



The Comparison of the Paris and Istanbul Manuscripts of Mirajname

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<http://dx.doi.org/10.18415/ijmmu.v8i7.2876>

Abstract

Muhammad (peace and blessings of Allah be upon him) was sent on a journey from al-Haram mosque in Mecca to al-Aqsa mosque in Jerusalem, this night journey is called al-Isra. During 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 bestowed by the Almighty upon the Prophet Muhammad (p.b.u.h) alone, during Miraj, the Prophet (p.b.u.h) witnessed miracles beyond the comprehension of men, and was shown rewards corresponding to the deeds of men... Prophet Muhammad saw the Inhabited House or the heavenly Al-Ka'ba, as well as Paradise, Hell and Arsh and many 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 devoted to this event are called Mirajname. The Mirajnames generally refer to the same theme, but differ from each other in detail and wording. This article is dedicated to the comparison of the Paris and Istanbul manuscripts of the Turkic Mirajname. The article analyzes the differences in the Uyghur and Arabic manuscripts from a textual point of view.

Keywords: *Al-Isra; Al-Miraj; Turkic Merajname; Na'at; Manuscript; Uyghur Script; Textual Analysis*

Introduction

It is known that all works created in the Muslim East began with "khamd" (praise of the Almighty) and "na'at" (praise of the Prophet Muhammad s.a.w.). It should be noted that khamd and na't are an inseparable part of the work and help understand the author's worldview. The Na'ats can be roughly divided into two groups according to their content:

1. The Na'ats of description (praises);
2. The Na'ats of Mirajname.

In the Na'ats of description the general qualities, character and good deeds of the Prophet Muhammad were described.

The mirajnama narrated the Prophet Muhammad's journey from Mecca to Jerusalem and his ascent to heaven (G'afforova 2001: 10).

The plot of the miraj, which was first used in Muslim sources as a type of na'at, later entered literature as a separate genre. Such works were first created in Arabic literature, then this tradition appeared in Turkic literature, where "mirajname" began to form as an independent work. Translations of these works into Turkic languages appeared.

The word of Arabic origin miraj has a meaning "ladder" and "ascension to heaven" in the source language. In the Turkic language the first meaning ("ladder") is not widespread, but as a term with the meaning 'ascension to heaven' it is used when referring to the miracle of the ascension of the Prophet Muhammad to the heavens: according to Islamic beliefs, the Prophet Muhammad traveled from Mecca to Jerusalem in one night, from there to heaven, to the world of angels and to the level of Allah, met with the souls of previous prophets, saw heaven, hell and angels and returned to Mecca the same night.

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".

The Main Findings and Results

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-avliyo 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 avliyalarniñ hikayat süzläri tügatildi. Tarix sekiz yüz qırqta at yıl jumadu-l-axira ayniñ 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 AbdurrezaqBahshi, 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-avliya. This copy of the manuscript was transcribed by Nasta'liq Nuriddin Ali bin Kichkina Sayyid Ali at-Talikianiy on the 20th of Rajab 917 AH (October 13, 1511) in Egypt. The following is written about it: *Tarix töküz 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-Talikianiy). 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.

In the process of rewriting this work by different scribes in an interval equal to a century, specific differences arose in the text. As an example, it may be noted that there are omissions of words and sentences in both works. The Paris copy has the following title: Rasul 'alayhi-s-sallam Me'rājqā bargānī (Rasul alayhi-sallam's journey to the Miraj) (Courteille, 1882: 1). And the Istanbul version has no title at all.

In the Paris copy, at the beginning of the part about the journey to paradise and hell, after the sentence *Imam Bağavī rahmatu'llahi 'alayhi Masābih atliq kitabında bü hädisni keltirmiş türürür* (Courteille, 1882: 25). "Imam Bağavī in his book 'Masobih' cites this hadith" is "*Farsi bitildi*", meaning "written in Persian" and only then the Turkic translation of the hadith is given. In the Istanbul copy there is no sentence "*Farsi bitildi*", but in this copy after the phrase "*İmam Bağavī rahmatu'llahi 'alayhi Masābih atliq kitabında bü hädisni keltirmiş türürür*" on page 8a, lines 2 and 3 are left blank to allow notes to be made.

There are also variations in word usage. Here is one instance of a difference in the use of words:

In the Paris copy "*Yänä Xadijadin rasulniñ Abdullāh atliq oğli böldi*" (Courteille, 1882: 29). "Yet by Khadija a son of Rasul named Abdullāh was born" and in the Istanbul copy "*Yänä Xadijadin payğambarniñ Abdullāh atliq oğli böldi*" "Yet by Khadijā a son of the Prophet named Abdullāh was born". The Paris copy uses the word "*rasul*" meaning "messenger" and the Istanbul copy uses a similar word, a synonym for "*payğambar*" meaning "prophet".

There are many more examples of synonyms used throughout the manuscript, but they do not change the meaning of the manuscript. It is not known who and when Mirajnama was translated into Turkic. But if we take into account the proximity of the language of the work "Mirajname" to the language of the work "Kisasi-Rabguzi" written in XIV century, we can conclude that this work has been translated into Turkish in the late XIII century and in the first half of the XIV century.

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" atlıq 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).

However, we do not support his opinion that "the work "Mirajname" has been translated from Arabic into Turkic as early as the XIII 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 Eckmann 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 Bağavî rahmatu'llahi 'alayhi Masâbih atlıq kitabında bü hâdisni keltirmiş türür"*, Imam Bağavî 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. As a result of the comparison of "Mirajname", which is stored in Paris and Istanbul, differences in the text have been identified, which can be classified as follows:

1. Missing words and sentences;
2. Differences in the use of words.

Although the above-mentioned differences exist between the manuscripts, they do not affect the overall content of the text.

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.

Conclusion

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. The Turkic version of the Mirajnama is not only a work of religious and moral content, it is a valuable written monument of the history of Turkic literature.

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