

IMPLEMENTATION OF THE ART OF IQTIBAS IN “KISASI RABGUZI”

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Annotation

This article deals with the analysis of samples of citations from viewpoint of the art “iqtibas” given in ayats and khadis of the Quran in the fiction “Qisasi Rabguzi” being primarily in Turkish language on the basis of Islamic sources.

Key words

The Quran ayats, khadis, science of “balagat”, borrowing, citation.

INTRODUCTION

The cultural values and spiritual heritage of the Uzbek people have served as a powerful source of spirituality for the peoples of the East for thousands of years. In-depth study, deep understanding, and wide popularization of the works of our great ancestors, which are considered the spiritual property of all humanity, as well as their invaluable contribution to the development of world civilization, are becoming important in the current globalization process.

One such work is the monument “Qisasi Rabguzi” written by our great ancestor Nasiruddin Burhanuddin Rabguzi, created in the ancient Turkic language in the northern Khorezm region in the 13th-14th century, embodying Islamic spirituality and having a religious and didactic character (Sagdullaeva). This written monument is known as “Qisasu-l-anbiyo” among the Turkic peoples living in Central Asia, and it is one of the works that have been loved by readers for centuries, and loved by poets and poets (Nāsirūd-din bin Burhanūd-din Rabguzi, 6). Even though this source has been widely studied by researchers, it is commendable that the boundaries of research on it are expanding (Boeschoten H.E., O’Kane J, 6).

MATERIALS AND METHODS

In classical Eastern literature, the art of quotation is the method of quoting verses of the Qur’an and hadiths in the work. The word of the verse is “a sign, a mark; means such dictionary meanings as a miracle. According to Islam, the term

“ayat” refers to verses of the Qur’an, a commandment, a miracle that God revealed to his messenger Muhammad (pbuh) and sent as a guide to his servants. Classification, description, and analysis methods are used to cover the topic of the article.

RESULTS

The work “Qisasi Rabguzi” is dedicated to the life and work of the prophets, and it was created based on the Holy Qur’an, Hadith, and other Islamic sources. The work consists of an introduction, various religious stories, poems expressing lyrical experiences in Turkic and Arabic, and a conclusion. A total of 5511 lexemes are used in the language of the work “Qisasi Rabguzi”, of which 2950 are Turkic, 2151 are Arabic, 329 are Persian, 55 are ancient Yiddish acquired through Arabic, 14 are Greek, 3 are Chinese, 4 are Sanskrit, 5 are Sugdian words make up. The number of Arabic lexemes used in the work is second only to Turkic lexemes (Abdushukurov, 13).

Many Arabic words, phrases and sentences are used in the work “Qisasi Rabguzi”. Problems such as the place and manner of use of Arabisms in the text of this work, verses, poems, semantic features, determining the substantive and formal functions performed in a specific text and the interpretation of their structural and lexical-semantic features are of great scientific importance for oriental linguistics.

DISCUSSION

As a result of research on the work, it became known that most of the Arabisms were taken from the Holy Qur’an and hadiths. In classical Eastern literature, the use of Quranic verses and hadiths in the work is considered as the art of quotation. An important factor in the emergence and development of the art of quoting is the fact that the Holy Qur’an and the hadith of Prophet Muhammad (pbuh) became an integral part of the society’s spirituality, were ingrained in people’s minds and were used as a program in all areas of daily life.

Reading and memorizing the Qur’an has been obligatory for Muslims since the early days of Islam. It was customary for every enlightened person to refer to the Qur’an and hadith in both social and political spheres and to use it effectively, as well as to embellish the word with verses of the Qur’an and hadiths. Later, the use of Qur’anic and hadith sciences began to be widely used not only in *shariah* sciences, but also in fiction.

The word اقتباس (quotation) is derived from the arabic root qbs from افتعال (infinitive form). Meanings: 1) acquisition; 2) appropriation; 3) link, quote.

Uzbek scholar of classical literature A. Khajiahmedov made the following points in his work of named after “Poetic Arts and Classical Rhyme”: This word, which means “to acquire knowledge”, is the name of the art of quoting verses of the Qur’an and hadiths of the Prophet in poetry or expressing their content in poetry. The poets of the Muslim countries widely used this method and cited verses and hadiths in their lyrical and lyric-epic works (A. Hojiahmedov, 60-61).

“In the Arabic art of eloquence, the texts introduced with a slight change from the Qur’an and hadith are quoted. In science of balaghat, a quote is defined as:

الإقتباس تضمنين النثر أو الشعر شيئاً من القرآن الكريم أو الحديث الشريف من غير دلالة على أنه منهما ، و يجوز أن يغيّر في الأثر المقتبس قليلاً.

That is: Quoting is quoting something from the Holy Qur’an or hadith in prose or poetry without indicating where it was taken from. It may have been slightly modified” (Rustamiy, 270). There is no information about the art of quoting in the first sources of medieval Arabic literary studies related to art, and the information about it was first given in Ataullah Husayni’s “Badayiu-s-sanoyi” and Husayn Vaiz Koshifi’s “Badoyiu-l-afkor fi sanoyii-l-ash’or” we can observe the opinions in O. Davlatov’s research (Davlatov, 16-17). Quotations are divided into two types according to their meaning:

1. Quotations in which the original meaning of verses and hadiths is preserved.

2. A quote that changes the meaning of verses and hadiths (Rustamiy, 141).

Quoting is interpreted by some novice scholars as follows: “The art of quoting... Quranic verses, either partially or completely, without any change, from the hadith...” (Davlatov, 25; Rustamiy, 142). Qur’anic verses and hadiths were used effectively in the sections of the introduction, “القول في السماوت و الأرض - “Speech about the Earth and Heavens” and “قصة آدم صفي عليه السلام - “Story of Adam Safi (pbuh)” sections. This part traditionally begins with the phrase ^{بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ}, i.e. *basmala*, and continues with a Turkic praise.

The first quote is from verse 70 of Surah Isra in the praise section of the work is given as such: “*Sonsiz hamdu sanolar va saqishsiz ko’p shukrlar ul Tangriga kim jalla jalaluhu kim qudrati birla bizni odam yaratdi, yilqi qora yaratmadi* {وَلَقَدْ كَرَّمْنَا بَنِي آدَمَ} (Verily, We have made Bani Adam dear and honorable). It can be seen that in this verse, the original meaning of the quote is preserved, but it is partially quoted. The Prophet (pbuh) is quoted in part from verse 128 of Surah Tawba and a Turkic explanation is given. For example: “*Andin so’ng qadim ehsoni birlan, biz za’iflarg’a Muhammad Mustafu sollallohu alayhi vasallamni payg’ambar izti*, {لَقَدْ جَاءَكُمْ رَسُولٌ مِّنْ

{أَنْفُسِكُمْ} (Verily, a Prophet has come to you from among *yourselves*). *Ya'ni, munglug'larni Muhammad Mustafog'a ummat qildi*". In this example, the verse is partially taken and the meaning of the quote is preserved. Sometimes quotations from the verses are given in a skillful artistic form in the Turkic language.

In particular, the part of the verse in which the qualities of the Prophet (pbuh) are mentioned can be a clear proof of our opinion. This part begins with "*Durud wa tahiyyat, salawat wa salat, ul koni sozluk...*". In it, the verse {لِيَأْتِيَنَّ} (For the Quraysh to behave properly!) is quoted, which expresses kinship relations.

Here there is a hint that the Prophet (pbuh) is a descendant of the Quraysh tribe. The verse is quoted in full and the meaning of the quote is changed. It can be seen that quotations are widely and effectively used in the work. In the part of the work dedicated to Adam, as in the above example, important Arabic words and expressions are skillfully used in harmony with the verses. This situation served to make religious beliefs understandable to the people.

Also, in the application of hadiths, just like the verses of the Qur'an, sometimes with Turkish explanations, and sometimes only the Arabic form of the hadiths is quoted. For example:

قال النبي عليه السلام : من اراد أن ينظر عجائب الدنيا فلينظر إلى قصة آدم عليه السلام

That is, the Prophet (pbuh) said: Whoever wants to see the wonders of the world, let him look at the story of Adam, peace be upon him.

The quote here is in full. It came after the thought in Turkish and served as its confirmation.

Such cases are frequent in the play.

In the work, the conclusion of the opinion in the Turkish language is proved by using the verses effectively. For example: "...*Anda kezin jon ko'kuzinga keldi, oshuqti ko'pg'ali ug'radi, qo'pa bilmadi*. (That is: After that, the soul came to (Adam's) chest, he hurried to get up, he could not stand). *Ul yo'ldin Mavlo ta'olo qavluhu: خُلِقَ الْإِنْسَانُ مِنْ عَجَلٍ* (That is: Man was created to be in a hurry). The human habit of hurrying has found its confirmation by quoting part of the 37th verse of Surah Anbiyya.

CONCLUSION

In conclusion, it should be noted that the preface of the work of "Qisasi Rabguzi", "القول في السماوات و الأرض" - "Word about the Earth and Heavens" and "قصة آدم صفي عليه السلام" - "The story of Adam Safi alayhi-s-salam" sections. In the composition of the passages, many quotations are used, which are partially quoted from the verses and their meaning is preserved. In the composition of short

stories, the partial and complete form and meaning of the quotation from the verses are more common. In the quotations from hadiths, the author used the full type of quotation.

In general, the work skilfully uses partial and complete forms of quotations, as well as semantically preserved and changed types of quotations.

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