

“ME’ROJNOMAYI TURKIY” AS A SCIENTIFIC AND LITERARY SOURCE

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Abstract: This article presents scientific and artistic observations related to the night of Miraj (Ascension). It also includes a transformation and analysis of certain sections of the work "Me'rojnomyai turkiy" which is preserved in the collection of the Bukhara Museum of Literature and Art. Information about the archeographic introduction and the colophon sections of this work is provided. Additionally, some expressions regarding various Miraj-related works created in classical literature are reflected upon.

Keywords: Qur'an, Night of Miraj, Basmala, lithography, Miraj texts, “Me’rojnomyai turkiy”

The concept of Miraj is primarily derived from the Qur'an and Hadith, which are the main and primary sources in classical literature. Miraj is one of the great miracles given to our Prophet Muhammad (peace be upon him). During the Miraj, Allah, the Most High, took our Prophet Muhammad (peace be upon him) on a journey from the Masjid al-Haram in Mecca to the Masjid al-Aqsa in Jerusalem during a part of the night. In the Miraj, Allah also raised Muhammad (peace be upon him) from the holy Jerusalem to His presence. The Qur'an mentions this event with the following verse: “Glory be to Him who took His Servant (Muhammad) by night from Al-Masjid al-Haram to Al-Masjid al-Aqsa, whose surroundings We have blessed, to show him of Our signs. Indeed, He is the Hearing, the Seeing.”¹ The Miraj, which is one of the great miracles of our Prophet Muhammad (peace be upon him), is among the most emphasized matters in Islam and Sufism. Sources indicate that the event of Miraj occurred in the twelfth year of the Prophethood of the Messenger of Allah, in the month of Rabi' al-Awwal, which was about one year and five months before the Hijrah, at the end of the months of Shawwal or Rajab.

The event of Miraj, which refers to the night journey of the Prophet Muhammad (peace be upon him), is a significant topic in Islamic and Sufi literature. Various scholarly works explore the timing, essence, and wisdom of Miraj, often presenting differing interpretations. For instance, one narration describes how the Angel Gabriel

¹ Isro surasi, 1-oyat ma’no va tarjimasi. Shayx Abdulaziz Mansur. Qur’oni karim ma’nolarining tarjima va tafsiri 2019, B 282

brought a golden bowl filled with Zamzam water to the Prophet while he was asleep, opened his chest, and filled it with divine light and faith. Some sources suggest this event occurred during the Prophet's youth.

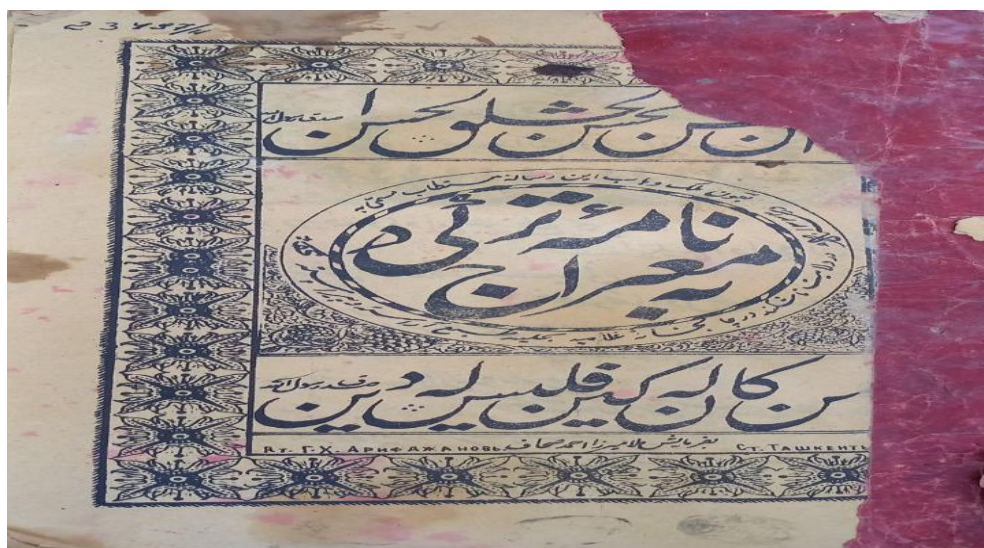
Additionally, while the Qur'an does not mention the Buraq (the steed used during the Miraj), it is noted in religious literature that the Prophet Ibrahim (Abraham) used a similar creature. The famous Turkish poet Yunus Emre describes Buraq as having a "form of light, eyes of jewels, and a face as white as snow." In Sufi literature, Buraq symbolizes a means of transition from the material world to the spiritual realm.

Eastern Muslim literature, influenced by Islamic and Sufi teachings, has extensively covered the theme of Miraj. Numerous works dedicated to this event have been produced, including those by poets like Ahmad Yassavi, Sulaymon Boqirg'oni, Alisher Navoi, Boborahim Mashrab, and So'fi Olloyor. These works, often referred to as "Me'rojnama," originated in Arabic literature and later appeared in Persian and Turkic literature, with many manuscripts surviving to this day.

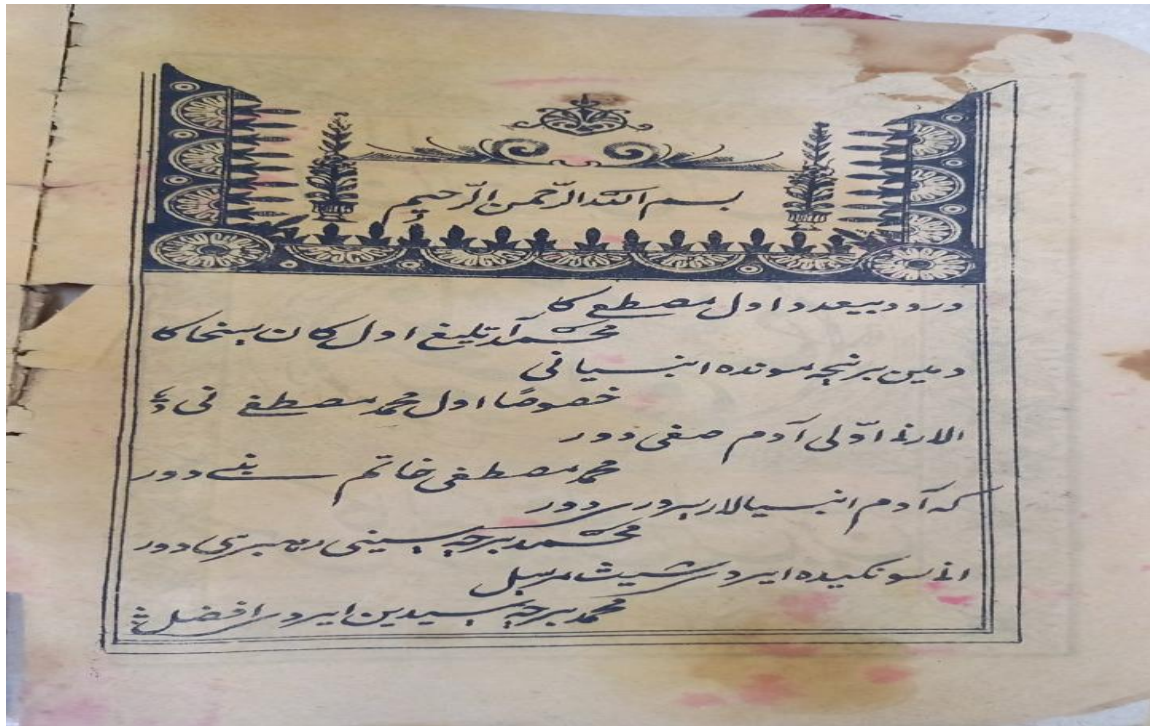
The essence of these works lies in their artistic interpretation of the Miraj. Although they share similar content, they have been copied by various scholars and calligraphers over different periods under different titles, such as "Ma'orij an – nubuvva fil madorij al-futuvva," "Siyrat ash-sharif," and "Siyrat ar-Rasul."

In the Bukhara literary environment, notable works include "Siyari sharifi turkiy," which consists of 1,263 pages and was published in Turkish, Uzbek, and Arabic. Another significant work is "Nodir al-Me'roj," comprising 626 pages in Uzbek. Additionally, the "Me'rojnoma turkiy," a smaller work of 47 pages, provides a detailed account of the Prophet's ascension during the Miraj. This work is preserved in the Bukhara State Museum under a specific inventory number and was printed in 1914, although the author remains unnamed.

These texts, written in the Nastaliq script and adorned with decorative covers, reflect the rich literary tradition surrounding the Miraj in the Eastern Muslim world.



The work "Me'rojnomyi turkiy" begins in accordance with tradition, starting with the phrase "Basmala" (the invocation of God's name) and continues with descriptions of the Prophet Muhammad (peace be upon him). This structure reflects the customary approach in Islamic literature, emphasizing reverence for the Prophet and the significance of the Miraj event.



Equivalent in the current writing
 Bismillahi rohmami rohim
 Durudi beadd ul Mustafoga,
 Muhammad otliq ul koni sahoga,
 Deyin bir necha munda anbiyoni,
 Xususan ul Muhammad Mustafo
 Alarni avvali Odam safiydur,
 Muhammad Mustafo hotam nabiyydur
 \Ki Odam anbiyolar sarvaridur
 Muhammad barchasini rahbaridur.
 Oni so'ngida erdi Shish mursal,
 Muhammad barchasidin erdi afzal

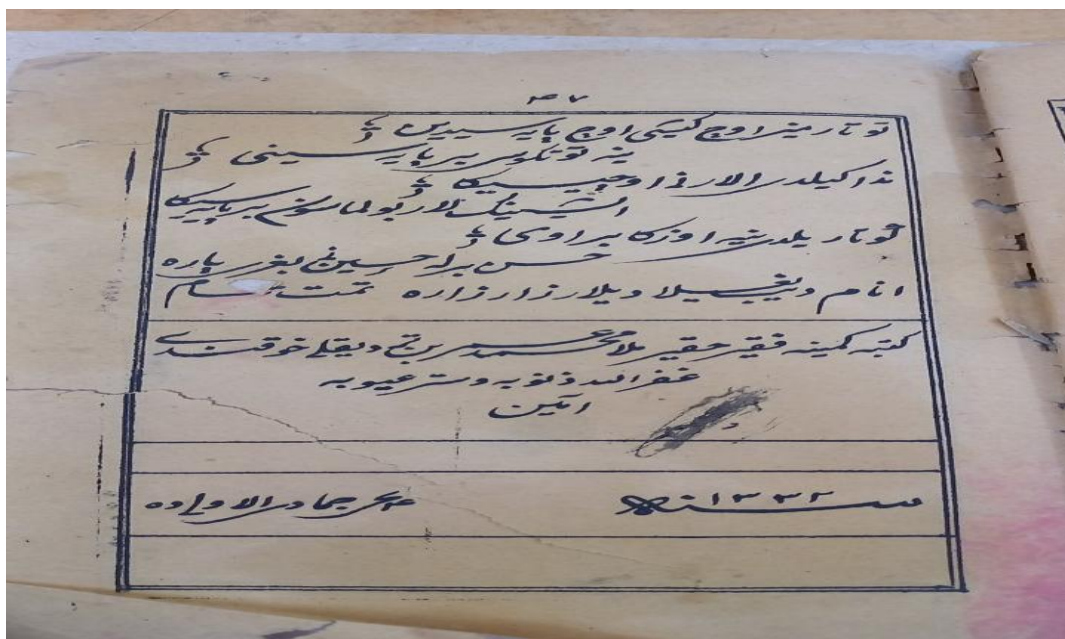
The work "Me'rojnomyi turkiy" adheres to the traditions of Eastern Muslim literature, beginning with the invocation of God's name (Basmala) and continuing with praises of the Prophet Muhammad (peace be upon him). The first page features both the title and the text, with the title elegantly placed at the top. The text opens with an

expression of gratitude to Allah, the Lord of all worlds, followed by a "durudi beadam" (a form of praise) for the Prophet.

The book is organized under various headings that narrate specific events. For instance, on page 10, there is a section titled “Boz tangri taolo Rasuli Akram sallollohu alayhi vasallamdin savol so’ragani” (The Almighty God asking the Messenger of Allah, peace be upon him). The title "Me’rojnomyi turkiy" is used up to page 15, and the Miraj section concludes on page 16 with the phrase “Tammat bil xayr, bil xayr.” Following this, the narrative shifts to the “Qissayi vafoti onhazrat sallollohu alayhi vasallam,” discussing the Prophet's passing.

On page 28, the narrative includes the story of the passing of Bibi Fatima Zahra (may Allah be pleased with her), detailing her death and providing insights into her life. The text emphasizes various aspects of her story, including her mourning and the advice given to her by the Prophet Muhammad (peace be upon him) on pages 30 and 32, respectively. Other sections discuss her will to Hazrat Ali and the reactions of the companions upon hearing of her death.

The colophon section of the work begins on page 47, providing details about the author, Mullo Muhammad Umar bin Turdiquili Hoqandiy, who completed the work in the year 1332 Hijri. The colophon expresses a prayer for forgiveness for the author.



In terms of formatting, the text exhibits some inconsistencies in the number of lines per page, with the first and last pages containing 11 lines, while the main sections vary between 13 to 16 lines. The spacing between lines is approximately 0.5 cm.

The work also references several prophets, including Adam, Shish, Ibrahim, Yaqub, Yusuf, Dawud, and Sulaymon (peace be upon them), as well as angels such as Jibril, Mikail, Azrail, and Israfil (peace be upon them).

Overall, "Me'rojnomyi turkiy" artistically expresses the events related to the Prophet Muhammad's (peace be upon him) Miraj, continuing the tradition of classical literature and contributing to the genre of Miraj literature.

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