

UDC 81

<https://doi.org/10.33619/2414-2948/63/49>

## THE CHARACTERISTICS OF THE GENRE AND STYLE IN THE WORKS OF YASSAWI

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### ОСОБЕННОСТИ ЖАНРА И СТИЛЯ В ПРОИЗВЕДЕНИЯХ ЯССАВИ

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*Abstract.* In the form of hikmet Ahmed Yassawi is a historical document that reads the life of the Yassawi sheikh himself, divided by him into two periods: sixty-three years on earth and sixty-three years under the earth. The results of the study of the Hikmet Corps convince that Ahmed Yassawi, despite the presence of phantasms in his texts, lived and served his faith as a sane person who organized an authoritative Sufi organization in Turkestan and effectively led it for decades.

*Аннотация.* В целом Корпус хикметов Ахмеда Яссави представляет собой исторический документ, в котором прочитывается и жизнь самого яссавийского шейха, разделенная им же самим на два периода: шестьдесят три года на земле и шестьдесят три года под землей. Результаты исследования Корпуса хикметов убеждают, что Ахмед Яссави, несмотря на присутствие в его текстах фантазмов, жил и служил своей вере как здравомыслящий человек, организовавший авторитетную в Туркестане суфийскую организацию и десятки лет эффективно руководивший ею.

*Keywords:* literature, genre, events, linguistics, culture, studies.

*Ключевые слова:* литература, жанр, события, лингвистика, культура, изучения.

Compiled according to the methods of attribution, the Hikmet Corps of 228 separate poetic texts introduced into scientific circulation is a stylistically and linguistically uniform composition in which events are presented not in a narrative style, but abstractly, within the framework of the epic genre. There is no doubt that the author of the Hikmet Corps is a Sufi sheikh from the Turkic language environment, who lived in the Turkestan region at the beginning of the 1st millennium. A historiographical and analytical study of the content of this Form of Hikmet and Sufi writings, including hagiography close to the time of creation of the Hikmet, as well as a comparison of the results obtained with facts and dates from the relevant historical literature, confirm that the author of the hikmet included in the form, introduced into scientific circulation, was Ahmed Ibrahim Yassawi.

It is also an indisputable fact that the structure of the language (the system of language forms, methods of word production, syntactic constructions) is Turkic. Verbs, pronouns, and a significant part of adjectives belong to the Turkic language dictionary. As for nouns, they are usually represented by Sufi terms, by definition dominant in the theological composition, a significant mass of which, over time, moved into the vocabulary of the common people, lost its scientific and religious application [1].

In general, the Form of hikmet Ahmed Yassawi is a historical document that reads the life of the Yassawi Sheikh himself, divided by himself into two periods: sixty-three years on earth and sixty-three years underground.

The results of the study of the Hikmet Corps convince that Ahmed Yassawi, despite the presence of phantasms in his texts, lived and served his faith as a sane person who organized an authoritative Sufi organization in Turkestan and effectively led it for decades [2]. Let us explain this paradoxical phenomenon only by the presence of a bicameral mind capable of bringing the mental state of a person who deeply believes in God to a supernatural level and at the same time allowing him to build complex and logical religious constructions and schemes on the basis of his phantasms and theorize at the level of theological assumptions.

These include, in particular, the autobioagiographic confrontation with “Saitan”, which should be perceived not as a mythical scene, but as a struggle of a person with personified base passions — nafs. And as much as the autobiographical incidents in the life of Ahmed Yassawi are not questioned, they definitely indicate the strong emotional stress experienced by the Yassawi sheikh throughout his life. But the feelings caused by thoughts about the imperfection of his personality, the dramatic events that happened at the age of 6, 11 and 47 and led Ahmed Yassawi to psychological stress, did not destroy, but, on the contrary, strengthened him in the truth of the path he chose.

The study presents Ahmed Yassawi as one of the most educated people of his time, who possessed all the philosophical and theological knowledge available in his age. In addition, the form of hikmet Ahmed Yassawi is seen as a major historical work. It not only contains the history of the origin and development of Sufism of the Turkic tradition in Kazakhstan, but also contains some facts and comments previously unknown to the history of Islam [3]. In this regard, in the Case of the two poems are viewing the gallery of historical figures.

The first includes portraits representing a series of characters mentioned in the Qur'an, and plots in which they are heroes. The second gallery consists of historical figures and points to the worldview of the Yassawi sheikh and provides historians with a number of previously unrecorded dates and facts. In his essay, Sheikh Ahmed Yassawi expressed the theological doctrine and spiritual Sufi system of the Yassawi brotherhood as an ideal mold of Islamic society.

The Hikmet Corps indicates that dancing in the form of raks was condemned during the practice of dhikr and allows us to highlight the types of prayers recommended by Sheikh Ahmed Yassawi to his followers. The influence of the Sufi school of Basra on the concept of the weeping of Ahmad Yassawi. This is the impression that his reflections on the relentless crying create. The practice of vigils is presented in the form of crying during prayers. Crying was supposed to be an emotional trigger, evoking in deeply religious people during prayer in the predawn hour that emotional platform on which phantasms (visions and voices) were formed in the mind.

The Sufi brotherhood appears before history as the community of the Prophet Muhammad, which was dominated by the sense of the Apocalypse as a factor of psychoemotional tension in the Yassawi brotherhood. The doctrine of the Yassawi brotherhood allows us to conclude that the creation of Hikmet and the origin and development of the brotherhood are interrelated and simultaneous phenomena.

Persian authors also influenced Ahmed Yassawi's ideas about the End of the World. The day of judgement takes place in the poems, not only on earth but also in space. At the same time, the cosmogony of Ahmed Yassawi goes beyond his autobiography and is a large, detailed hagiographic treatise using the names of objects, in which the author presented the complete architecture of the cosmos — the Seven Heavens. In principle, it does not contradict the cosmogonic episodes of the Qur'an, but the presence of a number of installations that are not present in the Qur'an leads to the idea that the Sufi lectures listened to by Ahmed Yassawi included a course in Sufi cosmogony. It is possible that Ahmed Yassawi had his own vision of space and using the scattered ideas of the Sufis

about the cosmos, created his original cosmogony. In any case, it is necessary to recognize the existence of the cosmogony of Ahmed Yassawi as a historiographical fact.

Concluding the conclusions of the third group, I would like to note that the presence of the symbol “soul bird” in space brings a lively intonation to Ahmed Yassawi’s contemplation of the cosmos. It should also be pointed out that for Ahmed Yassawi, the cosmos is a new level of secret knowledge and its cosmogonic symbols still need to be deciphered according to the provisions of the Sufi secret script.

It should be noted that not always representatives of the Iranian civilization are awarded the epithet “Iranians” by Ahmed Yassawi. In particular, this applies to the residents of the city of Qom. The cities that served as the monarch’s residences in Iran had special names in certain periods.

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*Работа поступила  
в редакцию 07.12.2020 г.*

*Принята к публикации  
12.12.2020 г.*

#### *Ссылка для цитирования:*

Nosirov Sh. The Characteristics of the Genre and Style in the Works of Yassawi // Бюллетень науки и практики. 2021. Т. 7. №2. С. 427-429. <https://doi.org/10.33619/2414-2948/63/49>

#### *Cite as (APA):*

Nosirov, Sh. (2021). Characteristics of the Genre and Style in the Works of Yassawi. *Bulletin of Science and Practice*, 7(2), 427-429. <https://doi.org/10.33619/2414-2948/63/49>