

# "Ahmad Yassaviy" Novel: Life Basics And Creative Artistic Concept

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## Abstract:

The age of independence provided abundant opportunities for the publication of Uzbek novels about sheikhs. Its theoretical laws are still in the early stages of development. Sa'dulla Siyoev's novel-dialogue "Ahmed Yassavi" contains numerous life and literary-educational grounds. In the article, the creator's artistic concept and the life foundations of the novel-dialogue "Ahmad Yassavi" are scientifically supported. Sa'dulla Siyoev's thoughts, feelings, and experiences during his lyrical production are succinctly portrayed.

**Key words:** Artistic, concept, sheikh, historical-biographical, literary, dialogue, Siyoev, Ahmed Yassavi, spirituality, mysticism, novel, sharia, Sufi, figure

## Introduction

The fate of notable representatives of each nation is interpreted on a socio-philosophical foundation in historical and historical-biographical novels. By extolling the virtues of humanitarianism and self-sacrifice, sentiments of national identification and spiritual height are bolstered, and the goal of increasing national pride is prioritized. In Uzbek literature, the genetic roots of historical-biographical novels representing the character of sheikhs are related to genres such as hagiography, biography, biographical portrait, Holy Qur'an, hadith sharif, and holot, short story, manoqib, epic. Documentary and creative aspects are beautifully integrated in them, in addition to representing the human psychology. As a result, these works are compared to theological, mystical, and historical-literary sources. They employ not just the chronicle plot type, but also the associative and concentric plot types. While conventional symbols are used to illuminate artistic ideas and themes, the boundaries of space and time are broadening. As a result, his aesthetic and poetic evolution is defined through "internal" (national literature) and "external" (global literature) relationships.

## Main Part

The rise of Uzbek literature about sheikhs is intimately linked to the opportunities offered by freedom. Its theoretical laws are still in their infancy. The genre's artistic-structural device incorporates aspects of the creative process of epic romanticism, image principles, tones, and colors. Because of the literary legacy of our century-old novel, such qualitative evolutions are emerging. The image and human representation, the system of heroes and characters, and the character structure are defined through an investigation of the artistic and aesthetic concepts related to the depiction of historical individuals in the novel.

The novel-dialogue "Ahmed Yassavi" by Sa'dulla Siyoev has numerous life and literary-educational grounds:

First, the novel's inspiration, Khoja Ahmed Yassavi, was the founder of the first mystical organization to appear in Central Asia in the 12th century [15:63]. It is defined as such in the work "Nasayim ul-Muhabbat" by Ahmed Yassavi Navoi: "He is Sheykh ul-Mashayi of Turkestan estate. His authority is high and famous, his merit is good and he is famous. Muridu's companion is great, and he is extremely humble under the will and sincerity of the king. He is a companion of Imam Yusuf Hamadani. Had a conversation with

Khwaja Abdulkhaliq Ghijduvani and Khwaja Abdullah Barraqi and Khwaja Hasan Andoqi q.r. but also Imam Yusuf Hamadani r.t. are students. The imam has reached a high level, and many corrupt people have found his education, and Shaykh Raziuddin Ali Lolo q.s. Sheikh Najmuddin Kubro r. You will be served by Khwaja Ahmad Yassavi q.r. He was in his service and he was living in his house with his guide and his grave is in Turkestan, in a place called Yassi, where his mawlid and manshaidur took place, and it is the Qiblah of the people of Turkestan." [1:419].

It appears that Ahmed Yassavi was a pupil of Khoja Yusuf Hamadani (1048-1140), a co-interviewer of Khoja Abdulkhaliq Ghijduvani, the founder of the famous sect, Khojagon-Naqshbandiya silsila, according to "Nasayim ul-Muhabbat." In addition to Abdulkhaliq Ghijduvani, renowned sheikhs in Islamic history and sect: Khoja Ahmed Yassavi, Khoja Abdullah Barraqi, and Khoja Hasan Andoqi were also disciples of Yusuf Hamadani. In reality, seventeen of Yusuf Hamadani's students attained the rank of a complete saint. His immediate followers included the founders of the Yassaviya and Khojagon-Naqshbandiya sects, which played key roles in the lives of the peoples of the East. Yusuf Hamadani is described in Muhammad Daroshukuh's book "Safinat ul-Avliyo" ("Ark of the Saints", Kanpur, 1900): "They had four caliphs: Khwaja Abdullah Barraqi, Khwaja Hasan Andoqi, Khwaja Ahmed Yassavi, and Khwaja Abdulkhalik G'ijduvani." [7.20]

Sufism, which began to expand throughout Central Asia at the time, had a significant historical impact, as well as a broad area of influence. From Movarounnahr, the Yassavi cult spread to Great Turkestan, Aq Edil, the Caucasus, Khorasan, Iran, Rum, Badakhshan, and Eastern Turkestan. Despite 150 years of varied limitations and bans throughout the colonial period, the Yassaviya sect persisted in people's minds, beliefs, and practices.

Second, Ahmad Yassavi sought to use his expertise to convert the Turkic peoples to Islam as a knowledgeable teacher of Islam and a zealous advocate of Sharia law. "The Shariah is to be followed outwardly with the limbs, the

Tariqat is to be followed with the heart, and the truth is a secret (in the heart) is to act with the heart, soul," [14:148] said Ahmad Yassavi, the Sultan of Scholars, who advocated for the idea that the only way to know the Truth is to purify one's inner self through poverty and fall in love with the Truth with all one's heart and soul. This statement shows that he is not perfect in the way of Sharia will not be granted tariqat, enlightenment and truth. Knowing the secrets of knowledge and enlightenment, being aware of the truths and features such as passion, love, grace, will, and kindness, being the owner of mental and spiritual power that arises from the soul's struggle and the divine existence of a person is an extremely difficult task. Sheikh Ahmed Yassavi understood this well:

Ma'rifatni minbariga  
minmaguncha,  
Shariatni ishlarini bilsa  
bo'lmas, –

emphasized. As a result, Sheikh Ahmed Yassavi (r.a.) believes that Sharia is both the essence of and an expression of truth. As a result, he argues that "without learning Sharia and Tariqat, one cannot achieve the actual truth." In addition to many other exceptional religious-educational masterpieces, the return of "Proverbs" [14:148] to our people also includes the life and complicated fate of the illustrious sheikh who established a new order among Turkic peoples for the first time in the name of Yassaviism in Uzbek prose, the laws and customs of Pir-Muridism, and the proper way to pay taxes. These topics increased interest in the ways of directions, will, and gesture and strengthened the desire.

Thirdly, the terminology employed in Uzbek mystical poetry and the knowledge of the mystic poet who began it were extremely similar to those of our day thanks to their familiar, straightforward, fluent language, ease of memorization, and profound life-content. As a result, the necessity of adhering to our forebears' teachings, their sunnahs, and behaving in accordance with their insight in order to ensure human perfection was immediately understood. This circumstance is one of the factors that caused Sadulla Siyoev to pay particular attention to the personality and legacy of Sultan ul Orifin

Khoja Ahmed Yassavi and to work hard to develop a complete artistic representation of him.

Fourthly, the writer from Turkestan, who grew up in the village of Yassavi Khan, was motivated by the spirit of his grandpa and experienced spiritual growth. Asqad Mukhtar gave the author motivation to begin this project. About this, Sadulla Siyoev writes:

“– I am a child of Turkestan... I grew up in Yassavikhan village. Therefore, I considered it my duty to write a larger work about Khoja Ahmed Yassavi. However, due to the time, I did not have the intellectual and spiritual strength...

Менинг хаёлимда Шайх ул машойих – Аҳмад Яссавий тимсоли... Ул зоти шарифнинг сиймоларини кўз олдимга келтиришга уринаман. Авлиёлар сарваридан мадад тилайман.

Ниҳоят ёзишга жазм қилдим.

I went to the pharmacy. My wise teacher, thank you, Asqad Mukhtar, lived at that time in the creative garden of writers in Dorman. I told him my intention.

– If you want, you will write, you can do it, - brother Askad cheered me up. – The real world is an ocean, avoid drowning in it. Deeply studied Sufism. It is true that Ahmad Yassavi is a great saint and a gifted person, but he is also a person like you and us. Don't forget that. Don't turn into a flat statue.” [12:331-332]

It is reported that the author spent several years conducting study before starting this excellent work. The novel's first chapters were initially published in 1993's "Eastern Star" magazine. The first book in the Dilogy series, "The Last Journey of Yassavi," was released by the "Ma'naviyat" publishing company in 2002. It was published in 2012 under the pen name "Ahmad Yassavi," together with the sequel "Winds of Motherland." This book gained reputation outside of our nation. It was specifically released in Turkey (in Turkish) and China (in Uighur).

This novel is the product of Sadulla Siyoev's nearly twenty years of research. This is what the Hero of Uzbekistan Abdulla Oripov meant by Sadulla Siyoev's courage. He remarked, "It is a tremendous creative work of someone whose soul has been mixed up with Yassavi's

energy. Speaking specifically on the book, "Sa'dulla Siyoev's work does not scientifically depict the way of life or sect of our ancestor Yassavi. This piece exemplifies creativity in its purest form. Sheikh Hazrat and his environs are depicted in the work with vivid real-life imagery that correspond to historical reality... Actually, Hazrat Yasavi researched the spiritual realm that distinctly distinguishes humans from other living things. Sadulla Siyoev portrays himself as a totally unbiased author while penning a piece about the distinctive image of the Islamic world. You will see the author's bias as you start to read Sadulla Siyoev's fascinating work. You start to respect the talent he shown. But most significantly, you can vividly picture the glorious faces of Sultan ul-Arif Yassavi, our fortunate grandfather.” [12:3-4], – he wrote. Undoubtedly, the aforementioned confessions are the key to correctly comprehending Ahmad Yassavi, the novel's representation of the spiritual realm. This book, in our opinion, is about the fate of a person who was able to identify and manage his ego, constantly educate himself, and mobilize the outstanding human traits he had developed for the good of the people and the nation.

The novel-dilogy "Ahmed Yassavi" has two volumes and 36 chapters. An epigraph is supplied for each chapter. We have included Quranic chapters and verses, Hadiths, old folk ballads, passages from the historical-literary monument "Avesta," Eastern wisdom, and insightful comments by Abdukholiq G'ijduvani, Alisher Navoi, Ahmad Yassavi, Sulayman Bakirgani, Yunus Emro, Nasimi, and Mashrab among these epigraphs. Wise words, Junayd Baghdadi's Sufi viewpoints, and diverse narrations extracted from "Manoqib" Naturally, the sentiment expressed in these admirable words also represents Sadulla Siyoev's ideological-emotional viewpoint on Ahmed Yassavi's character, way of life, and religion. For instance, Alisher Navoi quotes from "Nasayim" in the first chapter of the first book of the diology titled "The Punishment of the Swearer": "Khoja Ahmed Yassavi is the sheikh-ul mashayi of Turkestan estate. His authority is high and famous, his merit is eternal and infamous. "The murid and the companion are great, and the shahu gado is under

the will and devotion of the king" [12:5] - the confession message is given as an epigraph. The text above is not only brief, succinct, and concise in form, but it is also descriptive in content, demonstrating that it has been utilized correctly. The self-absorbed swearer Shahabeddin "pilgrim" was punished in this chapter, and it is stated as follows: "The shaykh, who was in his body and concentrated his spiritual power known only to himself, stared hard into the pilgrim's eyes, shaking him; then he staggered to the edge of the porch; the sheikh is still following him with a sharp look. Haji: "I got out of your clutches safely, Sheikh, where are you now? There he proceeded to the edge of the broad porch and said, "Bismillo! ", grinning with joy. He began down the steps...

The sheikh's dark face darkened. His lips moved involuntarily, and pearly sweat appeared on his forehead.

There were two porches. Haji went up three stairs and tripped when he reached the fourth. His feet came from heaven. Three rolled down..." [12:13]

The author demonstrates the punishment for a hypocrite and a greedy person who does not think twice about violating another person's rights, who does not think twice about using a false fatwa to spread dust on a piece of bread belonging to another person, and who does not act on his own knowledge after learning something. Sheikh Ahmed Yassavi draws on his inner spiritual strength, the magical power of his eyes, which are the windows to his heart, and the force of prayer in order to convey the meaning of the visuals.

Unchangeable existence is a waste. A smart individual might use this period of time to pay his dues, obtain blessings, be pardoned of his faults, and repent the consent of his oppressed. Being fully aware of this, Sadulla Siyoev depicts Ahmed Yassavi as believing in God, being prepared to die, and starting a journey. We pray to God as a community from the patriotic sky, the brilliant stars, the kind sun, the beloved streams, the shade trees, the flowers, and the flowers, from the great Saihun to the mountains and deserts, the administrative region, and the villages. He expresses gratitude for his blessings. Due to these

photographs, we are able to identify him as a guy who valued every breath and had watery eyes and a sorrowful tongue. We perceive Mushfiq as a believer who does not act without the approval of the servant when he agreed to his wife's plea to keep their son Ibrahim in her arms. The story has a quote from the revered hadith that states, "Paradise lies under the feet of mothers."

The last chapter of the first book, "Bay'at qabul boldi," or the 27th chapter, describes how Marv was struck down by a plague that rendered him speechless, how Sultan Sanjar and the ulama were unaware of it, how Ahmed Yassavi was in excruciating pain and worry, and how it was a perilous time when everyone was being fried in their own fat. We shall see what has been described.

Shah Sultan Sanjar's murid status as Ahmed Yassavi was established by Sadulla Siyoev with the following evidence: "Sultan Sanjar did not want to leave Piri Kamil in the abandoned arid desert alone and built a black home for himself adjacent to Hazrat's dwelling. That applied to Wednesday. Shaykh ul-Mashayikh and his mahrams left for the desert after Thursday morning. Sultan ul-Arifin is on a horse, while Sultan Sanjar is in a white bedouin. The two sultans are moving together. Both are busy with their own thought" [12:262] The piri murshid's tutus caused the monarch to lose his composure. Because of this, he is unable to leave her alone or dared to inquire as to why she left her cozy home and traveled to the desert in the dead of winter. The reader is astounded by Sultan Sanjar's generosity and commitment.

### **Discussion and results**

The capacity of a Sufi to solve people's issues is well acknowledged to be considerably greater than the nationalism and patriotism of the average individual. Because it implies that the Sufi does not see the material world as the location of prayer but rather the world of kubra (the realm of oneness - the macrocosm). In this sense, the Kaaba of the heart, which is Khaliq's sanctuary of refuge, is more significant to a Sufi than the Kaaba of this world. This universe is, after all, the realm of idols. Images that change often are not genuine. However, the grand pattern, or the

image of the Creator at the center of all things, ought to be seen in every design. All the components of the physical world are present in the soul, which has evolved into a vast universe in which the light of guiding shines. Ahmed Yassavi's trip was therefore comparable to the Sufi world of kasrat, the path to achieving union, the journey of discovering God in the heart, and the road of becoming more perfect.

Sadulla Siyoev Ahmed Yassavi, unfortunately, is unable to provide a profound creative representation of the idea that the route taken from Sayram to Marv and vice versa is truly the hero's search for the heart—a voyage of love and mystery. However, Ahmed Yassavi's close support for his murids, Sufi Donishmand, Hakim ota Sulayman, Mansurkhoja, and Qutbiddin, is clearly shown in the narrative in the manner in which they get the benefits of observation and reflection.

### Conclusion

There are social-life, spiritual-spiritual, and literary-educational basis for the rise of historical-biographical books about sheikhs-wali. These books are important because they describe the experiences of individuals who were able to identify their ego, restrain it, remain continually educated, and mobilize the great human traits they had developed for the good of the people and the nation.

Ahmad Yassavi was portrayed by S. Siyoev as someone who sung the Sufi principles, the wisdom of the hadiths, and the wisdom of the Qur'an.

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"Qutadg'u Bilig": Quality Lexemas that Define  
the Natural Status of a Person