 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, musammats 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 contemporay 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 Yâr Muhammad Yârî’s diwan are classified by their sense and evaluated, the issues we mentioned above will become more clearly.

1. The hamd poems in diwan. The hamd poems in diwan are not so much. The gazals composed for the Arabic letter “alif” and mukhammases present hamd poems. This is one of them:

   *Ey Wahib-i khalq-i ashyo,  
   Ey qodir-i kull-i tavono* [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 qiling tamosho.  
   Mandaki havo-yi zillat,  
   Sandin karam-u ato-yo.*

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

   *Isyondin otim dedilar,  
   Doin Rabbano zallanno.*

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

   *The next gazal in diwan 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 diwan. Yâr Muhammad Yârî’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 Ahmedo Muhammado,  
Ishqindo man gado yo Ahmedo 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 olamanpanoh,  
   Aylang karan khondur Khudo, yo Ahmedo 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’zdin oqar khun jigar,  
   Qayga boray man g’amzado, yo Ahmedo 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.

   *Zirwai ulyo “urwat ul-wusqo” manga,  
   “Jannat ul-ma’w” 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 256th 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 19th 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’l’di qa’rini himmatim, Har kecha “subhanallazi asro’ manga [2,3b].

In this couplet poet uses the phrase “mazog’ ultra-basar” of the Holy Script. This phrase is mentioned in the 17th 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’libman “aw adno” manga [2,3b].

Both of the Qur’anic quotations are from the 9th 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 radif “manga” indicates to the Prophet Muhammad’s (PBUH) closeness to the God.

Tolibi diydor Musowor yuz ming ko‘ksima, “Robbi arini” yuzlatur nisbai siyai 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 143rd 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 unconscious. 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 abondoned everything and prepared to it excluding 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 Furgat 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.

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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 masnavis, Hamza, Awlani, Cho’lpian 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’lsm imon Muqimiy [4,46].

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

Hukumatimiz saylab kitobing,
Gazetalariga yozgan Muqimiy.
Har bir so’zingni darri khus kush oboi
Yodqirdi o’zga dawron Muqimiy.
Ta’mirni 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 “qandinqi 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 kowragon,
Khalqi olamga yakhshi khusguwoz obi rawon,
Jo’nu dilda qhalq uchun san’ata khizmat aylagon
Artistu artistkalar, tannozlar qandinqi 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’limas berkib,
G’ayratingga, himmatingga jahon taksin etib,
Yeru ko’da ofarim owozlar qandinqi ur.

And:

Rahbarimiz partya, dohiy bizning ilhomchimiz,
Charkhingiz kaylar zaranglar sozlar qandinqi ur [4,48].

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

Ketdi jahondin bejo Muqimiy,
Edi shahri Ho’qanda joyim mani,
Hamrohing bo’lsm imon Muqimiy,
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,
Topar erdi kunduzda noyim mani,
Samowardadur non-choyim mani.
Hamma g’aflat ahli birodar erdi,
Tezlik bilan qazilsa muntahosiga yetib,
Bosham g’aflat ahli birodar erdi,
Bosh Stalin, boshqa boshliqlarni farmoni yetib.
Bosh Stalin, boshqa boshliqlarni farmoni yetib,
Bosh Stalin, boshqa boshliqlarni farmoni yetib.

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 tutab ilkim aylab madad,
Necha vaqtda yurdim qilib robita,
Hakim khalfadek rahnamoyim mani,
Buzurgi tutab ilkim aylab madad,
Hakim khalfadek rahnamoyim mani,
Necha vaqtda yurdim qilib robita,
Buzurgi tutab ilkim aylab madad,
Necha vaqtda yurdim qilib robita,
Buzurgi tutab ilkim aylab madad.

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 gazal 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 “arzamiz 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, arzamiz podoshig’a,
Rahm ettilar qarilarni yoshig’a, koz’ 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 harma bayruq 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 chaqimchilarida 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 yiqlalar 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 Communistic 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 Yoriyg’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 diyorimind Madinaga ketolmayman,
Bo’lub band Ka’ba yo’li hech ilojini etolmayman,
Qo’limda zodi to’sha yo’q mashaqqatsiz yetolmayman,
Tavofi 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 sacred 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, Zawqi on these folk poems. However, there is another significant influence that is folklore. Here, one of poet’s couplets of that kind:

*Nigorim o’titlar manga qarolab,*
*Men orqada qolib anga marolab* [2,17].

The poet mentions his sweetheart by pampering her that he uses the verb “o’titlar” 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:

*Oshiqlari ko’ptur dili bulkhavas,*
*Men telba majunnga 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:

*Qiyo boqib otti kifrik o’qini,*
*Jonimga kor etti ko’zim arolab* [2,17].

Then lyrical hero turns to his beloved and says:

*Paykoning o’qidin baq’rim yarola* [2,17],

The gazel ends with this original *tashbeh:*

*Yoriy chamanzoring ichra go’zidek,*
*Yurgaymidur sabzalaring 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 righteousness of our opinion:

*Qoshimdin o’tti bir dilbar aqiyolab,*
*Sirvi sanobardeq gaddin rasolab.*

*Bogdím orgasidan manga boqar deb,*
*Imo gildi khumor ko’zin alolab.*

*Dilbar visoli gar bo’lg’a ydir munkin,*
*Olur ikı dunyosiga a baholab.*

*Dilbar kulib o’tti onga hoholab,* [2,17].

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 Nawai’s one, *tatabbus* on Furqīt’s “Bormasmit” *gazal,* and on Muqimi’s several gazals and their originality show poet’s high talent.

11. The mukhammases linked to other poets’ gazals. There are many traditions worthy of note in classical literature. One of them is composing mukhammases, 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 mukhamma 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 mukhammases 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 mukhammases 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...” 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, Yārī Muhammad Yārī composed mukhammases to tens of Persian poets’ gazals. Yārī could compose perfect mukhammases to Persian-Tajik poets’ gazals. Additionally there are quantitative differences between the parts of the mukhammases linked to Persian gazals and the couplets of gazals as well as between mukhammases and gazals linked to Uzbek gazals. For instance Hafiz’s gazal “Mutribi khushmano...” consists of 6 couplets, so Yārī linked to it *mukhammas* with 6 parts. However, the gazal “Ey kun bahoyi...” in spite of consisting of 7 couplets, he linked to it 6 mukhammases, and one couplet was omitted.

12. Poet’s *muashshahs.* There are also many *muashshahs* in the diwān. These *muashshahs* are written on names of “Qo‘z’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, muashshahats also play an important role in making sense of poet’s skills.

13. Musnu’s. Professor R. Vahidov who studied Babur’s poems of musnu’ 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 gazal 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 ustkhon 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’rtqi badnom mingardan 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’xtagon momosi erdi modyon,
Gor’ог’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 fed 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 infront 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’ar.

Talqon, kefak, beda solib, besh-olti kancha dam olib,
Minsang oni qistav gilib, bir onda borgay Isfara.

Minsang yiqilg’ay chalinib, ham qaog’inib, ham cho’qinib,
Boshi o’z ostida qolib, og’ziga kelgay g’arg’ar.

Bir loyqani ko’rsa yotar, bir ursa ming hartak otar,
Boru yo’qni bulg itar, doim ko’ida tartara.

Zavq yurishi sodadek, har bir oyog’i khodadek,
Boshi khachir yo modoq, ham siriq aylar arara.

Jamshid, Zakhok 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 Uzbek Soviet Encyclopedia is an information that this satiric gazal 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 gazal among Muqimi’s works. Now let’s look through this gazal. Gazal consists of 9 couplets. The meter is ramali musammanli mahzuf. In general menaing the dog presents one detail instead of satiry. The word-combination ...itinig 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, an don the other hand he 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’, masaddas and other. He has even comprehensive agiographic works written in tarjémuashtshar 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 muammas genre let us to state that he was indeed a prolific poet.

REFERENCES