

# TURKIC-MANICHAEAN TAVBANOMAS: GENRE FEATURES AND SEMANTICS

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**Abstract:** This article is written about the penances created in the period known as “Turkic-Manichaeen literature” of the ancient Turkic peoples. Turkic-Manichaeen literature is an integral part of the literature of the Turkic peoples, which includes written sources created before the 10th century. They have come down to our days in the old Uyghur, Turkic-Manichaeen script and the Kok-Turk script. Tavbanoma have a special place among the works of this period. Tavbanoma can be noted as a separate genre according to their specific characteristics. Several penances from this period have come down to our days. Among them, the most common one is known as “Khuastuanivt”. In this article, Turkic-Manichaeen Tavbanoma are considered as a separate genre. At the same time, the genre characteristics of tavbanoma are shown. The semantic features of texts are also discussed. Turkic-Manichaeen Tavbanoma are not only translation works, but they reveal the art of translation of the ancient Turkic peoples, in which a number of issues such as the choice of each word, the tone of the texts, and the delivery of meaning are illuminated through the examples taken from the work.


## Introduction


Manichaeism was one of the major religious teachings practiced in the past. Manichaeism as a religion originated in Babylonia in the third century AD. Its founder, Mani ibn Fatak, was born in 216. His father was a religious scholar. When Mani was twenty-four years old, he began to preach a new religious doctrine. After some time, he was expelled from the country with his colleagues for his religious propaganda. From this time (240 years) Mani started his propaganda movement. First, he spread his teachings in India, Armenia, and then again in Iran. Especially during the reign of Shapur I, fertility was widespread. After Mani, his disciples made a great effort to spread this religious teaching. Among them is mar Adda [<Syriac mar religious “teacher”, “religious leader”, “guide”] [1, 337] carried out propaganda activities in Far Eastern countries [2, 183].


The first information about Mani and his teaching is given in Beruni’s work “Asar-ul-Baqiya...”. In the play, Mani says that he is one of the prophets. In his work, the scientist includes Mani among the “false prophets” [3, 241-243]. According to him, he said: “Light and darkness have existed since ancient times and these two are eternal”. He forbade the slaughter of animals and the infliction of pain on them, harming fire, water, and plants - in the clearest terms” [3, 242]. Also, those who chose manichaeism give information about how they abstained from greed and lust, renounced the world, fasted, gave alms, kept nothing more than one day’s food and one year’s worth of clothing, lived as a dervish, and called the people. Beruni said that Mani said that he was born in the year 215 in a village called Mardinu near the upper Quvsa stream of Babylon in the chapter “Prophet’s arrival” in the book “Shoburaqan”. At the age of thirteen (in some sources at the age of twelve) [5, 118]. A revelation came to Mani. Christians called Mani Qurbiquis ibn Fataq. He has published books such as his own Bible, “Shoburaqan”, “Treasure of the Living”, “The Book of the Jabbers”, “The Book of Secrets” (seven in other sources) [5, 124-131].


The Turkic-Manichaeen sources we have are diverse according to the nature of the genre and the number of works. Among them came penances, alqovs, historical-artistic works, epigraphic texts, poems and works with lyrical and religious-philosophical content. The underlying idea in these works is related to sexuality. They are united by the philosophy of materialism.

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A series of works that regulate and guide the relationship between man and creator have been created in Mōny. Among them there are texts asking people to repent of their unknowing sins and ask for their forgiveness. Works of this content can be called “Tavbanoma”.

Material and methods. The most famous among the Turkic-Manichaean Tavbanoma is “Khuastuanivt” [6, 5-111]. The names of other works (7 of them) in Tavbanoma content have not been preserved [6, 112-133]. It has the form of a different book.

So far, a lot of work has been done on “Khuastuanivt”. In particular, in the research works created on the St. Petersburg copy of the work with Uighur script known to science, mainly the transcription text of the work, the language characteristics of the manuscript, and the translation were given [7]. Excerpts of the work in Manichaean script are much less studied compared to the copy in Uyghur script [8, 33-41]. This is due to the specific features of the writing.

There are works on scientific publications and translations and interpretations of Turkic-Manichaean Tavbanomas into different languages. In them, the opinions expressed about the work, its genre features, text semantics were filled and brought into the form of a comprehensive study [23]. Taking this into account, we will discuss this issue in detail below.

## Results and Discussion

“Tavbanoma” as a literary genre. Based on the structure and content of each work created in fiction, there are types of genres. They are named depending on the structure and content of the text. It is important that the dictionaries of literary studies that have been created to date do not indicate the genre of tavbanoma. A.Abdurahmanov considers the poems expressing the repentance of man to God as a specific genre in the literature of Turkic peoples [9, 353]. The group of works belonging to this genre includes the greeting of the morning god and “Khuastuanivt” created in the environment of Manichaeism. In our opinion, these two works should not be confused with each other. They are completely different in terms of structure and content. But the genre name given to “Khuastuanivt” was correctly chosen as “tavbanoma”.

Repentance is an Arabic word (توبه – “to confess one” guilt; “to beg for forgiveness for one’s sins”), which means to repent or repent of one’s deed, to resolve not to repeat it, to make a promise, or to apologize for one’s deed [10, 631].

Often, a word close to the structure or content of the work can be given in the last part of the text (colophon). This is useful in determining the genre of the work. The colophon of “Khuastuanivt” gives the following sentence: tūgādi n(i)ḡoṣaklarniḡ suyiḡ yazuqin öküḡü Xuastuan(i)vt (XP.160) – “The book of repentance of the nughoshaks Khuastuanivt finished” [11, 93,99]. The word öküḡü – “reader, beg” in the text serves as the key to defining the genre of the work.

Words with the same content are also found in the text of the work, for example: ... t(ä)ḡrim amtii yazuqda boṣunu ötünür-biz, m(a)nastar hirza :: (XL.269–271) – “...Oh my God, now we are saying save us from our sins, forgive us our sins”. Sentences with this content are also found in the rest of the Tavbanoma texts: alqu ayiḡ qilinčlarimın ökünü ariḡ karmṣuhun qolu ötünü täḡinür-män, manastar xirza [6, 116] – “after reading all my bad deeds, I ask you to forgive my sins during the good prayer”.

The word ötün “forgive” in the above text also shows that this work has a content of grief. Based on this, it is possible to put forward the opinion that Turkic-Manichaean penances were called “o’tungu” or “o’tinch” in ancient times.

Regarding the style of the work, K.Sadikov comments as follows: “Moreover, in supplications to God, special emphasis is placed on the effectiveness of the text and the deep feelings of the worshiper’s heart (in ancient Turkish literary studies, it was called berk qatig saw). This phenomenon ensured the emergence of “o’tinch” or, if we apply it to the genre, “o’tungu”, i.e. “apology style” as a form of written artistic style in the literature of the Manichaean period [12, 29].

L.Clark, who prepared the transcription edition of the Turkic-Manichaean texts, translated the confessions into English as “Confession texts” (“repentance texts”) [6, 1-2].

As an opener of the genre of the work, we will compare it with texts of the same content. For example, N.Kazansky considers works of this content as “исповедь” literary genre, i.e. repentance of one’s actions [13, 73-90]. According to the researcher, the roots of the genre of tavbanoma are based on ancient autobiographical works, in which the human past and reading take the main place.

Another interesting study was carried out by A.Erkinov. According to the scientist, the pre-Islamic manifestations of the prayers practiced in Central Asia in the 18th-19th centuries are reflected in the Turkic-Manichaean tavbanoma, especially in “Khuastuanivt” [14, 90]. Because in the prayers, the text is written with the content of praying to God and getting rid of the sins committed. The meaning of the works that we are considering is repentance, asking God to forgive his sins.

Through the examples given above, it is correct to call the genre name of the works with this content as “o’kinuv” or “tavbanoma”.

Genre development. Each literary work is caused by certain factors. This is also the case with the emergence and development of Turkic-Buddhist, Turkic-Manichaean and Turkic-Christian environments were formed on the basis of the teachings they

propagated according to their origin or were translated into other languages under the influence of literary contacts. They have a religious-philosophical content as well as a work of art. Artistic and stylistic tools are effectively used in them to convey the past thought to the reader.

In the past, Turkic peoples worshiped religions such as Tangrikan (Kök Täğri), Buddhism, Manichaeism and Christianity. After that they converted to Islam. In each of the religions practiced in the early Middle Ages, there are works on the content of praying to God and getting rid of unknowingly committed sins. Works of this content were also created among Turkic manichaeists.

Works on the content of Tavbanoma are also found in the literature of other nations. In particular, they are very close in content to the prayers found in the Islamic region. "Munajat-type works are among the traditional parts in the beginning of masnavis (epics) at the beginning of masnavi's (epics) that come after praise and before nat, in which they appeal to God and ask for help and salvation in the successful completion of this work. All epics and other works of Alisher Navoi have separate prayer chapters. In the composition of some prose works and short stories, prayer is included as a separate poem. Some poets wrote munajat as an independent poetic form and placed it in their books. For example, Agahi wrote a petition in the 'Tawiz ul-ashiqin' work [15, 203-204]. Navoi asks for forgiveness for the sins committed in "Munajat". [16, 93-299, 334]. This work consists of praise, praise and prayer [17, 200-201]. The third of these - the prayer part - is more suitable for the penitence we are studying. Various artistic arts and worship are widely used in it [17, 200]. Such a structure is a hint that works in the form of tavbanoma are works of art.

The structure of Turkic-Manichaeic tavbanoma. Some sources suggest that "Khuastuanivt" may be a poetic work, such as epigraphic texts in blue Turkic script (Kul tigin, Bilga Khagan, etc.) [18, 200].

The content of tavbanomas created in this environment also affects their structure and the presentation of ideas in the text. In Uzbek literary studies, tavbanomas have not been studied as a separate genre. However, there are some studies that suggest this. For example, K.Sadikov talks about the style of "Khuastuanivt" created in the Turkic-Manichaeic environment, and mentions that they are written in a unique style, that is, artistic and the text is very impressive to the reader. At the same time, the structure of the text well preserves the archaic, classical dimensions of the written literary language, its morphological, syntactic-stylistic, lexical, even classical style of writing is chosen, it is written in the method of reciting or penance, it is proved by examples from the work [12, 28-32].

The phonetic, lexical, and syntactic studies conducted on the Turkic-Manichaeic tavbanoma revealed almost all the grammatical indicators that exist in the ancient Turkic language. Below we will carry out this analysis one by one.

We find the following phonetic phenomena in tavbanoma created in the Turkic-Manichaeic literary environment: in tavbanoma, the rule of Turkic synharmonism (harmony of lips and palate) is fully followed: yilgıqa bar(ı)mqa "property" (XP.89, 96); küclüg t(ä)ñrikä "to the mighty god" (XP.90, 96).

One of the most used types of phonetic repetition in ancient Turkish literature is the alliteration of words at the beginning of a poetic line [19, 41]. This phenomenon can be observed in the prose works created in that period. For example, in the fifteenth section of "Khuastuanivt" the following text is given: biş y(i)g(i)rminç kün sayu näčä y(a)wlaq saqıñç saqıñur-biz : näčä sözlämäsiz irinçülüg söz : sözläyür-biz : näčä islämäsiz irinçülüg iş işläyür-biz – "fifteenth (section). How many bad dreams we indulge in every day, how many rude words we say, how many unseemly things we do" (XP.92, 98). S sound in the first part of the quoted sentence (sayu, saqıñç saqıñur, sözlämäsiz, söz, sözläyür), and in the second part, the i sound forms an alliterative repetition (islämäsiz, irinçülüg, iş, işläyür). In the text näčä sözlämäsiz irinçülüg söz : sözläyür-biz ҳамда näčä islämäsiz irinçülüg iş işläyür-biz forming syntactic parallelism, whose sentences are complete. Another example: y(ä)mä qorqmatın ärmägürüp ädgüti tükäti alqanmad(i)m(i)z ärsär : y(ä)mä alqanur ärkän köñülümünizni saqıñçm(i)znı t(ä)ñrigärü tutmad(i)m(i)z ärsär – "if we have not been afraid, melted, good and complete, if we have not kept our heart and thoughts to God" (XP.90, 96). The sound a in the first part of the sentence (ärmägürüp, ädgüti, alqanmad(i)m(i)z, ärsär, alqanur, ärkän, ärsär), and in the second part, the sound t (tükäti, t(ä)ñrigärü, tutmad(i)m(i)z) creating alliterative repetition.

In ancient Turkic written monuments, including Turkic-Manichaeic tavbanoma, we can find several lexical units with the same meaning. It comes in the form of a noun, a verb, or a word from another group. The use of lexical repetitions in the text is mainly used for the effective presentation of the idea understood from the text and for strengthening the meaning of the word. L.Tugusheva divides them into two types: repetition of exactly one lexeme (özgä özgä) and lexical repetitions consisting of repetition of synonymous lexemes (arığ silik) [19, 47-56]. Such synonymous lexical repetitions are often found in "Khuastuanivt". Including: k(ä)ntü özümünizni – "ourselves" (XP.86, 93); anığ y(a)wlaq – "evil" (XP.86, 93); quruğ öl yirkä – "on dry-wet ground ~ every ground" (XP.86, 93); biş türlüg otqa iğäçqa – "to five different plants" (XP.86, 93); suy yazuq qilt(i)m(i)z ärsär – "if we have sinned" (XP.87, 94); y(ä)mä yäkkä içkäkkä t(ä)ñri tipän – "and we say the demons a God" (XP.88, 95); yilgıqa bar(ı)mqa – "property" (XP.89, 96).

In the text "Khuastuanivt" the art of contrasting words with opposite meanings (antonyms) is also made: üzä on qat kök, asra säkiz qat yir – "ten layers of heaven above, eight layers of earth below" (XP.86, 93). Here, üzä and asra and kök and yir are opposed. We can also find this art of opposition in the eighth section of the work: y(a)ruq yiltizin t(ä)ñri yirin tünäriğ yiltizin tamu yirin bilt(i)m(i)z : yir t(ä)ñri yoq ärkän öñrä nä bar ärmis tipän bilt(i)m(i)z : t(ä)ñrili yäklä nädä ötrü süñüşmis y(a)ruqlı q(a)ralı q(a)ltı

qatilmış yirig t(ä)ñrig kim y(a)ratmış tipän bilt(i)m(i)z : y(ä)mä arqon yir t(ä)ñri nädä ötrü yoq bolğay : y(a)ruqlı q(a)ralı q(a)ltı adr(i)lğay – “we know the base of light, the land of God, the base of darkness, the land of hell. we know what happened before, since, there were no earth and sky. We learned why God and the devil fought, how light and darkness mixed, who created the earth and the sky. And the first darkness, after what the earth and sky will disappear, how will light and darkness separate” (XP.88–89, 95). Here y(a)ruq with tünärig, t(ä)ñri yirin with tamu yirin, yir билан t(ä)ñri, t(ä)ñrili with yäklı, y(a)ruqlı with q(a)ralı, yirig with t(ä)ñrig contradict each other according to the meaning of the text.

Synonymous words play a big role in creating rhythm and musicality in the text. Including: töktümüz saçt(i)m(i)z ärsär – “if we spilled”; näčä äksütümüz k(ä)rgät(i)m(i)z ärsär – “how much damage we have caused”, suy yazuq qılur-biz – “we will do sin”. Synonyms are used to better reveal the content of the text, to convey the feelings of the worshipers and to enhance the impact of the text..

In the fifth section of the work, we see the following syntactic parallelism: näčä qorqıtd(i)m(i)z ürkitd(i)m(i)z ärsär : näčä urtumuz yontumuz ärsär : näčä açıtd(i)m(i)z ağrıtd(i)m(i)z ärsär – “no matter how much we scared, how much we hit, how much we hurt” (XP.87, 94). In addition, the synonyms that appear in the text also indicate the level of sins committed. Here, synonyms indicate the heaviness and lightness of works understood from the text.

Each section of “Khuastuanivt” was used as a separate prayer- tavbanoma and the worshipers copied the sections they needed. In addition, in the St. Petersburg copy of the work in Uyghur script, two dots (· ·) are placed in red ink after the end of each section, followed by a space for a two finger, and another section begins after two dots (· ·). This situation can also be observed in the London copy of the work. In the manuscript, a new section begins on the next line. K.Sadikov stated that every worshiper of the religion copied and read the work according to his own needs [20, 967]. Therefore, each section of the work can be considered as an independent prayer-tavbanoma.

As in every text, a certain structure of the text was followed in Turkic-Manichaean recitations. “Khuastuanivt” consists of fifteen sections (bölgü), large and small, and in each section refuge is sought from a certain sin. For example: üç y(i)girminç ay t(ä)ñrii künin sayu t(ä)ñrikä nomqa arıg dıntarlar : suyumuznı yazuqumuznı boşuyu qulmaq k(ä)rgäk ärtii : y(ä)mä ärkligin ärsiz(i)n ärinip ärmägürüp işkä ködügkä tıltanıp yazuqda boşuñgalı barmad(i)m(i)z ärsär : t(ä)ñrim amti yazuqda boşunu ötünür-biz m(a)nastar hirza :: (XL.261–271) – “thirteenth (section). God of Moon, every day, we had to pray to God, to the law, to pure religious people (Mani worshipers) and ask them to get rid of our sins. If we didn’t want to get rid of our sins without knowing it, carelessly using work as an excuse, then we sit down and say, oh God, let’s get rid of our sins, please forgive us”. In this section of the work, refuge is sought from the sin that occurs in the process of avoiding the wrong deeds done before the God Moon.

According to A.Erkinov, in the prayers created during the Islamic period, their difference from ghazal-munajat (that is, a feature indicating that it is a separate genre - A.R.) is that they use words or phrases asking for refuge from God throughout the text [14, 86]. A similar phenomenon can be found in the “nom bitig” of ancient Turkish literature created in the Turko-Buddhist environment, and in the tavbanoma texts created in the Turkic-Manichaean environment. These expressions, mostly at the end of the work, go as prayers and supplications for the fulfillment of the wishes and desires expressed in it. Some studies have expressed opinions about this text component in ancient Turkic texts [4]. It is worth noting that these components that make up the text have not been fully studied in literary studies.

In texts created in the Old Turkic environment, prayer sentences traditionally appear at the beginning, at the end, or both, after the wish. They pray for “getting rid of sins” or “answering prayers”. In Turkic-Manichaean tavbanoma, these prayer sentences are in the original language in which the text was created.

Dua sentences ensure the syntactic integrity of the text. In this case, the prayer sentence with the meaning of the text is directed to a specific goal, that is, a prayer is prayed for the realization of the thought presented in the text. At the same time, they also define the genre of the work. These prayer sentences have become stereotyped over time.

At the end of each section of “Khuastuanivt” it is prayed that the repentance will be answered: yazuqda boşunu ötünür-biz, m(a)nastar hirza. When this prayer sentence is put into a formula, it comes out as follows: YÖ+MH. Here YÖ – a sentence of absolution (yazuqda boşunu ötünür-biz), MH – and the prayer formula (m(a)nastar hirza).

In fact, this prayer formula is taken from the Pahlavi language (mna:sta:r hi:rz-a from the Pahlavi language: ’st’r, mn’s’t’r – guilt, sin, crime) [21, 55], “Forgive our sins” in Uzbek” [22, 146] or “forgive us our sins!” can be translated into.

This prayer comes in different versions in the text of the work: yazuqğ boşunu ötünür-biz, m(a)nastar hirza // amti t(ä)ñrim yazuqda boşunu ötünür-biz, m(a)nastar hirza // t(ä)ñrim amti ökünür-biz, yazuqda boşunu ötünür-biz m(a)nastar hirza (~m(a)nastar hirz). In these examples, one or two more components are added to the prayer sentence. If these are also put into the formula, it will look like this: täñrim+Ö+YÖ+MH. Here: täñrim - appeal to God, Ö – apologize (ökünür-biz).

The same prayer sentences can be found in other penitential texts created in the Turkic-Manichaean environment: amti t(ä)ñrim ... yükünü [täginür]-m(ä)n (U 0103verso, 1–3) formula in “Khuastuanivt”: amti t(ä)ñrim ... boşunu ötünür-biz (XL.61–

63). The difference between them is that the first text was read by one person, and the second by many. In one place in the text we find the prayer formula *m(a)nastar hirza* (U 0085verso, 3).

In the text, wishes are listed one by one, and a prayer is prayed at the end of the sentence for their fulfillment. The participle in the sentences is subjunctive (-zun; -(a)līm). Matching words to text content and style (*qurtulmaq-boşunmaq, yigādmāk-utmaq*) also had a great impact. This style enhances the meaning of the text.

Another example: *üč y(i)girminč ay t(ä)ñrīi künin sayu t(ä)ñrikā nomqa ariğ dıntarlar : suyumuznī yazuqumuznī boşuyu qulmaq k(ä)rgāk ärtii : y(ä)mā ärkligin ärsiz(i)n ärinip ärmägürüp işkā ködügkā tītanip yazuqda boşunğālī barmad(i)m(i)z ärsär : t(ä)ñrim amtī yazuqda boşunu ötünür-biz m(a)nastar hirza :: (XL. 261–271) – “thirteenth (section). God of Moon, every day, we had to pray to God, to the law, to pure religious people (Mani worshipers) and ask them to get rid of our sins. If we didn’t want to get rid of our sins without knowing it, carelessly using work as an excuse, then we sit down and say, oh God, let’s get rid of our sins, please forgive us”. The text asks for the forgiveness of sins committed knowingly and prays for forgiveness. According to tradition, at the end of the text there is a prayer sentence for the fulfillment of all said wishes. Here, too, the prayer sentence provides unity of content and fluency of style. Since this period, the prayer sentence has become one of the traditional parts in works with *tavbanoma* content.*

Through the examples given above, it is possible to reduce the style of sentences used in the work created in the *tavbanoma* genre to a specific formula: *G+O+F*. Here *G* – a certain sin committed (*ay t(ä)ñrīi künin sayu t(ä)ñrikā nomqa ariğ dıntarlar : suyumuznī yazuqumuznī boşuyu qulmaq k(ä)rgāk ärtii : y(ä)mā ärkligin ärsiz(i)n ärinip ärmägürüp işkā ködügkā tītanip yazuqda boşunğālī barmad(i)m(i)z ärsär*), *O* – a propitiation for sin (*t(ä)ñrim amtī yazuqda boşunu ötünür-biz*), *F* – prayer sentence, i.e. formula (*m(a)nastar hirza*).

## Conclusion

Works in the *Tavbanoma* genre were formed on the basis of the oldest beliefs of the Turkic peoples. One of their most beautiful examples is undoubtedly “*Khuastuanivt*” created in Turkic-Manichaean environment. At the same time, a unique style of penance has emerged in linguistics. We observe this tradition in the texts of the later period.

1. Poems created in the ancient Turkic-Manichaean environment are mature works of art of their time and played an important role in the emergence and development of a new type of genre in Turkic literature.

2. The large number of copies of the work in the form of manuscripts and excerpts, as well as copies in Manichaean and Uyghur script, confirm that it was popular in its time and spread widely among worshipers.

3. The work was used for group reading as well as for individual prayer. The work has been copied and used both in its entirety and as a single section.

4. The work served not only to appeal, but also to introduce the public to the concept. Because in the content of the work, various sins and merits are mentioned.

5. “*Khuastuanivt*” is a work of art. In it, the use of words, the means of artistic imagery, the use of words in combination and in pairs, on the one hand, leads to an impressive output of the work, and on the other hand, it indicates the level of translation of that time.

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