



SOURCE ANALYSIS OF THE WORK "MIRAJNAME" IN TURKIC LANGUAGE

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<https://doi.org/10.5281/zenodo.15193142>

Abstract

This article is devoted to the copy of the Turkic language work "Merojnoma" in the nastalik letter kept in Istanbul and its textual components. The article analyzed manuscript from the source point of view. "Meraj" is the ascension of the last Prophet Muhammad (peace and blessings of Allah be upon him) from Jerusalem to heaven to Allah. The works dedicated to this event are called "Mirajnama". Such works were originally created in Arabic literature. Later in Persian and Turkic literature, Mirajnama was formed as an independent work.

Keywords: Prophet, Mirajname, Nahju l-Faradis, Timurid Empire, Ottoman Empire, miniature

Muhammad (peace and blessings of Allah be upon him) went on a journey from the al-Haram mosque in Mecca to the al-Aqsa mosque in Jerusalem, this night trip is called al-Isra. On this journey, the Messenger (peace and blessings of Allah be upon him) ascended to heaven. The Ascension of the Prophet (p.b.u.h) is called Miraj. The night of the Ascension or al-Isra wal-Miraj is a great honor that was shown by the Almighty only to the Prophet Muhammad (p.b.u.h): during the Mi'raj of the Prophet (p.b.u.h) miracles were shown to him that are incomprehensible to the mind of people, and also shown rewards that correspond to the deeds of people... Prophet Muhammad saw the Inhabited House or the heavenly Al-Ka'ba, as well as Paradise, Hell and Arsh and much more. Miraj is one of the most famous events in the history of Islam and one of the most important themes in classical oriental literature. The works dedicated to this event are called "Mirajname".

The story has inspired Islamic writers throughout the ages and was perhaps most vividly captured in 1436-1437, when the youngest son of Timur, Shahrukh, who took over the Timurid Empire after his father's death and a short-lived internecine war, commissioned works from Mirajnama. The manuscript, produced in Herat (a city in present-day Afghanistan), found its way to the library of Topkapi Palace in Istanbul by the end of the 15th and early 16th centuries. In 1672, Antoine Galland, who later became famous as the translator of The Thousand and One Nights, acquired it for a modest sum of 25 piastres.

At the time of his purchase, Galland was in the service of the French ambassador to the Ottoman Empire, Charles-Marie-François Olier, Marquis de Noantel, and was responsible, among other things, for the search for and acquisition of books, coins and antiquities. During his travels, Galland spent more than a decade in the Ottoman Empire and the Levant, acquired the official title of king's antiquarian, and took part in the production of the Bibliothèque Orientale, a vast encyclopedia of the Orient that he completed after the death of its chief compiler, Barthélemy d'Herblos. Galland translated from Arabic, Turkish and Farsi, kept diaries, and towards the end of his life was awarded a chair in Oriental languages at the Collège de France.

The acquisition of the Mirajnamé was an ordinary episode in his biography and we can trace the fate of this fascinating artefact: in 1675, Ambassador Noantel presented the manuscript to Jean-Baptiste Colbert, finance minister and de facto head of government of Louis XIV and collector of a vast library which in 1732 became part of the Royal Library, predecessor of the Bibliothèque Nationale de France, where the manuscript is preserved to this day.

According to the 17th-century inventory, 60 of the 64 miniatures have survived. It is worth noting that the manuscript was written in Chagatai (a.k.a. Chagatai Turki or Old Uzbek) in Uigur script. This circumstance made it difficult to decipher until the 19th century, when first Sinologist and curator of Oriental manuscripts at the Royal Library Jean-Pierre Abel-Remuza deciphered fragments of the Uigur text. Half a century later Turkologist Abel Pave de Courteil transcribed the entire text into the Arabic script and published it in 1882 along with a French translation. Today, scholars say that the Timurid Mirajnama is a unique testimony of the flourishing book culture of the Timurid Empire.

After the adoption of Islam by the Turks, the theme of the prophet's ascension to heaven became widespread. It is represented in many works of Turkish literature: in the works of both authors of classical literature: and in Turkish oral folklore. The range of works is wide, from poems in which the theme of ascension is only mentioned or described briefly, to independent works devoted exclusively to the subject. Short poems describing the ascension of the Prophet Muhammad to heaven are called Mirajiye, and poems containing a detailed narrative are called "Mirajname".

Mirajiyya appears in the divans of some poets, as well as in the works: siret (hagiographies of saints), mevlud (narrating the birth of Muhammad), hilya (singing the spiritual perfection of the prophet), verse mesnevi and mujizat-nama (books about miracles). "Mirajname" is a work of verse or prose character in which the ascension to heaven is described in detail (Akar 1987, 7-61). The most numerous works on this theme were created from the 14th century to the 20th century in Anatolia. These are mostly works by authors: either mirajiye in collections of poems on various themes, or mirajnames specifically dedicated to this subject (Durgut 2015, 133-147).

One of the works covering the events of Miraj is called "Mirajname", its Turkic version has come down to us.

The Turkic version of the work "Mirajname" is known to science, manuscripts of which are written in Uyghur and Arabic scripts:

A manuscript written in Uyghur letters is presently kept in the French National Library in Paris (Suppl. Turc., 190). This manuscript consists of the works of Mirajname and Tazkiratu l-avliya by Farididin Attar. The work "Mirajname" begins on page 1b of the manuscript and ends on page 69a, and from 70 to 264 is "Tazkiratu l-avliya". There are 60 miniatures in the Mirajname part and no miniatures in the Tazkiratu l-avliya part. This copy of the manuscript, in Uyghur script, was copied in 840 AH (1436-1437) in Herat by Abu Malik bakhshi. At the end of the manuscript is the following reminder: ***Tazkirada bitilgän maşayix avliyalarnıñ hikayat süzläri tügatildi. Tarix sekiz yüz qırqta at yıl jumadu-l-axira aynıñ onıda Haruda Abu Malik baxşı bitidim*** (Sertkaya 1977, 13). (Stories of wise saints written in this tazkira ended. It was written by Abu Malik bakhshi in the eight hundred fortyth year, the year of the horse, on the tenth day of the Jumadu-l-ahir month). This inscription also refers to the work Mirajnama.

The manuscript contains sixty miniatures on fifty-seven pages and text only on ten pages. At the top of each page, along with text written in Arabic script in gold watercolor and at the bottom of the inscription is a Uyghur script written in black ink inside a gold circle and a miniature. After it was transferred to Istanbul, sections written in Ottoman Turkish were added to the blank sections of the work. The Ottoman texts are usually written at the top between the Arabic text and the Uyghur text, at the bottom or in the margin of the page. Ottoman inscriptions often describe miniatures in written form, and the person who wrote this article probably knows both Arabic and Uyghur writing. In the late fifteenth century the man who could read Uyghur writing and speak the Arabic of Istanbul was probably Abdurrezaq Bahshi, one of the writers of Fatih (Gruber 2008, 337).

A manuscript written in Arabic script is preserved in Istanbul at the Fatih Foundation in the Suleymaniye Library (manuscript number 2848). In this work, pages 1b-12b of the Mirajnama and pages 14-153 of Farididin Attar's Tazkiratu l-awliya. This copy of the manuscript was transcribed by Nasta'liq Nuriddin Ali bin Kichkina Sayyid Ali at-Talikanliy on the 20th of Rajab 917 AH (October 13, 1511) in Egypt. The following is written about it: **Tarix töküž yüz ön yetida rahmat oyiniñ yigirmisidä Nüriddn Ali bin Kičkina Sayyid Ali at-Taliqaniy bitidi** (Sertkaya 1977: 12). (Written in 917 on the 20th of the month of rahmat Nuriddin Ali ibn Kičkina Sayyid Ali at-Talikanliy). Except of the first and last page, each page of the Mirajnama consists of 15 lines. The work is 29.5 cm by 20 cm in size and is in a cardboard box. The calligrapher transcribed the ayat of the Qur'an, hadith, du'a, as well as words such as Tangri, Muhammad, Rasul, Abu Bakr, 'Umar, 'Usmon, 'Ali, and some others in gold and red ink.

In both manuscripts, the work "Mirajname" is written first and then "Tazkiratu-l-Awliya". In our opinion, this arrangement of works in the manuscript is due to the nearness of the topics. Although the manuscripts were copied at different times and by different calligraphers, there is little difference between them. However, upon comparative analysis one can note some significant differences.

The Turkic version of the work "Mirajnama" was translated from "Nahj ul-faradis", we can learn this from the phrase of the translator written after the parts of Hamd and Na't of the work: **Emdi bilgil-kim, bu kitabniñ atı "Merajnama" türür. "Nahj ul-faradis" atliq kitabdin türk tiligä evürdük.** (Know now that the title of this book is "Mirajname". We have translated it from the book Nahjul-faradis into the Turkic language) (Courteille 1882: 1).

Here the question arises, "From which language is the work of Mirajname translated?" In the manuscript the translator provides no data on this.

To clarify this, it is useful to provide some information related to the title and the work "Nahju'l-Faradis" mentioned in the preface to "Mirajname".

One of the samples of the Turkic prose of the XIV century is a work by Mahmud bin Ali bin al-Saroyi (Bulgari) titled "Nakhjul-faradis". The work was written in the Turkic language in Saroy, the capital of the Golden Horde, in 1357-1358. Several manuscripts of the work have reached our time; they are kept in Istanbul, in Crimea (Yalta), in Kazan, and in St. Petersburg.

The work "Nahju l-faradis" consists of four chapters, each chapter consists of ten parts. The author begins each part with a hadith in Arabic. Although "Nahju'l-Faradis" is a work of religious and moral content that provides information about the laws of Islam, precepts, and obligations of Islam, it includes much ethnographic and historical information.

The Istanbul folio is very well preserved and consists of 222 folios or 444 pages. The format of the manuscript is 34 × 25 centimeters and the plain text is 25 × 19 centimeters. Each

page contains 17 lines. As is evident from the preface to the published photograph, the paper of the manuscript is dark cream-colored. The main text is written in black ink, while chapter and section titles and some proper names and expressions are in red. The handwriting is illegible naskh. The harakats everywhere, even above the words written in red ink are black suggesting that they were put after the entire text was completely rewritten. Zeki Velidi in the aforementioned message about these harakats writes that the harakats were put in accordance with the pronunciation of these words in Khorezm, by another person, not a scribe. This is Z.Velidi's second argument in favour of writing the manuscript in Khorezm. However, the above-mentioned fact about ink colour for harakats suggests that the manuscript could have been written in one place, and harakats could have been written in another, perhaps in Khorezm, or simply by a Khorezmian according to his pronunciation. Moreover, in this case we are talking only about this copy, not the original. It will be possible to speak about this more accurately after appropriate textual work on all the manuscripts at our disposal.

The value of the Istanbul list is enhanced by the fact that it is in fact the only one at present which is the most complete and fully preserved extant list. It contains all four chapters and consists of forty sections. The disadvantage of this list is that it does not contain any reference to the name of the author or to the place where the work was written.

We have said above that the contents of the "Nahjul-Faradis" should be classified as theological and didactic works. Let us dwell on the content.

The total volume of the Yani Jami list, the most complete and well-preserved list is 444 pages of large format. The work as a whole consists of four chapters, each of which is divided into ten sections. Each section begins with the corresponding hadith, a "saying of Muhammad," according to the content of that section.

The first chapter is entirely devoted to the biography of the Prophet, and it describes his virtues, the revelation he received, his first disciples and their deeds, his miracles, the conquest of Mecca, his ascension, his journey to paradise and hell, the help of angels in his battles, and finally the Prophet's death.

The second chapter consists of biographical and historical information about the lives of the first four caliphs - companions of the Prophet, members of his family, the first Imams - the heads of Muslim theology - Abu Hanifa, Shafi, Malik and Ibn Hanbal.

The third chapter is about God-pleasing deeds - about fulfilling the basic laws of Islam, about helping the poor, about obeying parents, about the permissible and the impermissible, about the proper passage of time, and about patience in adversity and unhurriedness.

The fourth and final chapter is also instructive. This chapter deals with criminal acts, namely bloodshed, adultery, drinking alcohol, arrogance, lying and blasphemy in absentia, attachment to worldly goods, usury, vindictiveness and envy, pride and carelessness and trusting in distant hopes.

The author prefaces each section with a hadith, a saying of the Prophet, in accordance with the main content of that section. The author explains the introduction of these hadiths in his essay by a relevant statement of the Prophet.

As it is seen from the above table of contents, "Nahjul-Faradis," being mainly a theological work, contains in the first two chapters biographical materials from the life of figures of the first period of the spread of Islam and some historical materials on the same period. The subsequent third and fourth chapters are exclusively didactic and instructive.

These chapters are full of worldly examples that are also of interest in terms of ethnography and cultural history.

Regarding its language, the work is in general written in a simple language and is read with great interest, and the individual chapters also stand at a high literary and artistic level for their time. Despite the content, some materials of the last chapters might be used as an example of literary prose of the Golden Horde in the middle of the 15th century. Thus the historical and literary value of the manuscript is not only in that it is an invaluable source for the history of Turkic languages, for historical grammar, historical lexicology, historical vocabulary, but also that it is a valuable source for the history of the Turkic literature. In assessing the manuscript we should approach it mainly from this point of view. This is its historical, literary and social value.

The meaning of the title of the book can be understood from the following explanation given at the end of the work:

Bu kitābkā "Nahj ul-farādis" deyü ism qilindī, ma'nisī uçmaqlarniñ açuq yolı temäk olur (Sodiqov 2006: 21), (Nehcu'l-feradis: 1).

As can be seen from the above sentence, the work is written in Turkic. However, the author titled his work in Arabic "Nahjul-faradis", the meaning of which is "***uçmaqlarniñ açuq yolı***", that is "the open road to paradise// pictures of paradise".

E.N. Nagip, having studied this work, gives the following information:

The manuscript as a whole is still not really studied. It has not been studied to such an extent that it is often confused even by scientists with another manuscript. For example, the Turkish literary scientist Abdulkadir Karahan attributes this work to the collection قرق حديث (Qırq hadis), consisting of 40 hadiths - sayings of Mohammed, known to the Turkic world. Apparently, he was misled by the fact that at the beginning of each section the author quotes one of the sayings of the Prophet that corresponds in its content to the subject matter of that section. Since the book consists of four chapters, each of which in turn is divided into ten sections, the number of the hadiths given has naturally reached forty. In fact, "Nahjul-Faradis" has nothing in common with the "Forty Sayings of the Prophet," but is a major original work of theological content.

The Turkish philologist Kavam-ad-Din, on pages 169-250 of "Turkiyat Mecmuası" in 1934, gives a large list of words from the Nahjul-Faradis, consisting of Kipchak and Uyghur elements. However, both its transcription and translation require numerous and serious corrections.

In the introduction to the famous "Mirajname", which was translated from the Arabic to the Turkic language in XIII century, the translator said that this work is a translation of "Nahjul-Faradis". However, here we are dealing only with an accidental formal coincidence of names of works completely different in content. These words of the translator have also misled the French philologist Pavet de Courteille, who mistakenly considered this work to be a translation from Arabic, from which the above-mentioned "Mirajname" was translated (Nagip 2007:265).

The same reservation of the translator or, perhaps, the opinion of Pavet de Courteille in turn misled S.E.Malov, who on page 96 of his "Monuments of Ancient Turkic Writings" claimed that: "By the way, "Mirajname" is a translation of the work "Pictures of Paradise"(Nahjul-Faradis)". Further on the next page S.E.Malov writes that: Is not this "Mirajname's" the author is Ali oglu Mahmud of Bulgars (XIV century), mentioned by Marjani in his "History of Kazan

and Bulgars"(Malov 1951:96-97). Apparently, S.E.Malov had no opportunity to verify this report by comparing the content of the Turkic "Nahjul-Faradis" with the "Mirajname".

A.Samoilovich in his brief preface to the above mentioned work of Yakub Kemal writes: "Of great interest is also the reference made by Professor S.E.Malov to the fact that the work "Nahjul-Faradis" is mentioned in the preface to the Chagatai version of "Mirajname", published by French Turkologist Pavet de Courteil".

Again a mixture of two works of the same name, but quite different in language and in content, and also in time of writing and in volume. It is surprising how easily unverified facts sometimes spread in the scientific world.

The volume of the Turkic "Nahjul-Faradis", as stated above, according to the Yani Jami list is 444 pages, and the "Mirajname" is more than ten times less in volume.

A simple comparison of the "Mirajname" with the "Nahjul-Faradis" clearly shows that the work of Ali bin Mahmud has nothing to do with the translated "Mirajname", which tells exclusively about the ascension of the Prophet to the heavens. Mahmud bin Ali clearly states at the beginning of his work that the book he wrote was called "Nahjul-Faradis", which means "The Open Path to Heaven".

We consider that the research done by E.Nagip is noteworthy. He has substantiated his view that two works under the same title are often confused, although they are quite different in language and structure, in time of writing and in length.

However, we do not support his opinion that "the work "Mirajname" has been translated from Arabic into Turkic as early as the 13th century," especially since there is still no exact proof of the translation of the work from Arabic into Turkic.

The work, registered at the Suleymaniye Library in Istanbul under No. 784 by Yangi Jami, begins with a foreword by Janosh Eckman and includes the Miraj event reflected in the 7th and 8th parts of the first chapter of "Nahju l-Faradis" by Mahmud bin Ali al-Saroyi. The comparison of these two parts shows that the work of "Mirajname" has been translated from an unfamiliar work of "Nahju l-Faradis" (Sertksya 1977:12).

Another important fact:

As we said above, in the Mirajnama published by Pavet de Courtellie in Paris, at the beginning of the part about the journey to paradise and hell after the phrase *"Imam Bağavi rahmatu'llahi 'alayhi Masābih atliq kitabında bü hādisni keltirmiş türür"*, Imam Bağavi in his book "Masobih" quotes this hadith, *"Farsi bitildi"* (Courteille 1882: 25) is written i.e. "written in Persian". In our opinion, this could be the basis for the conclusion that the work "Mirajname" is a translation of the work "Nahju l-Faradis" written in Persian. And further we can assume that the work "Nahju l-Faradis", written in Persian and which became the basis for "Mirajname", was in turn translated from Arabic.

The Turkic scientist J.Eckmann also writes about this: "The Arabic text of the hadith which should have been before the part about the journey to paradise and hell was omitted due to the inattention of the calligrapher's scribe. The Turkic translator did not consider it necessary to give this hadith in Persian and wrote "written in Persian", i.e. reduced it to a note. If the work had been written in Arabic, this note would have meant nothing (Eckmann 2003:47-48).

J.Eckman's opinion that the source of the work "Mirajname" is written in Persian is, in our opinion, worthy of attention, but his opinion that "the Arabic text of the hadith, which should have been before the part about the journey to paradise and hell, has been omitted due

to the carelessness of the scribe- calligrapher ", is not quite correct. It is our opinion that the absence of this text in the work "Nahju l-Faradis", which was written in Persian and became the source for the Turkic "Mirajname", is not the result of the scribe's inattention, but rather, the hadith is not given in Arabic , but in Persian. We assume that the text of the hadith given in the second part is very long, it was written before the end of this part, so the translator who translated the text into Persian did not cite the entire hadith in Arabic, but wrote its translation into Persian. When translating the work into the Turkic language, the translator did not give either the Arabic or the Persian text of the hadith, and gave only the Turkic translation of the hadith.

However, the Persian version of the work "Nahju l-Faradis", which became the basis for the work "Mirajname", has not been found yet, and a copy of "Nahju l-Faradis" in Arabic has not been found either.

The main purpose of translating "Mirajname" into the Turkic language is to enable ordinary people to read and understand the work in their own language, and to find it useful for themselves.

The uniqueness of the text of the "Mirajname" in the Turkic language shows that the Turkic school of calligraphy has a long history.

"Mirajname" is one of the rare written monuments in the study of Uzbek textology, literature, and the art of calligraphy written in the Timurids period

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