

TEXTUAL-COMPARATIVE STUDY OF COPIES AND PREAMBLE PART OF THE WORK " QISASI RABGUZI "

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Abstract. This article contains information about the copies of the work "Qisasi Rabguzi" written by Nasiruddin Rabguzi and the textual-comparative study of the preface of the work. The article also describes the reasons for writing the work, its components and the experiences of the period.

Key words: *Hagiography, quotation, manuscript, copy, etiquette classification.*

Introduction

Agiographic works focusing on the history of the prophets are a unique occurrence within Uzbek literature. The work "Qisasi Rabguziy", ascribed to the authorship of Nasiruddin Rabguziy, signifies a pioneering and exceptional instance of its sort. As per the introduction of the work, Nasiruddin Tokboğa, a Mughal bachelor known for his devoutness and conversion to Islam under the guidance of Burhonuddin's son Nasiruddin, was interred in the temple of Rabotoguz in monument Khwarazm upon his request. This event took place in the year 709 AH (around 1309-1310 CE).

This work is exceptional due to its distinctive structure, artistic refinement, ideological alignment, logical coherence, adept incorporation of quotations, and the amalgamation of various literary genres inside a single piece. This implies that despite the limited availability of information on the author, he was a renowned historian during his era, an accomplished poet, and a skilled translator. Undoubtedly, one cannot deny the presence of certain Turkic poetry authored by the writer in the work, which were adeptly translated from Arabic by Nazi. Abu is'haq Nishopuri wrote "Qisas ul-Anbiya", a Rabbinic work based on the Quran. Another Arabic book called "Ka'b ul-akhbor" was written by Wahb ibn Munabbih in 728. All of these books are regarded as hagiographic accounts of the prophets' history. "Qisasi Rabguziy" shares linguistic similarities with notable works such as "Tafsir," "Khusrav and Shirin," "Nahj ul-farodis," and "Siroj ul-qulub." It is also recognized as "Qisas ul-anbiyo" among the Turkic communities in Central Asia.¹

The work commences with tahmid - praise to Allah following the phrase "Bismillahir Rohmanir Rohiyim," as per the "etiquette classification." The author provides evidence for each of his significant blessings by citing Quranic passages while praising God. Within the section dedicated to praise, Madh cites three passages that exemplify his amusement in the context of spiritual coherence. In the NA'at portion, adeptly employed twenty-five verses to maintain spiritual coherence, while invoking the prayer and blessings of Muhammad sollallohu alayhi va sallam. Subsequently, a sonnet consisting of fourteen lines was finished as a tribute to the breed, with

¹ Nasimkhan Rakhmonov. Educational guide to the history of Uzbek literature. "Sano-standard" publishing. Tashkent – 2017. P. 232.

allusions to the insects associated with it. Subsequently, following a brief self-introduction, the author proceeded to cite thirty-three verses specifically dedicated to Nasiruddin Tokbuga, a prominent figure in the Mughal dynasty, whose influence compelled the author to undertake the composition of this particular work. The Qasida and the laws dictate that the Tokbugabek's personal qualities are to be praised. These qualities include being a devout follower of Islam, reciting the Holy Qur'an, possessing unwavering faith, exhibiting good behavior, actively seeking friendships, displaying courage akin to a lioness, and demonstrating greatness even at a young age.

This piece is part of a series of artworks and has 72 narratives. Each verse in the text includes excerpts from the Quran and encompasses several genres and forms, such as wisdom, Ghazal, narrative, narration, quatrain, question and response, and Hadith. Remarkably, flat proverbs are encountered by proverbs that are consistent in both content and form. Each verse of these proverbs is dedicated to a specific Prophet. The book "Qisasi Rabguziy" provides a comprehensive and well-documented account of the prophets, specifically targeting Turkic-speaking readers. Additionally, it includes biographies and teachings of prominent figures such as Shaykh Shibli (23 pages), Umar ibn Khattab raziyallahu (34 pages), Imam Shaykh Joyboriy (34 pages), and Shaikh Basriy (107 pages), who were influential mutasawwifs. The Lord, in his role as a literary scholar, meticulously examines the several versions of the stories, delving into their nuances and drawing upon his extensive knowledge to determine which narratives are factual and which are fictional. He presents his perspectives by employing the comparative method. He employs narrative and message genres to corroborate his perspectives as a historian and critic, or to challenge inaccurate claims. The rabbis and Beruni both similarly employ the narrative form. Rabguziy presents a "question" and a "answer" in nearly every poem.²The purpose of these "questions" and "answers" is to elucidate the events and persuade the reader of their veracity. The writer's exceptional ability to create the source was the main factor behind the work's popularity, not only in Central Asia but also among various global communities. Numerous Western and Eastern scientists have conducted extensive scientific research on the work, and this process continues to progress rapidly to this day. Specifically, the knowledge about the narrative of the Lord, which was disseminated during the 1970s and 1990s, elicits a distinctive portrayal of this literary piece in various critiques. Specifically, the first edition of the five-volume "History of Uzbek Literature," released in 1977, prominently features a concise examination of "qisasi Rabguziy."³

Fitrat categorizes the "patterns of Uzbek literature" in his order. In the third chapter of the book, there are selected passages from the "story of Joseph Siddique", "The Legend of Noah's Flood", and three stories concerning the dogma hakim.⁴ In his article on ancient Uzbek prose, Professor A. Hayitmetov focuses on the work "qisa Rabguziy" by Nasiruddin Rabguziy of Khwarazm. This work is considered the first significant example of prose in Uzbek literature and mostly revolves on religious themes, depicting the fabled lives of prophets.⁵ H. Safarova's book, "Lord Joseph the embodiment of beauty," also draws upon an interpretation of Joseph's tale in "Qisasi Rabghuziy."⁶The two-volume dictionary by L. Budagov provides examples from the work "qisa Rabguziy".⁷ In volume I of the dictionary, on Page 9, there is a list of abbreviated sources for the examples.

² Nasimkhan Rakhmonov. Educational guide to the history of Uzbek literature. "Sano-standard" publishing. Tashkent – 2017. P. 232.

³ History of Uzbek literature, 5 vols. Volume 1, - Tashkent: science, 1982. – В. 6.)

⁴ Фитрат. Ўзбек адабиёти намуналари. 1-жилд, нашрга тайёрловчи О. Ҳамроева. – Тошкент: Mumtoz so'z, 2013. – Б. 79-85.

⁵ Ҳайитметов А. Ўтмиш ўзбек насри ҳақида // Ўзбек насри тарихидан. – Тошкент: Фан, 1981. – Б. 21.

⁶ Сафарова Ҳ. Ҳазрати Юсуф – гўзаллик тимсоли. – Тошкент: Тошкент Имлои университети, 2003. – Б. 54.

⁷ Будагов Л. Сравнительный словарь турецко-татарских наречий, - М.: СП. б, Изд-во вост.лит., (1960) I-II, Репринт. изд. 1868. – С. 9.

One of the sources mentioned is "Qisasi al-Rabghuziy-qisas". Additionally, the dictionary provides the year and location of the work's writing and printing, which is Kazan in 1859.⁸ V.V. The dictionary produced by Radlov includes citations to the works of Rabbis. It intends to acquaint Russian-speaking readers and scholars with "Qisasi Rabghuziy". M. Melioransky authored *The Story Of The Righteous Yalavoch*.⁹ Ostroumov conducted an analysis of the general content of the work "Qisasi Rabghuziy" in certain observations.¹⁰ In 1951, S.E. Malov published a selection from "qisa Rabghuziy," which included certain observations on the linguistic characteristics of the work.¹¹ The Polish Orientalist A. Zayonchkovsky K. While composing a critique of Gronbeck's literary work titled "Tales of the prophets," the passage also alludes to "Qisasi Rabghuziy."¹²

At present, the treasury of the Institute of Oriental Studies contains many manuscript copies of the book with the inventory numbers FA № r3042, №10252, №7397, №1834, №6227, №11537, №6346, №6685, №6122, №11202, №12701, №7022, №1624, and №5687.

Multiple versions of the story have been conserved in different conditions, with the Turkish State Library holding over one hundred copies and the Astana State Library possessing more than forty manuscripts and stone copies.

The British Museum houses the oldest manuscript copy of the text, which was transcribed around the 15th century. K, a renowned textualist, created a replica of this document. Released by Gronbeck in Copenhagen in 1948. Through the examination of facsimiles of this document, the following information was discovered. The manuscript comprises a total of 500 pages. This consists of 250 sheets. Pages 1v and 1r are marked in the view. Pages six and seven were initially positioned due to a technical issue before the insertion of the book cover. Furthermore, these pages were consistently repositioned. The cover of the book, which has already been published, appears antiquated and somewhat damaged. The Arabic script lettering on the book cover bears the inscription "الأنبيا وزى. الرب كتاب ا. ه" and is highly conspicuous. At this juncture, it is imperative that the word "قصص" exists. However, this feature is not discernible to the naked eye in the dimly lit photograph of the cover. The task has been completed in a missive written in Nasta'liq script.

The preface commenced with Basmala, a form of praise and NA'at. During the course of the investigations, it was discovered that the preface in this particular copy differed slightly from the prefaces found in subsequent centuries' copies. The internal headings and quotes in this material lack distinct color differentiation. Every wayer (except the introduction) comprises 21 rows. The number located approximately four positions from the right is totally erased, starting with the eighth line of the preface until the last line of the page. Additionally, the eighth and ninth rows contain a painted niche, however it is impossible to decipher the meaning of these painted symbols. The left side of the thirteenth and fourteenth lines has been totally obliterated, rendering these lines unreadable. Additionally, the 16th, 17th, 19th, and 20th lines of the page contain painted niches. However, it is feasible to reconstruct the intended significance of the painted portion by analyzing its logical coherence in relation to the preceding and following layers of

⁸ Радлов В.В. Опкт словаря тюркских наречий. – М.: СП. б, Изд-во вост.лит., (1963-1964) I-IV, Репринт. изд. 1893-1911. – 1052 с.

⁹⁹⁹ Мелиоранский П.М. Сказание о пророке Салихе. Сборник статей учеников проф. бар. В.Р.Розена – М.: СПб., 1897. – С. 279-308.

¹⁰ Остроумов Н.П. Критический разбор мухаммеданского учения о пророках. Миссионерский противомусульманский сборник, вып. IV., изд. Казанск. Духовной Академии, Казань 1874. – 112 с

¹¹ Малов С.Е. Мусульманские сказания о пророках по Рабгузи, Записки коллегии востоковедов. Т. V (в честь акад. Крачковского). – Л., 1930. – С. 507-525.)

¹² Zajaczkowski A. Roczn. Orjent. XIV, 1949 (Иктибос Малов С.Е ниғн "Памятники древнетюркской письменности" (1951, 341-бет) китобидан олинди.

varnish. Subsequent pages may also have painted illustrations and textual annotations in the border areas. In this facsimile copy, a technical flaw may be observed in sections ranging from Page 27v, and 28R to pages 218v, and 219r. This flaw causes the lower half of the majority of pages to be consistently pushed down, resulting in interference with the legibility of the text in certain areas. Specifically, the problem is occurring with the Tehnik 218v. Furthermore, it is impossible to access the upper portion of digital pages. The oldest copy of the work in our country is identified by the inventory number No. 1834. This text was also replicated in a letter using the Nasta'liq script. Due to the absence of the initial pages of the manuscript, specifically from Page 1 to Page 5, the ink was meticulously replicated in future editions. These replicated pages of the work are not original. It was discovered that it was identical to the edition published by Ilminsky in Kazan in 1859. The identity of the secretary responsible for duplicating the job remains undisclosed. Every wayer comprises 22 lines. The work lacks substantive material. The internal titles of pages copied in ink from Page 1 to Page 5 are indicated in green. The subsequent pages feature internal titles, which include verses, prayers, and poetic verses, marked by the color red. The majority of the book is damp, with a few pages having been painted. Some sentences are sketched with a pencil beneath them. Pages 115-b, 123-a, and 209-a are damaged in the middle portion. The torn papers have undergone edge restoration. Reading some lines of these pages is unattainable due to the fact that some of the restored pages have been affixed to the majority of the pages by means of adhesive. The uppermost portion of Page 445-B was torn, causing the lettering to become faded, painted over, and erased. The book contains 410 poems of lyric poetry titled nazm, bayt, and poetry, written in Arabic, Perso-Tajik, and Turkic languages. The work is divided into five distinct sections: the first section spans from Page 1 to Page 5-a, the second section spans from Page 5-B to Page 191, and the third section spans from Page 192-a to Page 203-B. Sheets 446-B-447-B were replaced in another exquisite dwelling owing to damage. The portion spanning from page 448 to page 450 consists of decisions on doctrinal matters that commence with the basmala. It is observed that these rulings comprise of expressions of praise, salutation, iymoni mufassal, forty farz Bayan, Qunut duos, and other duos, all of which begin with the basmala. Consequently, these pages are excluded from the book's contents.

During the textual-comparative research of the preamble section of the 15th-century copy of the digital work, inventory No. 1834 in our country encountered several issues. Within a 15th-century manuscript expressing admiration for God, it is said that "an immense number of praises, blessings, and the ability to wear ul tangrigakim jalla jalaluhu birla brought forth our existence as humans and did not bring forth The Last Black." According to legend, in the future century, the noble beings known as Azza and jalalagakim will neither possess the ability to generate an angel nor will their power be responsible for the creation of an angel. The laffs have experienced alterations throughout the course of the last century between the two replicas. The author, in the aforementioned text, referenced three specific verses to exemplify spiritual coherence: verse 70 of Surah Isra, verse 228 of Surah Bakara, and verse 153 of Surah An'am. A fragment of verse 153 from Surah An'am is referenced in a previous edition.

أَنَّ هَذَا صِرَاطِي مُسْتَقِيمًا فَاتَّبِعُوهُ ۖ

"Undoubtedly, this is the correct trajectory for me." "Therefore, proceed to pursue him..." The subsequent version also has subsequent sections of this verse: And that this is my straight path, so follow it and do not follow other paths. "Undoubtedly, this is the correct trajectory for me." Therefore, proceed to accompany him. And refrain from pursuing alternative routes... However, this copy contains spelling errors in the form of the verse "صرراطِي" instead of the

correct spelling "صراطا". It can be inferred from this that the scribe, who transcribed the work in the following century, aimed to depict the poems with greater elaboration. In the NA'at part, the author adeptly employed verses to demonstrate their profound understanding of both the Qur'an and poetry, showcasing their exceptional skill and expertise. In the NA'at section, the NA'ats of Rosulullah sollallohu alayhi va sallam are depicted by 23 verses in the original version (excluding certain missing sections), while in the subsequent copy made in the following century, they are represented by 24 verses. The na'ats contain the turfa verses found in different surahs of the Qur'an. One can quote these verses even without an extensive understanding of ulumul-Quran and tafsir. The author specifically references the following verses in the NA'at section: Surah of Repentance verse 128, Surah Oli Imran verse 110, Surah Tagabun verse 3, Surah Isra Verse 1, Surah Moida verse 67, Surah Qalam verse 4, Surah Luqman verse 18, Surah Baqara verse 186, Surah Duho verse 10, Surah Najm verse 17, Surah Najm verse 9, Surah 5, Surah of repentance verse 112, Surah Isra 79, surah Najm 10, surah Muzzammil 2, Surah penance 5, surah Quraysh 1, Surah Niso 41, Surah Isra 79, Surah Hajj 341, Surah Baqara 185, Surah Qamar 1. The Ahzab sura skillfully incorporates verse 45 in thematic contexts. The section also refers to one benediction and two hadiths. The verses dedicated to Muhammad sollallohu alayhi va sallam can also be observed with two distinct quotations. For example, in the fifth stanza of this Nazm, the first is said to be Jesus ul, whose people were not raised by orin, while the next is written with juziyy differences in the form of Jesus ul, whose people did not bear orin. And again, the thirteenth verse of this poem is written in the form of Mustafa eltuchisin bitkuchi, while INAR, in the copy copied in the next century in the form of INAR erkan Mustafa elindab eltgan Jibril, in an ancient copy.

During the comparison of the two copies, some minor discrepancies were also identified in the subsequent lines. To enhance the scope and appeal of the subject, it is imperative to do this comparative analysis using other manuscripts and transformed versions of the work. E.E. Bertels emphasizes the significance of reading a greater number of manuscripts to gain a clearer understanding of the subject since it leads to a more dispersed distribution of information. When a researcher handles hundreds or thousands of articles, previously challenging issues become more manageable and easier to understand. This work has consistently attracted a team of eminent scientists and researchers over many periods and centuries due to its unique combination of art and science, which is highly respected by readers. H. 2001. Safarova discusses the sources and ideological-artistic analysis of the work of Rabguziy on the topic "Qissai Yusuf Siddiq alayhis-salom ". The year 2017 B. Abdushukurov's presentation titled "Qisasi Rabg'uziy Lexicon" was delivered in 2019. Z. Shukurova's presentation in 2019 focused on the folklore customs in Khisa Rabguziy. M. Qurbaniyazov supported the idea of conducting a PhD dissertation on the subject of "The Evolution of the Wisdom Genre in Uzbek Literature of the 14th Century, using the example of "Qisasi Rabguziy". At this juncture, it is imperative to recognize the undeniable historical reality that applies universally. ¹³

During the Cooperation Council of Turkic States summit in Baku, Azerbaijan on October 15, 2019, our country's leader proposed the publication of a hundred-volume collection called "Masterpieces of Turkic Literature." This collection would include the most exemplary works of literature from each member state of the organization, published in their respective native languages. For the first time in Uzbekistan, an attempt was undertaken to produce and print "one hundred volumes" in our local language, Uzbek, using the Latin alphabet. The collection comprises exemplary works of all-Russian literature, encompassing the contributions of 629

¹³ Бертельс. Е.Э. Вопросы методики критических изданий классических памятников литературы народов Ближнего и Среднего Востока// Материалы Всесоюзной конференции востоковедов в Ташкенте. – Т.: Изд.АН.УзР, 1957- С.237-238.

eminent poets, writers, and intellectuals from the 11th to the 21st century in Uzbek, Karakalpak, Turkish, Azerbaijani, Kazakh, Kyrgyz, Turkmen, and Hungarian literature. The complex comprises 17 volumes of Turkish literature, 16 volumes of Azerbaijani literature, 10 volumes of Kazakh literature, 9 volumes of Kyrgyz and Turkmen literature, 5 volumes of Karakalpak literature, and 1 volume of Hungarian literature. These works were translated into Uzbek at various times. The fifth volume of this series, which started with a collection of five volumes titled "samples of all-round literature" featuring the works of prominent writers such as Mahmud Koshgari, Yusuf Khos Hajib, Ahmad Yugnaki, Ahmad Yassawi, Sulaiman Boqirghani, and Nasiriddin Rabguzi, who were pioneers in the scientific study of our ancient Turkic language, specifically includes the work of Nasiruddin Burhonuddin Rabguzi. The conversion of the task was executed by Professor Hamidulla Dadabayev, who is a member of the public council affiliated with the Ministry of Defense of Uzbekistan. Additionally, he is a youth instructor who has served in Uzbekistan.

To conclude, after examining the work of "qisasi Rabgusiy" and its duplicates, it is evident that the work was extensively studied by scribes from both Eastern and Western regions in various ways. Nevertheless, although the manuscript and stoned copies of the work are large, the issue of comparing them and finding proof of the prophets' history in the work using authentic religious sources has not been explored yet. This refers to a significant duty that must be fulfilled by the experts in written communication in our nation. The "story of the Lord" serves as a spiritual connection that links the history, past, and future of our people. It is our honorable responsibility to thoroughly study this written monument, uncover its unexplored aspects, and pass it on to future generations. This task requires great attention to both its artistic and linguistic qualities. We are the younger generations of the Turan country, who have had a lasting impact on the history of Kohn. Our great predecessors have garnered the attention of researchers worldwide, and it is our duty to learn more about their remarkable past.

According to our country's president, Shavkat Mirziyoyev, individuals such as Abu Rayhon Beruniy, Muhammad Musa Khwarazmiy, Mahmud Zamakhshari, Najmiddin Kubro, Pahlavon Mahmud, Nasiruddin Rabghuziy, Sulaiman Bakirghani, Sakkokiy, Munis, Feruz, Ogahi, Bayani, and numerous other intellectuals, poets, and thinkers have rightfully earned their place in the history of world civilization.¹⁴

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