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EXAMPLES FROM HISTORICAL AND LITERARY SOURCES OF THE 15TH–16TH CENTURIES

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Annotation. In the study of the history of each period of human society, the rare works written down by historians of that period are considered important. Interpreting them on a comprehensive and deep scientific basis is one of the important tasks faced by source studies and philological scientists. It is known that the Uzbek language has a very long history, and in its development there are several periodic stages that differ from each other with some linguistic features. After all, since the period of development of the Uzbek language in the 15th-16th centuries is recognized by world scientists as the "golden age", it is necessary to comprehensively analyze the language of each work of this period and comprehensively cover it.

The creation of perfect historical phonetics, lexicon, and grammar of the Uzbek language is related to the study of the language of written monuments related to the history of the Uzbek language. For this reason, in the following years, a number of scientific works dedicated to the study of the language of written monuments were created in Turkic studies, including Uzbek linguistics. Literary works are used as the main source for tracking the periods of language development, most of the sources related to the old Uzbek language are poetic works, and prose works are relatively few. This relative lack can be compensated by the use of historical works written in prose. One such source is the work "Tawarihi guzida - Nusratnama", which is the object of our research.

Keywords: historical source, literary-artistic source, historian, linguistic features, monuments, language of written monuments, prose work, poetic work, Turkic studies, language development.

In studying the history of any period of human society, the works left behind by the historians of that era are of great significance. Providing a comprehensive and scientifically grounded interpretation of such sources remains one of the major tasks facing source studies scholars and philologists. It is well known that the Uzbek language has a remarkably long history, and its development has passed through several chronological stages distinguished by specific linguistic features. Since the period of the fifteenth and sixteenth centuries has been recognized by world scholars as the “Golden Age” of the Uzbek language [Samoylovich, 1928: 21], it is necessary to conduct a thorough linguistic analysis of every work belonging to this period.

The creation of a comprehensive historical phonetics, lexicon, and grammar of the Uzbek language is closely connected with the study of the language of written monuments related to its history. Therefore, in recent ears, a number of scholarly works devoted to the study of written monuments have been produced in Turkology and Uzbek linguistics. Literary works serve as the primary source for observing the stages of language development. Since most sources of the Old Uzbek literary language are poetic, while prose works are comparatively fewer, this relative deficiency can be compensated for through the study of historical prose texts. One such source is *Tavorikh-i Guzida. Nusratnama*.

When discussing the period in which the work was created, it is important to note the considerable development of science and culture during the Shaybanid era. The presence of prominent scholars among the rulers of the dynasty serves as evidence of this fact. Muhammad Shaybani Khan, Kuchkunji Khan, and Ubaydullah Khan were among the most educated rulers of their time. Furthermore, the valuable collections preserved in the libraries of Muhammad Shaybani Khan,

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Abdulaziz Khan, and Abdullah Khan, as well as the establishment of one of the most remarkable libraries of the age, confirm this observation. Scholars continued the traditions of the academy founded by Ulugh Beg in Mawarannahr. In particular, scholars, teachers, astronomers, physicians, poets, and historians in the madrasas of Samarqand and Bukhara produced scholarly works and educated students.

A number of historical works dedicated to Muhammad Shaybani Khan, the ruler who established the Shaybanid dynasty in Central Asia at the end of the fifteenth and the beginning of the sixteenth century, were written with the purpose of describing his military campaigns and conquests. These include Muhammad Salih's *Shaybaninama*, Mulla Shadi's *Fathnama-yi Khani*, Bina'i's *Shaybaninama*, and *Mihmannama-yi Bukhara*. Some of these works were written in prose, while others were composed in verse, in Old Uzbek and Persian.

Historical sources also indicate that Shaybani Khan himself compiled a divan and authored literary works. The scholarly and literary community of Uzbekistan became acquainted with Shaybani Khan's *Divan* through an article by Temur Khoja O'g'li published in 1991 [Temur Khoja O'g'li, 1991]. The article notes that Ahmad Zaki Validi Togan discovered the unique manuscript of Shaybani's *Divan* in the Topkapi Palace Library and first introduced it to scholars in 1927. Temur Khoja O'g'li points out that it remains unknown how the only manuscript of the *Divan* came to be preserved in the palace library of the Ottoman sultans. The article also presents examples of the poet's works. According to the author, one of the most striking features of Shaybani's poetry, which continued the traditions of Sakkaki, Gadoi, and Navoi, is his constant expression of profound love for Turkestan [Sharipova, 2010: 69].

The period was also notable for the significant development of historical scholarship, evidenced by the large number of historical works produced at that time. By the order of Shaybani Khan, Kamal al-Din Bina'i, Mulla Shadi, Muhammad Salih, and Fazlullah ibn Ruzbihan composed works dedicated to the ruler. This list may also be supplemented by Abdullah ibn Muhammad ibn Ali Nasrullah's *Zubdat al-Athar*, Tanish Bukhari's *Abdullanama* (*Sharafnama-yi Shahi*), and the anonymous *Tavorikh-i Guzida. Nusratnama*. These historical-literary sources reflect the socio-political, economic, cultural, and educational conditions of the Shaybanid era.

Tavorikh-i Guzida. Nusratnama (hereafter TN) is a historical source written in Old Uzbek literary language and devoted to the history of Chinggis Khan, Amir Temur, and primarily Shaybani Khan. Scholars have expressed differing opinions concerning its authorship. The work is regarded as a valuable spiritual heritage describing the history of Central Asia and its neighboring peoples. The source includes the basmala, the author's preface, the history of the Oghuz, Turkic, and Mongol tribes, the history of Chinggis Khan and his descendants, the history of Amir Temur and the Timurids, and the history of Shaybani Khan. Separate sections are devoted to Abulkhayr Khan, Mahmud Bahadur Sultan, and Muhammad Temur Sultan.

Meaning "Selected Histories – The Book of Victory," this work is an important source for the history, ethnography, geography, art, language, and literature of the Uzbek people and other Central Asian nations during the fifteenth and sixteenth centuries. It is highly valuable for philologists studying the historical development and formation of the Uzbek literary language, as well as for historians and source studies scholars investigating the Mongol, Timurid, and especially Shaybanid periods. Despite its significance, the work has not et received sufficient scholarly attention.

According to TN, after conquering Bukhara and Samarqand, Shaybani Khan commissioned court historians to compile the work. Although it is mainly devoted to Shaybani Khan's history, it may be divided into several sections. The first section contains information about the Turks and the ancestors of Chinggis Khan, based on the works of Ala al-Din Ata Malik Juvayni and Rashid al-Din

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Fazlullah ibn Abulkhayr. The author also appears to have creatively utilized Ulugh Beg's *Tarikh-i Arba' Ulus* ("History of the Four Uluses"). TN provides a detailed account of the period following the death of Abulkhayr Khan and Shaybani Khan's conquest of Mawarannahr, concluding with the capture of Andijan in 1504. Therefore, the completion of the work can be dated to around 1505. It should be emphasized that the work is structurally and compositionally well organized and later served as a model for other historical writings on similar subjects.

As noted above, the authorship of the work remains unknown. Scholars have expressed differing opinions on this issue. For example, according to P. I. Lerch, the work was written by Ahmad Bahauddin Walad, the son of Mawlana Jalal al-Din Rumi [Lerch, 1870: 11]. However, this claim has not been substantiated, since Sultan Walad lived between 1226 and 1312, approximately three centuries before the composition of the work.

A. A. Semenov, R. G. Muqminova, and V. P. Yudin argue that *Tavorikh-i Guzida. Nusratnama* was written either by Muhammad Shaybani Khan himself or with his close participation [Semenov, 1954: 13]. It should be emphasized that Shaybani Khan was known for his interest in history and his patronage of historical writing. Contemporary historians recorded that he actively encouraged the creation of historical works and participated in their preparation. Nevertheless, there are also reasons to doubt that Shaybani Khan was the sole author. The text itself contains passages describing how the author entered Shaybani Khan's service. Undoubtedly, Shaybani Khan took part in the composition of the work, but direct authorship remains uncertain.

After examining manuscripts contemporary to the work, A. M. Akramov concluded that Muhammad Salih, who was closely associated with Shaybani Khan, was the most probable author [Akramov, 1967: 18–19].

Based on expressions found in the text indicating that the work was written in accordance with Shaybani Khan's command, Akramov argued that Shaybani Khan himself could not have been the author. However, he did not deny the possibility that the ruler participated in its composition. Similar to Bina'i's *Shaybaninama*, certain ideas and expressions in *Tavorikh-i Guzida. Nusratnama* are presented as direct quotations from the Khan, and such passages are specifically highlighted.

Consequently, Akramov arrived at the conclusion that Muhammad Salih was most likely the author of the work. As evidence, he cites passages in which the anonymous author expresses satisfaction at having come from elsewhere to Shaybani Khan's court and having been warmly received by him. Akramov relates this to the historical fact that in 1500, during the struggle for Samarqand, Muhammad Salih left the service of Boqi Tarkhan and defected to Shaybani Khan's side.

Furthermore, the researcher emphasizes that *Tavorikh-i Guzida. Nusratnama* and Muhammad Salih's poetic work *Shaybaninama* appear to have been written according to a common plan. Certain passages are shared by both texts, including Shaybani Khan's poem beginning with the line: "Yuzingni ko'rdim ul chortoq ichinda" ("I saw your face within that pavilion") [Nizomiddinov, 1968: 229–233].

Another point of uncertainty is that Muhammad Salih's transfer to Shaybani Khan's side is narrated in the third person. This narrative technique raises questions regarding the attribution of the work to Muhammad Salih himself.

Akramov also discusses a manuscript preserved in the British Museum. According to his analysis, the manuscript was copied in 970 AH by a skilled calligrapher in the nasta'liq script and contains seventeen remarkable miniatures. When the handwriting, miniatures, and date of copying are compared with those of Mas'ud ibn Usman Kuhistani's *Tarikh-i Abulkhayr Khani* and a manuscript copy of Muhammad Salih's *Shaybaninama* transcribed by the calligrapher Qasim, striking similarities

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become apparent. On the basis of this evidence, Akramov suggested that *Tavorikh-i Guzida. Nusratnama* may also have been written by Muhammad Salih.

In our view, however, the claim that Muhammad Salih was the author of *Tavorikh-i Guzida. Nusratnama* cannot be accepted as definitively proven. The question of authorship requires further investigation and should be approached through a broader range of evidence and material sources. Similarity in handwriting between manuscripts does not necessarily imply common authorship. Although Qasim copied *Shaybaninama* in 1510, the surviving manuscript of *Tavorikh-i Guzida. Nusratnama* was copied in 1562–1563, approximately fifty-two or fifty-three ears later. By that time, Qasim would most likely have died or reached an advanced age.

Even if we assume that the same calligrapher copied both manuscripts and prepared the accompanying miniatures, this would not prove that the texts were written by the same author. Calligraphy was a highly specialized profession, and calligraphers commonly copied works commissioned by different patrons. Therefore, only a thorough textual and philological analysis can provide a reliable basis for determining the authorship of the work. Such research demands caution and methodological rigor on the part of scholars.

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