

Scientific Commentary Of Historical Verses In Abjad And Time, Abdulqasum Ishon Madrasa, Zainiddin Baba Mauseum And Other Monuments

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Abstract

This article provides a scholarly and theoretical analysis of the tarikh (chronogram) verses found in the architectural monuments preserved within the city of Tashkent. It discusses the semantic structure of tarikh verses, the principles of determining dates through the abjad system, and their significance as epigraphic sources. In addition, the textual reading of certain tarikhs and their potential for conveying historical information are examined using examples from existing monuments.

Keywords: Abjad letters, tarikh, ta'miya, suvari, sari, Abdulqosim Eshon Madrasa, Shaykh Zayniddin Baba Mausoleum, Kallaxona Mosque, K k Mosque, Hijri, Gregorian, Sayyidahmad Vasliy, Hu ya G'ofur.

Arabic script, with its beauty and calligraphic elegance, has always attracted the attention of peoples around the world. This is because, unlike the scripts of other nations, it has been able to fulfill several important functions. First, Arabic writing is significant as a vehicle for conveying meaning; moreover, it is valuable as a work of art that provides the reader with a refined aesthetic pleasure. In the past, this script also served as ornamentation and decorative design for historical monuments, grand structures, and ancient artifacts. In addition to these roles, it has yet another important function—namely, its connection with the fact that the Arabic alphabet can also express numerical values and the meanings of numbers¹.

Ta'rikh, or a chronogram, is widely распростран n in Eastern epigraphic traditions: the date is expressed through the sum of the abjad numerical values of the letters contained in a verse composed in connection with an architectural monument or an important event. Ye. E. Bertels

defined it as follows: a ta'rikh-chronogram is the poetic expression of the date of a particular event². Writing a ta'rikh (chronogram) is governed by several requirements, which Sh. Sirojiddinov sets out in his book *Matnshunoslik saboqlari* as follows: "The date to be mentioned must be precise; the sum of the letters that produce the numbers must convey a definite meaning; the chronogram phrase should be concise; it may be sar h (formed by directly adding the letter–number values), ta'miya (requiring some thought to determine the date), suvari (clearly and distinctly apparent in its outward form), and ma'naviy (the meaning of the wording must be logically appropriate to the subject)." ³ He emphasizes that these are essential conditions.

In the architectural monuments of the Tashkent region—particularly in the wall inscriptions of mosques, mausoleums, cenotaphs, and khanaqahs—this tradition was employed especially активно during the fifteenth to nineteenth centuries.

¹ N.Hamidova.N.Sulaymonova. Old Uzbek writing. Methodological manual. – T.: Jurist media publishing house. 2009. P.82

² Bertels E.E. Selected works. Navoi and Jami. M.: Nauka, 1965. P.40.

³ Sh.Sirojiddinov. Textual studies lessons. T.: Navoi University NMU, 2019. P.96

Sources record various ta'rikh inscriptions at the Abdulqosim Eshon Madrasa, the Mausoleum of Shaykh Zayniddin Bobo, the Kallaxona Mosque, the Ko'k Mosque, and other monuments. In some cases, because the inscriptions are difficult to read, have been affected by salt efflorescence, have

deteriorated, or have lost elements during restoration, reconstructing the date becomes possible only through textological analysis and abjad-based calculation.

Abjad letters

هوز	5	ه	ابجد	1	ا
	6	و		2	ب
	7	ز		3	ج
				4	د
کلمن	20	ک	حطی	8	ح
	30	ل		9	ط
	40	م		10	ی
	50	ن			
قرشت	100	ق	سغصص	60	س
	200	ر		70	ع
	300	ش		80	ف
	400	ت		90	ص
ضظغ	800	ض	ثخذ	500	ث
	900	ظ		600	خ
	1000	غ		700	ذ

We can find examples of ta'rikh inscriptions in Tashkent's architectural monuments only at the Abdulqosim Eshon Madrasa, the Mausoleum of Shaykh Zayniddin Bobo, the Kallaxona Mosque, and the Ko'k Mosque.

The Ko'k Mosque is a nineteenth-century monument, consisting of a gatehouse topped by a small minaret, a khanaqah hall,

hujras (cells), and a single ayvan (open veranda). It is one of the monuments that has remained very well preserved to the present day.

Above the mihrab of the ayvan, the following couplet is inscribed in nasta'liq script:

محمد ندر بای عالی همم	نچه کار خیر ایتی اندین ظهور
بری بوکه قلدی طواف حرم	مشقت پله طی قلیب راه دور
توزوب جشن عالی نچ مرتبه	تاپ انده ایل شادلیق هم سرور
بودم کیم اوروب همتی بحری جوش	بو عالی بنا ایلادی بی قصور
دپر خرددن سوال ایلادیم	بو منزلغه سالی بنا نی ابرور
دیدي داخل اولغان کشی شوقدین	دگای منورکا تاریخ هو یا غفور ۱۳۰۸

Muhammad Nodirboy oliy himam	Necha kori xayr etti andin zuhur
Biri bu ki qildi tavofi haram	mashaqqat bila tay qilib rohi dur
Tuzub jashni oliy necha martaba	Topib anda el shodliq ham surur
Bu dam kim urub himmati bahri jo'sh	Bu oliy bino ayladi bequsur
Dapir xiraddin suol ayladim	Bu manzilg'a soli bino ne erur?
Dedi doxil o'lg'on kishi shavqidin	Degay manga tarixi Hu yo G'ofur 1308

In the final couplet, the phrase “Hu yo G’ofur” is the expression that indicates the date of the building’s construction. Its abjad value is calculated as follows:

$$5+6+10+80+1000+6+80=1308$$

As a result, the date is determined as 1308 AH. To convert 1308 AH to the Common Era (CE) year, the following calculation is used:

$$1308:33=39$$

$$1308-39=1269$$

$$1269+622=1891$$

Thus, the building was constructed in 1308 AH, that is, in 1891 CE. In addition, at the end of the couplet, the date 1308 is also written in Arabic numerals.

The Abdulqosim Eshon Madrasa is a monument dating to the eighteenth–nineteenth centuries. On both sides of the inner portal of the west gate of the madrasa courtyard, a ta’rikh (chronogram) couplet is inscribed in white nasta’liq script against a blue background.

زان زسر فخر گفت میسر بتاریخ او
بقعه عالیہ موی شریف رسول
Muyassar ⁴ proudly proclaimed the opening of its ta’rikh as follows:
A noble corner where the Prophet’s blessed hair is kept.

The final line is a concealed chronogram indicating the madrasa’s construction date. Its abjad value is calculated as follows:

$$2+10+30+1+70+5+70+100+2=1339$$

$$5+10+200+300+10+6+40+80=1235$$

The chronogram records the year 1235 AH. Converting it to the Common Era yields the following:

$$1235:33=37$$

$$1235-37=1198$$

$$1198+622=1820$$

In the Common Era calendar, this corresponds to the 1820s.

Shaykh Zayniddin Bobo Mausoleum.

Historical and archaeological research has shown that the mausoleum-khanaqah complex was frequently rebuilt and regularly repaired. A poetic ta’rikh dedicated to these restoration works is written in Turkic in nasta’liq script on both sides of the portal arch, composed by Sayyidahmad Vasliy (1869–1925) Samarqandi.

بیلورمیز بهر الطاف خدانی	یراتی گنبد قصر سمانی
بزم تاشکندیمزغه قویدی یوز شکر	جناب شیخ زین الدین بابائی
ولی لارغه کرامت بخش ایلاب	مؤید ایستی شرع مصطفی نی
بو گنبد ایچره پاک اولذات	مزار هر اعالی و ادانی
بو گنبد ایسکی بولمیش ایردی آنی	تمام کونجی تجدید ایستی آنی
تمام کونچی لار همت قیابیان	بو ینگلیغ یخشی ایستی لار بنائی
بونینگ کورگانه اوستاسی حقنده	اوقور مینگ آفرین بهر ادوانی
کرامت اوج برله خرد سالیین	دیدى وصلی گه بول تعمیر ثانی 1339

⁴ The pseudonym of the person who wrote this poem and history.

Bilurmiz bahri altofi Xudoni	Yaratti gunbazi qasri samoni
Bizim Toshkandimizga qo'ydi, yuz shukr	Janobi Shayx Zayniddin boboni.
Valiylarga karomat baxsh aylab	Muayyad etti shar'i Mustafoni
Bu gunbaz ichra pok ul zot	Mazori har a'oliy va adoniy
Bu gumbaz eski bo'lmish erdi oxir	Tamomi kunji tajdid etti oni
Tamomi kunchilar himmat qilibon	Bu yanglg'g yaxshi ettilar binoni
Buning ko'rganda ustosi haqqinda	O'qur ming ofarin bahri advoni
Karomat avj birla xirad solin	Dedi Vasliyki, bul ta'miri soniy.

The ta'rikh phrase is contained in the final two lines, from which the date 1339 AH (1920–21 CE) is derived⁵.

As for the **Kallaxona Mosque**, a number of records on historical monuments in the city of Tashkent contain written information indicating that it was built in the eighteenth–nineteenth centuries⁶.

Above the mosque's main entrance door, the following verses are inscribed in Persian in nasta'liq script.

قصر عالی مسجد مقبول شد ز فضل خالق محي العظام	هم بلطف خواجه نور هدا مسجد جامع بنا شد بي نظر كمارين از امت خير البشر دادر عين خود معيش بود بر وی برو روان اجدادش حق رساند بجملة حاجاتش سال تاريخ اين رفع بنا يقين است مظاهر نقبا
شافع امت محمد مصطفى روح پاك اوليا شد دستكير عامر مسجد بود محمد (?) حاجی نعمان عاقبت مود رحمت حق بجملة اسلافش حضرت مصطفى بود يارش	
Oliy qasr - barchaga maqbul masjid	

Buyuk va abadiy Yaratguvchining fazli ila, hamda hidoyat nuri, ummat shafaatchisi Muhammad mustafo sallallohu alayhi vasallam lutflari ila bunyod bo'ldi
Basharning eng xaylisi bo'lganlarning komronlari hisoblangan
Avliyolarning pok ruhlari qo'llab turdi. Ushbu masjidga bezak bergan kishi Muhammad Zafar dir
Uning tug'ishgan ukasi bu ishda yordam berdi
Hoji No'mon oqibat ayladi.
Unga borgin, ravon ota-bobolariga
Barcha o'tganlariga Allohning rahmati bo'lsin
Haq ta'olo uni barcha hojatiga yetkazdi
Hazrat Muhammad Mustafo uning madadkori edilar
Ushbu ulkan binoning qurilgan yili tarixi: "Mazohiri Nuqabo" degan jumladir

In the final couplet, the phrase "**Mazohiri Nuqabo**" is the expression that denotes the date of the building's construction, and its abjad value is calculated as follows:
 $40 + 4000 + 1 + 5 + 200 + 50 + 100 + 2 + 1 = 1299$.

1299:33+39

1299-39+1260

1260+622=1882

This shows that the building was erected in 1299 AH, that is, in 1882 CE.

Sharofiddinboy Mosque is a mosque built in the late nineteenth century. In the past, it formed part of a complex that included both a madrasa and a mosque. According to local residents, the mosque was constructed at the personal expense of a man known as Sharofiddinboy, and his house was also located next to the mosque. The mosque has a square plan, measuring 13.8 m on each side, with an overall height of 10 m, and is covered by a dome. It consists of a khanaqah hall, an ayvan (open

⁵ Masterpieces in the monuments of Uzbekistan. – T.: Uzbekistan, 2011. – P. 455

⁶ O.Sultanov. History of Tashkent mosques. – T.: Yangi asr avlod, 2010. – P.140

veranda), and four hujras (cells). According to information provided by Shavkat Turpov, head of a department of the Tashkent City Cultural Heritage Administration, one of these hujras was used as a chilla-khana (a retreat cell). Above the mihrab of the mosque's ayvan, the word "Iman" (Faith) is written. On the ayvan's plaster inscription panel (kitoba) made of ganch, part of a poetic passage in Uzbek, inscribed in nasta'liq script, has survived only in a fragmentary and discontinuous state.

رحمت انگاکیم مظہر علم مسجد جامع (بنا) ایتلدی (?) ہم
ہم تاریخ انگا قیلدی عبادت شرفیدین

Rahmat angakim, mazhari ilm – masjidi jome (bino) etildi (?) ham,

Ham ta'rix anga qildi ibodat sharafiddin...

There is no doubt that the phrase "**Mazhari ilm**"—meaning "the abode of knowledge"—serves as the ta'rikh (chronogram) for the mosque's construction. The numerical (abjad) values of the letters in this expression yield the year 1285 AH, which corresponds to 1868–69 CE.

م 40ظ +900 ه +5ر 200 ع +70 ل +30 م
1285=40

Formula for converting a Hijri year to a Gregorian year

1285:33=38

1285-38=1247

1247+622=1869

Ta'rikh inscriptions constitute an important epigraphic layer of Tashkent's architectural heritage: they are significant not only as sources that provide dates, but also as means of artistic and aesthetic expression. Their scholarly analysis serves as an essential resource for clarifying the city's history, identifying the construction phases of monuments, and reconstructing historical processes.

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