

ALISHER NAVO'I AND YAHYA BEY TASHLIJALI

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Abstract

The article examines the great Uzbek poet Alisher Navo'i and his follower in Ottoman Turkish literature, poet, statesman and general Yahyabey. The life and creative path of Tashlijali are examined. In the article this two the artist social and literary in its activities similar directions is being examined.

Keywords: Hamsanavislik, tradition, divan, epic, Ottoman Turkish literature.

Introduction

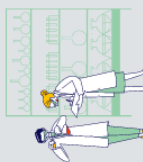
In the history of Eastern Muslim literature, the Hamsanawislik tradition occupies a special place. This literary phenomenon, dating back to the 12th century in its creation and formation, has had many responses and interpretations for almost eight centuries. Over several centuries, hundreds of poets managed to create the "Hamsa". But not everyone was lucky enough to get a place in the ranks of famous writers. According to literary studies, although about 20 poets in the literary environment of Herat related to the tradition of poetry, 4 of them are recognized as the authors of the full five¹.

In the literature of the Ottoman Turks, the number of poets who wrote masnavis under the name of "Khamsa" in the 16th-17th centuries reaches sixteen². But not all of them brought their works to perfection, or most of their known works have not reached us. Although the writing of masnavis in Anatolia and the inspiration of the Persian poet Nizami began long before Navoi, it is more likely that many poets were inspired to write masnavis by Navoi's Khamsa, which was widely read in the Ottoman Empire. According to the German scholar Sigrid Kleinmichel, "in the Ottoman Empire, envy of Alisher Navoi's poems prompted poets to write poems in the Chigato style. These poems were popular among the Ottoman speakers who understood the nazm in the Ottoman Empire. The fact that Alisher Navoi created such great works in a language close to him, in contrast to the Persian poetry of his poet friends, caused great love for him³

¹ Юсупова Д. "Хамса" поэтикаси: вазн, қофия ва мазмун муштараклиги. – Т.: Tamaddun, 2021. – Б.37-38.

² Levend A.S. Alı Şır Nevar: hayatı, sanatı va şahsiyeti. – Ankara, 1965; Levend A.S. Alı Şır Nevar: hayatı, sanatı va şahsiyeti. – Ankara, 1965; Араслы Н.Г. Низами и турецкая литература. Автореф. дисс. ... канд. филол. наук. – Баку, 1969.

³ Kleinmichel Sigrid. Ali Şir Nevâyî ve Osmanlı Şairleri (Çeviren Nurettin Demir) // Türk Edebiyatı Tarihi I (Ed. T. S. Halman, Osman Horata ve diğerleri). – İstanbul: T.C. Kültür ve Turizm Bakanlığı Yayınları Kültür Eserleri Dizisi: 399, 2006, S. 683- 691.



Levend notes that Turkish libraries contain eleven complete manuscripts of Navoi's Khamsa (two of which are included in the collections) and another seven manuscripts containing one or more epics.⁴

The following five poets who created Ottoman-Turkish literature in the history of sociology are: Hamdullah Hamdi, Behishti, Yahöbey Tashlidzhali, Navizoda Atoyi, Fayzi, Subhizoda Fayzulla, Chokari, Ahmad Rizvan, Hojati, Jalili, Muidi, Fatullah. Arif Chalabi, Fazli, Lomei and b. After Alisher Navoi, one of the poets who followed him and wrote "Hamsa" in Turkish is Yahöbey Tashlidzhali. He is considered an outstanding poet and author of five books who lived and worked during the Ottoman Empire in the 16th century. Yahöbey was born in 1498 (in some sources the year of birth is unknown). In his works, he admits that he was born in a place called Sangiston, Tashli. This is also where the nickname Tashlijali comes from:

Arnavud'un hassları yegleri
Nesl-i kadîmüm Dukakîn begleri

Mülk-i Arab''dan ki firar itdiler
*Taşlu vilayetde karar itdiler*⁵.

As a child, he was brought to the Janissaries, a military unit belonging to the Ottoman state. In the military unit, with his passion for science, he comes to the attention of the unit secretary Shahabedin Bey and is relieved of some duties. According to Aşık Çalıbı, he attends meetings of scholars and poets such as Muhiddin in Kamolpoşşozade and Fenariz⁶.

Yahyobey develops a fighting spirit along with an artistic spirit. Rustam begins serving in the palace under the wing of the pasha. According to sources, he was a close friend of Prince Mustafa and was an adviser in the management of the sanjak (a province entrusted to princes upon reaching a certain age). After the accession of Sultan Suleiman, Yahöbey began to gain fame as an artist. Yahöbey Toşlijali has one divan, two poems about Istanbul and the Khamsa, consisting of five epics. In addition, Latifi mentions that the poet also has a work called Noz-u Niyaz.⁷ But this work has not yet been found. There is also some information about the existence of the 2000-verse "Sulaimonnama" of Tashlijali and works on the miracles of the Prophet (peace and blessings of Allah be upon him). The poet himself mentions that he wrote "Khamsa" under the patronage of Sultan Suleiman in the "Hotimat ul-Kitab" part of the epic "Gulshan ul-Anvar" and in the preface of his divan and dedicated it to the sultan.

As was said above, although Yahebey was the owner of the Divan, its main place in Turkish literature was determined by "Khamsa". "Khamsa" of Tashlijali consists of five epics: "Gulshan ul-anvar", "Shah-u gado", "Ganjınay roz", "Yusuf va Zulaykho" and "Usulnama".

⁴ Levend A.S. Alı Şır Nevar: hayatı, sanatı va şahsiyeti. – Ankara, 1965.

⁵ Taşlıcalı Yahyâ Bey. Gülsen-i Envâr. Karşılaştırmalı metin. Hazırlayan Ayşe Sağlam. – Ankara, 2016. – S. 111

⁶ Ayşe Sağlam. Taşlıcalı Yahya Bey ve Hemsesi. Doctora Tezi. Diyarbakır, 2016. – S.10.

⁷ Latifi. Tezkiretü'ş-şu'ara ve tabsiratü'n-nuzamâ. Haz. Rıdvan Cânım. Ankara, 2000. – S.235.

In literary studies, there is an opinion that all three of Tashlijali's epics, "Gulshan ul-Anvar", "Ganjina raz" and "Usulnama", were created as a response to Nizami's "Makhzan ul-Asrar"⁸. But his epic Ganjina Roz was written under the influence of Abdurrahman Jami's epic Subhat ul-Abror. The compositional structure of the epic (it consists of 40 articles, like Jami's epic) and the poetic meter used in it also confirm our opinion. In this epic, the author mentions the name of Abdurrahman Jami with special respect along with Nizami and Dehlavi:

H azret-i C amj' d ur anu n s ali i
Genc-i ma'  n ni n odur v ari i

Hamsesid ur b i s-i heng am-ı ı k
*Hams-ı m b arekde odur c m-ı ı k*⁹

Another feature of the poet's work is that he used a simple and folk style not only in the Khamsa, but also in his ghazals. Unlike the Khamsa created before him, Yahyobey enriched his Khamsa with new themes, events and style. The poet emphasizes this in the preface to his works. Yahyobey was a skilled artist with a sharp pen and a sharp sword. Speaking about himself on the divan and masnavis, he proudly describes his bravery and heroism in battles as follows:

 ki h ner verdi bana Z 'l-cel l
*Biri  eca t, biri fazl u kem l*¹⁰.

(Content: Zuljalal, that is, the One who is the owner of power and grace, gave me two skills: one is courage and the other is perfection). Together with Tashlijali, Hayoli Bey Yahebey took part in the Baghdad campaign of Sultan Suleiman Qonuni and met with the famous Azerbaijani poet Fizuli. Tashlijali received the title of "Master of the Sword and Pen" and was known as a military poet. It should be noted here that his socio-political activities are consonant with the activities of the great Uzbek poet Navoi. If we look at their life paths, we can observe mutual aspects between these two breeds. It is known that before Alisher Navoi entered the service of Sultan Hussein Boykara, he was in the palace of three rulers: Abulkasim Babur, Abusaid Mirza and Sultan Ahmed Mirza, and carried out various tasks. So, it can be said that since his teenage years he knew the courtiers well: sultans, officials, officials, their daily life and relationships. Both artists describe their creative activity directly in lyric poems. They began to write "Khamsa" after they mastered the devan, i.e. after gaining some experience in poetry. Tashlidzhali put his divan in order three times and each time made

⁸ Arasly N. Nizami va turk edabyati. – Baky: Elm, 1980. – S. 91.

⁹ Ta lıcalı Yahy  Bey. G lsen-i Env r. Kar ıla tırmalı metin. Hazırlayan Ay e Saęlam. Ankara, 2016. – S. 119.

¹⁰ Ta lıcalı Yahy  Bey. G lsen-i Env r. Kar ıla tırmalı metin. Hazırlayan Ay e Saęlam. – Ankara, 2016.

important changes to it. Mehmed Cavusoglu compared six copies of the Yakheobey divan and published a scientific-critical text¹¹.

If we recall that Alisher Navoi also revised and edited his lyrical collection "Khazain ul-Maani" three times and brought it to its current state, we can see that there are common features in the creative work of these two poets. In short, the Ottoman Turks Yahebey Tashlidzhali, also one of the closest people to the king during his reign, although a statesman and a skilled commander, also acted as a creator, Alisher Navoi fought for the well-being of the people and the prosperity of the country as the "emir mukarrabi" of Hussein Boygaro in Khorasan. Both of them were great artists, strong statesmen and well-trained in the military field. Both creators as individuals who have their place and direction in history left a name in the history of literature.

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¹¹ ISLOM ANS., 1997, C.13. 345-bet)

