

Folklorization of Stories about the Prophet Noah (S.A.V): Reasons and Solutions

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Abstract--- *Nosiriddin Rabghuziy worked as a judge in Robotuguz in Khorazm (in the root of the khokim) in XIV century. “Qisasi Rabghuzi” is the unique work which has reached us and has been spread among people as “Kisasul-anbiyo”. This work passed from mouth to mouth, has been creatively developed, added and completed by secretaries till recent years. And this is the cause why it has gone far from the original source and this was the cause why it has undergone folklorization and has become very close to folklore stories.*

Keywords--- *Rabghuziy, “Qisasi Rabghuzi”, “Kisasul-anbiyo”, Prophet, Devil, Story, Saj, Sajaa, Poem, Bayts, Couplets, Folklorization.*

I. INTRODUCTION

As it is known, by writing the work “Qisasi Rabghuzi” (“Rabghuzi’s Story”), the writer Nosiruddin Rabghuzi created the first example of a literary masterpiece in the history of our literature. This work is specifically a rare work from the viewpoint of its structure, content, direction of ideas, system of images, literary pathos, use of diverse literary genres and combination of poetic devices. This monumental work differs from all other works of the same series. In it the poet describes and develops the religious plot and events not directly as they are in real life, but through his own creative intention based on his social-spiritual ideas. Man’s life and fate of the society are revealed in close connection with each other. So, this book is said to present a sample of a literary creation with series of plots.

The scholars, who have carried out researches about the personality of Nosiruddin Burhonuddin Rabghuzi, who lived in Rabotughuz village of Khorezm in the XIV century, discovered that the castle Rabotughuz which was ruled by Tuqbughbek is registered in the current registry of monuments with the name Tuqqalaa located¹ in present Nukus district of the Republic of Karakalpakistan. In addition, scientific conclusions are provided on the basis of researches of his life and his unique heritage which includes his stories, essays, reports and poems of poetic genre, their analysis for defining their role in literature. So, it proves that studying the creations of Rabghuzi still remains as seriously topical for today².

While writing his work “Qisasi Rabghuzi”, Nosiruddin Rabghuzi, being a knowledgeable man of his time, did not only study religious sources, but also used the written manuscripts developed on the basis of literature samples written under the affect of oral folklore. “Qisasi Rabghuzi”, having a specific compositional structure, reveals the

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¹Zohidov P. A person whose word reached from Sunrise to Sunset // Uzbek literature and Art. – Tashkent, 2002. – February 2, – P. 2; Abdushukurov B. Literary language lexics of the Old Turkic Language (Tashkent: TafakkurBustoni, 2015), P. 9.

²Rakhmonov N. A History of Uzbek literature (Tashkent: Sano-standart, 2017), -PP.231–253.

power, level and strength of the Uzbek literary literature of the XIV century³, had been written down in Hut month of hijri year 710 (between February 21 and March 21 of 1310-1311 AD⁴

II. THE MAIN PART

“Qisasi Rabghuzi” in the sight of Scientific Community

The interest in the book “Qisasi Rabghuzi” has been in the focus of attention of people in all periods. However, in the last years, several practical researches have been fulfilled on learning the work. In particular, I. Ostonaqulov, in his research called “Qisasiar-Rabghuzi” - a literary work” and distinguished the sources of the work into two types: literary sources and historical sources⁵. We approve this opinion. But, while speaking about the work of the middle ages we can't but admit the statement of the researcher M. Kurbaniyazov who said rightly that “it was impossible for the written literature of old and middle ages to develop without the oral literature of the folks”⁶. For, the use of samples of folklore served as a basis for penetrating into people's heart. Generalizing these two approaches we arrived at a conclusion that in becoming famous the work “Qisasi Rabghuzi”, the role of the three approaches “religion – folklore – literature has been very important. The very unification of these three factors has been the main reason why the readers have been enjoying this work for almost seven centuries without putting the book aside.

The factor that commonness among the stories of work structure, peculiar qualifications specific to prophets, that they were sent by Allah, that they made the peoples reject the harmful prejudices developed in the society as well as the importance of the religion was explained, the sample oyats of the “Holy Qur'an”, and stories, reports taken from the “Hadiths” as well as samples of the folklore served as a peculiar style of expression. In addition, the form of author's expression was based on certain literary aesthetic principles, that is, the poet used the stylistic device “saaj” as a leading device applied to describing the life paths of the prophets, first of all, their attributes and magic like those used in tales and epic poems. “the saaj used in fiction by its characteristic aspect is very perfect, the word empowered with saaj serves to disclose the attributes of this or that person”⁷. In the introduction of the work, the general review on the activity of prophets is provided in the form of a verse. In order to strengthen the content, literary power of the story, to make clear the disputable events, the poet uses one genre within another genre in describing the processes which insures the impact of the work. In analyzing the relationship between folklore and written literature it is necessary to research the genres of this work. Since, “literature scholars use to solve historical-literary and theoretical problems in studying the important aspects in folklore studies”⁸, which can serve as basis for solving the problem put forward.

According to the opinion of M. Abduvohidov who has written a scientific article on the history of Uzbek literary prose, “each story of “Qisasi Rabghuzi” is an independent work by itself. If we look upon it separately each of its

³Rasulov Kh. Appearance of Folk Fantasy// Literary heritage. – Tashkent, 1986. – No.2 (36). – P. 30.

⁴Rabghuzi. “Qisasi Rabghuziy”. Book 1. (Tashkent: Yozuvchi, 1990), -P. 7.

⁵Ostonaqulov I. “Qisas ar-Rabghuzi” – Fiction: PhD. Diss. In Philology. – Tashkent, 1993. – P. 35.

⁶Kurbaniyazov M. Folklorismas in “Qisasi Rabghuziy” // Uzbek Language and Literature. –Tashkent, 2016. – No.3. – P. 69.

⁷Sarimsoqov B. Saja in Uzbek Literature. Tashkent: Fan, 1978), -P.94.

⁸Medrish D. Literature and folklore tradition, Issues of poetics..http://modernlib.net/books/medrish_d/literatura_i_folklor_naya_tradisiya_voprosi_poetiki_read

story produces on us an impression as an original work. Considering all this, it is possible to say that this story by Rabghuzi can be named as a collection of stories”⁹. Though this opinion seems externally close to the truth, it is impossible to share it. Why, because, first, by its name the work is titled “Rabghuzi’s stories” (Rabghuziqissalari), and not stories. Second, “Qisasi Rabghuzi” is not simply a collection of stories. The work was created on the basis of a full complete fiction on the basis of a plot and composition and literary goal. We think that it is proved by the fact that the stories about the life of prophets are subordinated to one logic, they complete one another in succession.

If to look upon it from the point of view of that period, according to its language “Qisasi Rabghuzi” is close to such monumental works as “Tafsir”, “Khusrav and Shirin”, “Nahjul-farodis”, “Sirojul-qulub” which have become known among the Turkic peoples living in Central Asia as “Qisasul-anbiyo”¹⁰ and has been copied in several copies in different periods. Presently, several manuscript copies of the work are kept in the main fund of the manuscripts treasure of the Oriental Institute of the Academy of Sciences of the Republic of Uzbekistan and registered under the inventory numbers as # P3042, #10252, #7397, #1834, #6227, #11537, #6346, #6685, #6122, #11202, #12701, #7022, #1624, #5687. It was defined that many copies of “Qisasi Rabghuzi” are kept in different states: more than hundred copies - in the library of Turkey, more than hundred manuscripts and stone pressed copies - in the state library of Kazakhstan, in Nur-Sultan city¹¹. In the last years manuscripts and stone pressed copies of the work have been published in our country too¹². As stated by academician E. Fozilov, “in the first half of the XIX and in the beginning of the XX century the book had been published several times in lithographic form in such cities as Tashkent, Kazan, and Samarkand. Comparatively a complete text of the book was first published by the Russian scholar of Turkic studies N.I. Ilminski in Kazan city in 1859. It is said that this copy was based on the later copy version of the book, that’s why it differs from the original copy by its language”¹³. Distinguishing copies by language was grounded significantly. But there is the other side of the question, the changes between the copies have caused their language become far from the original language of the author. As an addition to the opinion E.Fozilov we could say that in the latter copies of the monument the changes occurred not only in language, but also in it’s plot, the work seemed to have undergone folklorization. As a result it was defined that the fact that some scholars related the stories about prophets to “Qisasi Rabghuzi” published in Kazan and Tashkent cities between the years 1859–1916, for example, the doctor of historical sciences I. Ostonoqulov” was not right. It makes us arrive at a conclusion that they were developed by an unknown author under the title “Qissasul-anbiyo of Turkiy”¹⁴ which is good.

⁹Abduvohidov M.B. Rabguzi and Uzbek classic prose // AdabiyMeros. – Tashkent, 1988. – No. 4 (46). – P. 36.

¹⁰Rabghuzi. “Qisasi Rabghuziy”. Book 1. (Tashkent: Yozuvchi, 1990), -P. 7..

¹¹Aysu Ata. Nasiruddin bin Burhonuddin Rabghuziy. Qisasul anbiyo (Anqara, 1997), -pp. 21–22;Khaliullina A.R. Graphical-phonetical and morphological peculiarities of Turkic monuments of XIV century in “Kisas al anbiya” by Nasiriddin Rabghuzi. (Kazan: Kazan State University, 2002), -P.11

¹²“Qisasi Rabghuziy”, First part was published by “Sharq” publication in 2013. It is composed of 191pages, prepared for publication by Zaripova R., Saadullayeva N. in modern Uzbek language based on Tashkent publication without any changes; The copy of Samarqand Stone-Press of the “QisasiRabghuzi” was republished by Abduvohidov M.B in modern Uzbek language in 2009 in “Mumtoz” Suz” publication, composed of 207 pages, some episodes were removed from the original text.

¹³Rabghuzi. Qisas Rabghuzi. Book 1. (Tashkent: Yozuvchi, 1990), -P.8.

¹⁴Ostonaqulov I. “Qisas ar-Rabghuzi” – Fiction: PhD. Diss. In Philology. – Tashkent, 1993. – P. 18.

For this reason, we will make an attempt to analyze two copies of the work in comparative-historical aspects in order to find out the reasons how close is the conclusion of scholar I. Ostonaqulov to the truth and how far the style of the copies differs from the style of Rabghuzi himself.

1. The Tashkent publication published in two volumes by Academician E.Fozilov, PhD A.Yunusov, H.Dadaboyev, Yu.Shokirov in Tashkent in 1990-1991 on the basis of the facsimile version¹⁵ made from the copy of the XV century, published in Copenhagen in 1948 by the famous expert of text studies K.Gronbek and kept in the British Museum.

2. The Samarkand stone pressed copy. On the title page it is written in Turkic: “Qisasul-anbiyo” Liraykhonbinti Sharif (that is, Sharif’s daughter Raykhon). She is the owner of the book. On the first page of the book the place where the book was copied and the name of the book were written: “With the effort and respect of Eshon Solikhuja Tohir, secretary of Bukhoroi Sharif in the viloyat of Samarqand”. In addition, it is written in Arabic “Filmatbaa Demurov”, as well as on the margin of the under page it is written in Cyrillic: “Dozvolenotcenzuroy Sankt-Peterburg, 17 Dekabrya, 1904 goda” (it was allowed by censure of Sanct Peterburg, December 17, 1904. Typo lithograph of R.I. Demurova in Samarqand”, the name of the publication, it is composed of 528 pages¹⁶. The reason why we have selected the Samarkand stone pressed version as a research object is that presently the majority of the copies of the work was kept in manuscripts funds of existing libraries in our Republic based on the samples copied in the XVIII-XIX centuries. This publication is also close to other copies by its composition, language and plot. For this reason, we will compare this two copies in order to find out why the samples of the story copied in later periods had gone far from the original one.

Changes in the Plot of Existing Copies of the Book

In the manuscripts of “Qisasi Rabghuzi” one of the changes often met in the work is expanding the existing plots. In this case while coping the available book “Qisasi Rabghuzi” the scribes approached it with creativity. As a result, they had extended the events, made it more literary, completed it with samples of people’s folklore. The main purpose of such changes was to strengthen literary – aesthetic effect of the work. For example, in the Tashkent publication it says the following about giving the name Noah to the prophet: “His name was Yashkir, he was named Noah in order to weep with woes (navha). They said, the reason for crying with woes was that one of those days the Devil said: “Hey Noah, you have done a deed about me. If my workers, friends, companions came gathering they would not know this place”. Noah said: “Where was that?” The Devil said: “You did a prayer that your tribe died. All of them made companions for me in the Hell. If you be patient, we would be believers then it would be more preferable for you”. Noah (a.s) cried for days and nights” (book 1, p. 40). In the Samarkand stone pressed copy the events about prophet Noah were revealed widely and in details. As it was provided in it the original name of prophet Noah was Shokir. There were provided three different reasons why he was named Noah: “ ... one of them was that one day the Devil (a.s.) came up to him, consented and thanked him more than necessary. Noah said: “Hey Devil,

¹⁵Rabghuzi. Qisasi Rabghuzi. Book 1. (Tashkent: Yozuvchi, 1990), -P.8.
(hereinafter the volume and page of citation and examples taken from the book will be indicated)

¹⁶ “Qisasi ul-anbiyo” Samarkand stone press. Samarkand. 1904.
(hereinafter the page of citations and examples taken from the book will be indicated).

what have you done that you are so glad”. The Devil said: “Hey Noah, the peoples of all worlds were destroyed with your prayer. This path is connected to the Hell. The Hell was filled I became pleased. If you had not made a prayer to destroy so many peoples, from these peoples there would have appeared many prophets, many saints and scholars and believers and merciful, the perfect and the faithful. They would have sent a thousand curses to me everyday. By now all of them were gone at once. For this reason, from the beginning to the end nobody can be as thankful as I am. There is nobody who has served me like you have. From this making pity and feeling sorrow he would cry endlessly and woefully, for that reason he was named Noah.

Another reason was that one day when he was sitting a dog came up to him and stood before him. Noah ordered the dog to go away. The dog said: “Hey Noah, do you blame the painting or the painter? If you blame the painting, I had not been like that by myself, if you blame the painter Almighty God (Hazrat Haq Subhana Taolo) said. Noah was sorry for his words and cried, for this reason he was named Noah.

Another reason was that Almighty God ordered, Hey Noah, you do make many jugs, pots, pitchers. Hazrat Noah prepared many jugs, pots and pitchers. After all was prepared He ordered him to break them all. He broke them all. Then said, Hey Almighty God, you said to make jugs, when I prepared with much difficulty then you ordered to break them. So, I did. You made me work in vain. What is the reason?- asked he. The Almighty God said: “Hey Noah, for breaking 5-6 inanimate jugs you say I have worked in vain. My people had filled the earth from West to East. You made a prayer to destroy them all. I have executed. I destroyed them all at once. Have I asked you why you have destroyed my peoples?” said He. Being disappointed with these words he cried much. That’s why he was named Noah” (pp.96-97).

As it is seen from the examples above the scribes introduced additional events to same plots of the qissa, making it close to tales which caused the original text to be far from the original. Treating the sources like this by their views had served “to improve” the story.

Stories by Folks Interpretations Introduced Additionally

Another main aspect which made “Qisasi Rabghuzi” far from the original text become close to folklore stories were the stories introduced in it separately. For example, in the Samarkand publication there is the story “Devil and Grape”. This story is not available in the Tashkent publication at all. It is a creative sample introduced at later periods by unknown authors. “As the story tells the cursed Devil stole the seed of a grape. They could not find with any reason. They asked animals. No one knew. They caught the Devil. He said: if you let me water the grape three times I will find it”, said he. Noah (a.s) consented too. They found the seed of the grape. When they left the board of the ship, they planted all seeds. The cursed Devil watered the grape three times. The Devil watered it first with fox’s blood, then tiger’s blood, and then pig’s blood. From them it became wine. Anybody who drinks it first he becomes a fox and makes a friend with a person he knows not. Then after he becomes drunk he turns into a tiger. He becomes noble and wants to give away presents. After that he becomes more drunkard and runs around like a pig not fearing anything. In each part an evil deed might happen. It is because the water was provided by the Devil. After that all Hazrat Noah (a.s) watered the grape twice. First, it became paradise, then it produced sweet. Another was ginger. It produced grape vinegar. All this was due to the magic of Noah (a.s). if these things were kept at home, in this house

there would be no angels in it” (pp.106-107). Thus, in the folklore of that period there were such stories and the scribe, without paying attention to their reliability degree, introduced the story to reveal the attributes of prophet Noah in the structure of the work “Qisasul-anbiyo”.

THE style of the Work, the Process of Folklorization of Images System

Another aspect which made the work “Qisasi Rabghuzi” close to folks’ stories was expressing in prose the speech of characters, their address and feelings. This case made it close to people’s epic poems, and become far from the original style of the poet. “As a result, in narrating the epic events the author avoided the indirect sentences and put the words directly in the mouths of personages. The line of dialogue with its affects, typicality, and drama, displayed its priority from traditional indirect sentences peculiar to the speech of a storyteller”¹⁷. For example, in the Tashkent publication when Joseph (a.s) was sold as a slave and was going together with the caravan, on the way he passed by the grave of his mother and it describes the address of Joseph to her as the following: from the top of the camel he jumped off, embraced his mother’s grave, weeping he said: “Hey Mother, I lost you and moreover, I lost my father too. To make matters worse I was sold as a slave, I was chained all over. My body swelled from the thick chain¹⁸. My tender flesh and body became smashed by the saddle¹⁹. Hey mother, I wish I had died before you” said he weeping (b-1, p.101).

Now we compare the same description with the Samarkand publication. In it the address of the leading character to his mother was expressed with a verse muhammas composed of six items:

III. MUHAMMAS

You’ve disappeared from my eyes, my soul Mom, The soul, body, spirit of mine, my dearest mom.

You’d always been my friend, companion, kind mom²⁰

Your sprout lip is my two months spirit, ahmar mom.

Staring at your grave I feel, my pearl, my mom.(p.199.)

It is necessary to say that according to the tradition of writing muhammas, the verses are rhymed like the following a-a-a-a-a, b-b-b-b-a, c-c-c-c-a.

But the syllables in them are not always the same. It is possible to say that this is the product of improvisation introduced by storytellers in the book in order to deliver the goals of leading personage’s feelings and internal sufferings in images of this muhammas. This case reminds of the structure of epic poems. Because, one of the peculiar features of this genre is to express spiritual sufferings of a personage in the form of verses. For example, in the epic poem “Alpomish” being offended in his country Boysari left for Kalmak’s land where he became poor, suffered from separation of his country, his poetic address to butchers is full of spiritual breakdowns²¹. If we compare the closeness of both images is mutually harmonious in expressing the feelings of separation from the

¹⁷Yormatov I.T. Literary art of Uzbek folk heroic epos: Ph.D.Diss in Philology. –Tashkent, 1994. – P. 17.

¹⁸Yanchuk – waist (a body part. Rabghuzi. Qisas Rabghuzi. Book 1. (Tashkent: Yozuvchi, 1990), -P.230.

¹⁹Ingirchoq – a screaming saddle. Rabghuzi. Qisas Rabghuzi. Book 1. (Tashkent: Yozuvchi, 1990), -P. 221.

²⁰Qarqar – dove. Muhammad Ali Tehroni. Farhangi kotuziyon. (Tehran: AD. 1311), - P.525.

²¹Epic poem “Alpomish”. Prepared for publication by H.Zarif and T. Mirzayev (Tashkent: Shaqr, 2010), -P. 32.
<http://library.ziyonet.uz/uploads/books/29429/546478bb007e6.pdf>

Motherland and relatives. The occurrence of traditional cases peculiar to epic poems makes the copies of “Qisasi Rabghuzi” close to the monuments of peoples’ folklore. As it is known, “the procedure of tradition and symmetric is an indivisible part of folklore”²².

In reality, the reason for introducing such poetic pieces in an epic poem in the past, particularly, in night parties and gatherings organized at long nights was an important aspect of stories recited by storytellers and khalfas. It is this style with the help of which they influenced the spirit of listeners, caused magic on them and unconsciously remembered their own grieves and sufferings through the sorrow, sadness, and missing sufferings which fell on Josephs head and excited by the meaning of the poem. This was very important in storytelling of night parties where one person told the story, the rest listened to him as a team.

In the work the description of nature, attributes- positive or negative, specific to personages were of incomparable importance for disclosing the specifics of traditional startup of stories. In the work “Qisasi Rabghuzi” the author used the description of nature to replace the foreword as the beginning or startup of prophets’ stories consistent to the spirit of personages. In this case the author creates a definite mutual harmony of tones with the help of the stylistic device (sajaas). Since our task is to show the changes occurring in the copies of the work copied during the later periods, we have made an attempt to show it on the example of dreams motive provided in the story of Joseph (a.s).

In the Tashkent publication it is said that when Joseph (a.s.) reached the age of seven he saw two dreams prophesying about his becoming a prophet. “He saw a dream, with his brothers he planted the sticks in the steppe, they sprouted, but would not grow... at the second night he saw a dream, eleven stars together with the sun and the moon worshipped Joseph” (b.1, p.102). The Samarqand stone pressed publication provides descriptions of five dreams prophesying of his becoming a prophet, one of them is described as the following: “another night he woke up fearing from the dream. He told his father that he was said to be in a great city. I was wearing a crown “murassaa” on my head, a belt round my belli, a ring in my hand, I was sitting on the throne for the service of big people’s community. There were all door guards and crown guards. At that moment, even the doors of the heavens were open, there was one bright light, and all rivers water was running quiet, all were saying praising words and making prayers. Before me there was an over-wear, the ray of which made the whole world light and bright. I was standing wondering at these events, at once eleven stars, the sun and the moon worshipped me, they were explaining their fathers”(p.184). “Since the work was mainly composed on the basis of stories about prophets there were many lexical units in Arabic, Persian-Tadjik languages which had undergone sajaa device changes”²³. This case occurs not only in the manuscript but also in all copies made during the later periods. For example, literalizing only the dream motive was a re-developed completed version consistent with the creative ability of storytellers. The dreaming piece of prophet Joseph reminds of mystical gardens like in the magical tales, the main personage had travelled on the long and difficult road and arrived at this garden.

²²Medrish D. Literature and folklore tradition, Issues of poetics.

http://modernlib.net/books/medrish_d/literatura_i_folklornaya_tradisiya_voprosi_poetiki_read

²³Sarimsoqov B. Saja in Uzbek Literature.Tashkent: Fan, 1978), -P.94.

Since the description of this garden is the symbol of prophets about the bright destiny of Joseph (a.s.)'s future. Besides the reason why the description of the garden turned out magical because here the author uses the *sajaa* art as a device of the prose poetry. Because, the device *sajaa* endows definite tone, music to the story which makes it easy to remember and learn by heart like listening to tales and epic poems.

IV. CONCLUSION

As a result of comparative study of two copies of the work “Qisasi Rabghuzi”, a number of contradictions were defined between them which made us arrive at the following conclusions:

1. As a result of comparative study of the Tashkent publication and the Samarkand stone-pressed publication of the “Qissasi Rabghuzi”, we have made a conclusion that these stories belong just to the pencil of Rabghuzi in contradiction to the opinions of some scholars that it was wrong²⁴ to attribute the stories copied under the name “Qisasul-anbiyo” copied in later periods to the name of Rabghuzi. The reason is that if these copies were the creative products of the poet before or after the lifetime of Rabghuzi there would not be such inscriptions on page 3 of the Samarkand stone-pressed publication as the following: “the person who wrote this book and kept to the road of praying was the judge of the great tribe Rabot Ughuz – the son of Burhonuddin, judge Nosiruddin. And this fact shows that the basis for the famous stories under the title “Qisasul-anbiyo” which had been copied in Persian-Tadjik and Turkic languages goes back to the work “Qisasi Rabghuzi”.
2. As a result of making repeated copies of the work “Qisasi Rabghuzi” for many centuries the traditional composition of the story has undergone serious changes. This case caused the appearance of serious contradictions between the ancient copy of the story and the copies made by scribes in later periods which served as a main factor for making it close to people's folklore.
3. In the Tashkent publication while describing the life and activity of prophets the author brings events and stories relating to these prophets under the term of *qissa/story*/. In the copies made in later periods, particularly, in the Samarkand stone-pressed publication the events are revealed considerably widely and even its plot is expanded significantly with additional stories and images by dividing it into special sections. The lost pages of some stories were restored again. For example, only the Adam (a.s.) *qisasi* provided in the Samarkand stone-pressed publication is composed of eleven sections, it is completed with the event of Joseph (a.s.)'s death and the beginning of the story about Moses (a.s.). But they are not reflected in the Tashkent publication at all.
4. In the process of copying the stories in order “to improve” the plot of the work some events were enriched with lyric poems, sometimes the whole event was expressed in prose. In some cases, there were attached poems in Persian-Tadjik and in the Arabic languages. This case occurs vividly almost in all stories. Thus, the scribe completed creatively the broken part of the story and redeveloped it.

From these comparisons it became clear, that the Samarkand stone-pressed publication selected as a research object was copied in the XIX century which differs from the Tashkent publication by its plot lines, verses scope,

²⁴Ostonaqulov I. “Qisas ar-Rabghuzi” – Fiction: PhD. Diss. In Philology. – Tashkent, 1993. – P. 18.

topics and content, scope of reports and by their coverage of events. The events in the stone-pressed publication are rich in folklore elements, some stories of the qissa are close to tales and epic poems.

Despite the serious damages caused to some pages of the Tashkent publication it deserves attention because it preserved the standard literary language of the XIV century, the scope of events is compact and close to reality, and the most importantly, it is close to the authors writing style. And this shows that the Tashkent publication, compared to other copies is the most perfect, ancient and the only basic source in our country.

In the process of studying and analyzing the work “Qisasi Rabghuzi” by Nosiruddin Rabghuzi it became clear that some information about the creation of the poet which has supported us still would not make a complete impression about the poet and his heritage. Since the story has been a favorite book of readers in different places the scribes have copied it repeatedly and introduced additional events, stories and verses on the basis of books publication. As a result, there appeared some confusions regarding the language, plot, compositional structure and even date of its writing, so, this sphere needs still many scientific researches to be realized in the future.

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