

A LATE CHAGATAI QASIDA: ‘ĀŞĪ’S MUNĀJĀT-I ḤAẒRAT-I ĀDAM GEÇ ÇAĞATAYCA BİR KASİDE: ‘ĀŞĪ’NİN MÜNĀCĀT-I ḤAẒRĀT-İ ĀDĀM’İ

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Abstract

The main object of this paper is the exploration of the poem titled *Munājāt-i Ḥaẓrat-i Ādam* and the isnad text related to it. This poem was found between pages 199 and 205 of the miscellany, which mainly includes manuscripts titled *isnad* under the classmark Ms. or. oct. 1661 at the Berlin State Library. Within the research framework, I compiled a comprehensive list of manuscripts belonging to an unidentified genre (isnad), potentially found in libraries worldwide. Furthermore, I identified common characteristics of the genre observed in the manuscripts. I transcribed and translated the discussed poem into English, with the Chagatai and Arabic texts added to the ending. I endeavored to find the answers to the following inquiries: who composed the poem, when was it written, and what are its verse form, style, and prosody? I provided a critique on its substance. I traced the tracks of the late era in the Chagatai texts’ orthography, phonetics, and vocabulary. As a result of the aforementioned research, I obtained the following findings: The *isnad* manuscripts, written in Central Asia between the nineteenth and early twentieth centuries, belong to a distinct popular genre. However, some of the genre’s manuscripts have been incorporated into amulet texts. The discussed qasida was versified in the second half of the nineteenth century by Ahmad Akhund, who wrote the mathnawi titled *Zafarnama* under the pseudonym ‘Āṣī. The miscellany containing the manuscript was penned by Molla Akhund on February 13, 1889, in Eastern Turkestan. The poem in qasida verse form and munajat style has been arranged with the variation of the *muẓarī* meter (*maf’ūlu / fā’ilātun / maf’ūlu / fā’ilātun*). Due to being a musammat qasida, the poem’s couplets can be converted into stanzas, with each line consisting of seven syllables through internal sub-rhymes. The orthography, phonetics, and lexicon of the Chagatai texts exhibit vernacular characteristics unique to the late period texts. The vernacular elements are copied from the southern Uyghur dialects, such as Kashgar and Yarkand. The poem has been included into an isnad text by ascribing blessedness to it. The isnad text associated with the poem is the one sample that includes a poem attributed to a certain author. Due to the fact that isnad texts are anonymous and prose.

Key Words: Chagatai, ‘Āṣī, Munājāt-i Ḥaẓrat-i Ādam, Berlin State Library, Popular, Manuscripts, Isnad.

Öz

Bu çalışmanın temel amacı Berlin Eyalet Kütüphanesinde Ms. or. oct. 1661 tasnif numarasıyla kayıtlı bulunan ve çoğunlukla isnad başlıklı popüler yazmaları içeren mecmuanın 199-205 sayfaları arasındaki *Munācāt-i Ḥaẓrāt-i Ādām* başlıklı şiiri ve onunla ilişkilendirilen isnad metnini araştırmaktır. Araştırma kapsamında öncelikle henüz adlandırılmamış bir türe

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(isnad) ait olan metinlerin dünya kütüphanelerinde tespit edilen yazmalarını derledim ve bu yazmalarda gözlemlenen türe özgü ortak özellikleri belirledim. Araştırmaya konu edilen şiir ile sonuna eklenen Çağatayca ve Arapça metinlerin yazı çevrimini yaptım ve İngilizceye tercüme ettim. Şiirin şairinin kim olduğu, ne zaman yazıldığı; nazım şekli, vezni ve tarzının ne olduğu sorularına cevaplar aradım ve içeriğine dair bazı değerlendirmeler yaptım. Şiir ve sonrasındaki Çağatayca metinlerin yazım ve ses özellikleri ile söz varlığında geç dönemin izlerini aradım. Bahsedilen araştırmalar sonucunda şu bulgulara ulaştım: İsnad başlığını taşıyan yazmalar on dokuzuncu yüzyıl ile yirminci yüzyıl başlarında Orta Asya’da kaleme alınan ayrı bir halk edebiyatı türüne aittir. Bununla beraber bu türdeki yazmaların bazıları muska metinleriyle bütünleşmiştir. Konu edilen kaside, ‘Âşî mahlasıyla *Zafername* adlı mesneviyi de kaleme alan Ahmed Ahund tarafından on dokuzuncu yüzyılın ikinci yarısında yazılmıştır. Yazmanın içerisinde yer aldığı mecmua ise 13 Şubat 1889 tarihinde, Molla Ahund adlı bir kişi tarafından, Doğu Türkistan bölgesinde kaleme alınmıştır. Kaside nazım şekliyle ve münacat tarzında yazılan şiir aruzun muzari bahrinden alınan mef’ûlu / fâ’ilâtun / mef’ûlu / fâ’ilâtun kalıbıyla yazılmıştır. Musammat bir kaside olan şiirin beyitleri iç uyaklarla yedi heceli dörtlüklere dönüştürülebilir. Çağatayca metinlerin imlası, ses özellikleri ve söz varlığı geç dönem metinlerine mahsus yerel unsurlar taşır. Bu yerel öğeler dönemin güney Uygur (Kaşgar-Yarkend) diyalektlerinden kopyalanmıştır. Şiire kutsallık atfedilerek bir isnad metnine dâhil edilmiştir. Şiirle ilişkilendirilen isnad metni, müellifi bilinen bir şiiri içeren tespit edilmiş tek örnektir. Zira isnad metinleri anonim ve mensur ürünlerdir.

Anahtar Kelimeler: Çağatayca, ‘Âşî, Münâcât-i Hâzrât-i Âdâm, Berlin Eyalet Kütüphanesi, Halk, Yazmalar, İsnad.

Introduction

The Late Chagatai Turkic prosaic manuscripts describing the conditions for reciting specific Arabic prayers and their expected results were widely written in Central Asia, especially in Eastern Turkestan, between the nineteenth and early twentieth centuries. These popular texts have often been titled as *isnad*¹. Despite the abundance of these popular manuscripts, their unique features remain uncategorized and unidentified. Currently, there is no etude or monograph available that comprehensively examines them as a genre. This paper refers to them as *isnad* because of their prominent title. Based on the observations, I identified some common traits for *isnad* genre texts: 1. They are written in prose. 2. They contain the recitation circumstances for specific Arabic prayers, how to recite them², and their anticipated effects; in other words, they contain folkloric beliefs centred around the Arabic prayers. Besides, some texts include narrations originating from a hadith about the relevant prayer. 3. They typically precede the Arabic prayers in manuscripts; however, manuscripts without Arabic prayers are available³. 4. Their manuscripts usually appear in miscellanies. 5.

- 1 This Arabic word essentially means ascribing, attributing, and imputing. It signifies, as a hadith term, the line of transmitters of a particular saying or doctrine. Isnad became a science in hadith study because the chain of transmitters indicates the authority of a given hadith. Sufis also utilize this term to denote the lineage of spiritual masters’ mystical initiations (Esposito, 2003, 151). Up until this point, there hasn’t been any assertion about the word’s preference as a title for these kinds of popular texts. We can suggest that the titles of these texts use this word because they attribute certain characteristics to specific Arabic prayers, or because some texts mention narrations originating from a hadith about the relevant prayer.
- 2 Isnad texts, with regard to introducing the principles explaining when, in which circumstances, and how to recite the Arabic prayers, relatively resemble Risalas (*manuals of crafts*), which are other popular texts from late Chagatai literature. The manuals, specify the appropriate occupational practice and time to recite various Arabic phrases, especially Quranic verses (Schluessel, 2012, 199).
- 3 For example, the manuscript titled *Isnâd-i Nâdi ‘Âlî*, in between folios 66a and 71b of the miscellany held in the Bodleian Library under the number MS. Ind. Inst. Pers. 122 (see Table1), does not include an Arabic prayer. See for detailed information about the manuscripts: (Kut, 2003, 28). Çakmak (2024)

They are anonymous and popular. Today, there are many manuscripts containing such popular texts in different collections around the world (see Table 1).

Table 1: Some Isnad Manuscripts Explored in Various Collections Around the World

Library and Collection	Classmark	Title	Folios
Institute of Oriental Manuscripts of the Russian Academy of Sciences (former: Institute of Asian Peoples)	No 231	İsnād-i Du‘ā-yi Ħirz-i Āĥir-Zamān ⁴	ff. 33r-39r
Berlin State Library Prussian Cultural Heritage Collection ⁵	Ms. or. oct. 1709	İsnād-i Du‘ā-yi İsm-i A‘zām	ff. 35v-38v
	Ms. or. oct. 1656	İsnād-i Du‘ā-yi Qadāĥ	ff. 1v-30r
Lund University Library the Jarring Collection ⁶	Prov. 400	İsnād-i Du‘ā-yi Hazār Yāk Nām	ff. 1v-10r
		İsnād-i Du‘ā-yi Baĥt-nāmā-i Ĥazrāt-i Būbī Fāṭīme	ff. 20v-20r
	Prov. 393	İsnād-i Du‘ā-yi Rād-nāmā	ff. 3v-9v
		İsnād-i Du‘ā-yi Nādī ‘Ālī	ff. 28r-30r
		Yāzdāĥ İsm-i Şārīṭnīĥ İsnādī	ff. 35r-45r
	Prov. 37	İsnād-i Du‘ā-yi Qadāĥ	ff. 1v-19v
		İsnād-i Du‘ā-yi Mektūm-nāmā	ff. 33r-35r
		İsnād-i Du‘ā-yi Būzrūk	ff. 36v-41r
		İsnād-i Du‘ā-yi Gāncū‘l-‘Arş	ff. 43r-47v
		İsnād-i Du‘ā-yi Būzrūk	ff. 49v-51b
		İsnād-i Du‘ā-yi ‘Ahd-nāmā	ff. 52r-60v
	Prov. 36	İsnād-i Du‘ā-yi Qadāĥ-i Mu‘azzam vā Mükārrām İnāst	ff. 2r-22r
	Prov 5 ⁷	İsnād-i Maĥlūk-nāmā-i Mükārrām vā Mu‘azzamdur	ff. 2r-5v
		İsnād-i Aşĥābu‘l-Kāĥf	ff. 5v-16v
		İsnād-i Du‘ā-yi Bozorg	17r-18v
		İsnād-i Du‘ā-yi Nūr-Nāmā	19r-30v
		İsnād-i Kōz Tumārī	31r-31v
		İsnād-i Qorqaĥ Tumārī	32r-33r

has transcribed, translated into English, and examined this manuscript linguistically.

4 For further information, see: (Muginov, 1962, 115)

5 For additional information and digital images of all the manuscripts in this collection, please visit: SBB-PK, 04 August 2024

6 For additional information and digital images of all the manuscripts in this collection, please visit: ALVIN, 04 August 2024

7 This miscellany titled *tumar-nāmā* (*amulet codex*), merges all texts titled “isnad” with amulet texts called *tumar* in Eastern Turkic. The following phrase of the manuscript uses the terms *isnad*, *tumar* (*amulet*), and *şākl* (*figure*) as synonymous: “ĥudāy ta‘ālānīĥ toĥsan toĥuz isimlārīnīĥ isnādī tumārī (şāklī) bu turur” (*İsnād-i Du‘ā-yi Nūr-Nāmā*, Jarring Collection, Prov 5/4, 19r). Öger (2017) transcribed all of these *isnad* texts.

Oriental Manuscripts at Academy of Sciences of Uzbekistan	1356	İsnād-i Du‘ā-yi Tāc-nāmā ⁸	ff. 215r-215v
Bodleian Library	MS. Ind. Inst. Pers. 122	İsnād-i Nādi ‘Ālī	ff. 66r-71v
the Scientific Library of Moscow State Institute of International Relations (MGIMO) University	273	İsnād-i Du‘ā-yi İstigfār	ff. 64r-80r

One of the miscellanies containing the popular manuscripts with the above-mentioned characteristics is available under the classmark Ms. or. oct. 1661 in the Berlin State Library’s Prussian Cultural Heritage collection. However, this miscellany holds a unique text that is not present in any other miscellanies. The text in question is a poem in qasida form, adhering to the arud meter, composed by the nineteenth-century Uyghur poet who used the pseudonym ‘Āṣī. ‘Āṣī’s qasida stands out from other texts in the miscellany because it is non-anonymous and in classic literary verse form. Nevertheless, the subsequent Turkic text and Arabic prayer in the manuscript have integrated it into an isnad. The above-mentioned case is exceptional for the *isnad* genre. The following lines examine, discuss, and describe this unusual isnad text, essentially ‘Āṣī’s qasida, which is its main part.

1. The Manuscript

The texts (‘Āṣī’s poetry and its appendices) accounted for in this paper occupy pages 199 through 205 of the miscellany in the Berlin State Library’s Prussian Cultural Heritage (Staatsbibliothek zu Berlin Preußischer Kulturbesitz) collection under the classmark Ms. or. oct. 1661. This miscellany⁹ appears to have been penned by a single scribe from top to bottom. Between the pages 429 and 432 of the miscellany, there are three distinct colophons that indicate the date of the scribing. The first one on pages 430-431 is the following: “In this country’s reckoning, the completion date was 12 Jumada al-Akhir, Thursday, 1306, at the middle hour between sunrise and the meridian” (*tar’ihka bir miñ üç yüz altä viläyät hisābıda cumādılā-ākhir aynıñ on ikisi pāncşānbä küni çāş vaktıda tamām bolğan*), the second one on page 431: “This book was completed on Friday with the grace of God, who never sleeps”, (*şod ba-towfīk-i hodā-yi lā-yenām / in kitābat rüze-i āzīna tamām*) the third one on page 431: “My forehead burned while I was writing in July. However, my writing will remain as my signature when I die”. (*tämmüzda haṭ kilip köydi fişānām / özüñ ölsām hättim kalur nişānām*). The first colophon precisely shows the completion date of this miscellany: Gregorian, February 13 1889. The initial colophon denotes the conclusion on Thursday, whereas the subsequent Persian colophon signifies it on Friday. The final colophon only specifies one month of the writing process. As for its scribe, he states his name and affiliation in the colophon on page 432: “about the humble servant scribe, Mulla Ahund, from the Qizil Boyi (near today’s Peyziwat) and from Yangi Tam

⁸ For further information, see: (Semenov, 1957, 422)

⁹ You can access the miscellany’s digital images via the following url: <http://resolver.staatsbibliothek-berlin.de/SBB0001C8E600000000>

(a village belonging to Qizil Boyi) in terms of locality” (*Qızıl Boyığa tâbi ‘dâr-mâvzi ‘Yâni Tamdın Molla Ahund faķîru ‘l-ħaķîr dâr-kâtib ...*). Based on his title (molla) and the contents of his miscellany, we can assert that Molla Ahund, about whom we know no further details, is a priest, scholar, and literate respected individual among people.

The following tables list the manuscript’s content (see Table 1) and physical features (see Table 2).

Table 2: The Miscellany’s Contents

Ordinal	Chapter headings / fascicle	Folios
1.	Without a title due to initial folios missing, it may be an isnad text called ‘ <i>acâyibu ‘l-istiğfâr</i> , ‘the wonders of seeking forgiveness’ by referring to its content.	pp. 5-16
2.	Without a title, its content cannot be detected due to the initial, medium, and final folios missing. Several texts may be available.	pp. 17-32
3.	isnâd-i du ‘â-yi kadâh bu turur	pp. 34-88
4.	isnâd-i du ‘â-yi acâyibu ‘l-istiğfâr bu turur	pp. 89-111
5.	Without a title due to initial folios missing, it may be an isnad text relating to various Arabic prayers and verse of the Quran	pp. 112-125
6.	dâr-bâyân-i fâzilât-i fâtiħatu ‘l-kitâb bu turur	pp. 130-181
7.	isnâd-i du ‘â-yi ‘azâyim bu turur	pp. 181-198
8.	munâcât-i ħazrât-i Âdâm	pp. 199-205
9.	isnâd-i du ‘â-yi ism-i a ‘zam bu turur	pp. 206-208
10.	isnâd-i du ‘â-yi durûd-i nâcât bu turur	pp. 209-214
11.	isnâd-i du ‘â-yi sayfî bu turur	pp. 214-220
12.	isnâd-i du ‘â-yi ‘azâyim-i cihâr-kâş bu turur	pp. 220-237
13.	isnâd-i du ‘â-yi kahr-i gul bu turur	pp. 237-246
14.	isnâd-i du ‘â-yi ħurenâ mâlâk bu turur	pp. 246-260
15.	isnâd-i du ‘â-yi ‘azâyim-i ħahru ‘l-ârvâh bu turur	pp. 260-263
16.	‘azîmât-i kahr-nâmâ bu turur	pp. 263-267
17.	faşl-i ħa ‘idâ-i dâr-bâyân şaķıķanını bâyânını aytur	pp. 268-272
18.	ķasîdâ-i şârîf bu turur (an Arabic poem)	pp. 273-281
19.	isnâd-i du ‘â-yi diħķân bu turur	pp. 285-301
20.	ķasîdâ-i câbrâ ‘îl bu turur (an Arabic poem)	pp. 302-304
21.	isnâd-i du ‘â-yi ħurâşî bu turur	pp. 304-314
22.	isnâd-i du ‘â-yi mu ‘akkal-i ħirz-i dâfi ‘ bu turur (an Arabic prayer)	pp. 314-330
23.	isnâde az-barây-i taşĥîr-i arvâh (Persian and Arabic texts)	pp. 330-337
24.	al-şibyân-i ziyân-daşt bu turur (an Arabic prayer)	pp. 337-342
25.	yânâ bir kısm dâvâ-nâmâ bu turur	pp. 342-347
26.	isnâd-i du ‘â-yi ķursaķ aĝrıķınını du ‘âsi	pp. 348-356
27.	isnâd-i du ‘â-yi ism-i a ‘zam bu turur (includes various Arabic prayers and isnad texts)	pp. 356-390
28.	isnâd-i kôz tumarı bu turur (an Arabic prayer)	pp. 390-391
29.	ţariķa-i ħutbâ nikâh bu turur	pp. 391-403
30.	munâcât-i ba-dargâh-i ķâziyyu ‘l-ħâcât munâcât-nâmâ	pp. 404-430

31.	Colophons	pp. 430-432
32.	Arabic prayers	pp. 433-434

Table 3: Physical Description of the Manuscript Miscellany

Number of volumes	1
Binding	Oriental brown leather binding; beige covers adorned with a rosette in their midst and two pendants; both rosettes and pendants are filled with stylized floral tendrils; rosettes in red and pendants in black.
Number of folios	215 folios; blank pages: ff. 61v-62r, ff. 139v-140v
Dimensions	8 x 12,7 cm
Text area	5,5 x 9,5-12 cm
Number of lines	8-10
Script	The script, a variant of the şikasta type, is easily readable. The volume has primarily been written with black ink, while red ink has been utilized for highlighting, writing titles, and drawing over certain words or phrases. Diacritic signs are utilized for writing Arabic texts, although they are not employed in Chagatai.

2. The Poet

In the initial hemistichs (misra‘) of the fourteenth and seventeenth distiches, the poet explicitly states his pseudonym (makhlās) as ‘Āṣī. I have identified a solitary poet who has authored poems under the pseudonym ‘Āṣī in Eastern Turkic during the pre-modern period. This poet, whose personal name is Ahmad Akhund bin Mullah Rustam, has been mentioned first in the works of Musa Sayrami, who is his contemporary. Sayrami has stated about him in his historical account of the late Qing Uyghur period, titled Tarikh-i Hamidi, as follows:

And there was the singer Aḥmad Akhund b. Mullah Rustam of Aqsu, who was a servant and boon companion to His Highness the Badawlat at home and abroad, and was trusted for seven years during the campaigns in Turfan and Ürümchi to aid in the writing of tales, news, and stories. Your humble author asked this singer—orally and in person—for news of Ürümchi and tales of Turfan, then verified them with other trusted men to confirm them. For the fact that it is impossible for one man to be present in every place is evident to the minds of all wise men (Musa Sayrami, 2023, 341).

Sayrami ascribes the poet with the Arabic adjective *mugannī*, meaning singer in both Tarikh-i Hamidi and Tarikh-i Amniyya. Some researchers subsequently referred to the poet as *mugannī*, incorrectly assuming this to be his pseudonym. For instance, Kaşgarlı (1990, 50) expresses that Ahmad Akhun (Muganni) has composed the *Zafarnama*, describing that Uyghurs were up against Manchus in Kucha and Kashgar¹⁰. Uyghur researcher Iminjan Akhmidi has corrected the erroneous assertion regarding the poet’s pen name as a result of his examination of the *Zafarnama*, ‘a record of victory’. He determined (Akhmidi, 1996, 273-274) the poet’s genuine pen name, ‘Āṣī, by referring to a couplet¹¹ found at the end of the *Zafarnama* that included his pseudonym.

10 For more comprehensive information about the all-Muslim uprisings in Xinjiang in the second half of the nineteenth century, see Kim, 2004.

11 *Ki äy ‘Āṣī sözüñni äylädiñ qat’ / Çu bir müşkil tilsimi äylädiñ qat’*

Akhmidi offers the most thorough information about the *Zafarnama*, regarded as the only work by ‘Āṣī, about whom we know very little. Akhmidi’s information about the *Zafarnama* is based on a manuscript that the inheritors of scholar Rashidin Muṭṭi donated to the Xinjiang History Museum in 1955. Based on the data presented by Akhmidi (1996, 273-274), the *Zafarnama* is a literary work that spans over 2460 lines, divided into two sections and nine chapters. It vividly portrays the oppression faced by the Uyghur people at the hands of the Qing dynasty during the 1840s and 1850s. Additionally, it highlights the courageous acts of rebellion undertaken by the Uyghur people against forces of Qing dynasty. The chronogram¹² arranged with the work’s title indicates that *Zafarnama* was composed in 1276 (1860).

The author of the qasida under discussion in this article, ‘Āṣī, is most likely Ahmed Akhun, the poet of the *Zafarnama*, as both poems adhere to the poetic meters of prosody known as arud and are in the same period language. As for the Arabic prayers and Eastern Turkic texts added to the qasida, they are most likely anonymous.

3. The Versification

The subsequent lines elucidate the versification structure of the poem *Mūnācāt-ı Ḥaẓrāt-i Ādām* encompassing the verse form, prosody, and style.

3.1. About the Verse Form

The poem’s verse form is unquestionably qasida, a widely used form in Islamic literature. The term qasida has also appeared in the Eastern Turkic note appended to the poem to refer to it: “şubu kasīdāni oqup tamām bolğandin keyin du‘ā qılurda bu du‘āni oqūğay”.

The Qasida, derived from the Arabic term ‘Purpose Poem’, shares a comparable structure with the ghazal while being far longer. In theory, it consists of a minimum of thirty and a maximum of ninety-nine couplets. However, there have been exceptional instances of exceeding the upper and lower limits. A qasida’s first couplet, known as the matla’, consistently rhymes with its two hemistichs. All the succeeding couplets have all their second lines rhyme together and with the matla’, while their first lines do not rhyme at all (Gibb, 1984, 80,83).

The poem adheres to the rhyme-sequence (aa/xa/xa/xa...) characteristic of a qasida; nevertheless, the number of its couplets is too low for the theoretical limit. On the other hand, its excessive number of couplets prevents it from being considered a ghazal. This is because a ghazal is a short poem consisting of no fewer than four and no more than fifteen couplets. In addition to all these, the fact that in the late Chagatai period, lyric munajats were mainly composed in the form of mathnavi, qasida, murabba, and musaddas (Erkinov, 2007, 95) also proves that the poem’s verse form is qasida.

A notable characteristic of the poem’s rhyming structure is its inclusion of internal sub-rhymes. These sub-rhymes divide all couplets into stanzas consisting of four lines. In this instance, outside the customary concluding rhyme for the entire poem, each couplet showcases a distinct rhyme, usually repeated three times: once in the middle and at the end of the first hemistich, and once in the middle of the second hemistich (see Table 4).

12 *Zāfarnāmā demākkā hüccāt uşbu / Yānā tārlıhı ālfāzı hām uşbu*

Table 4: The Caesuras and Lines Marked by Internal Sub-Rhymes in the 4th And 5th Distichs of the Poem

4.	Çarḡ-i fālāk mu‘allaḡ Sensen ḡudā-yi bār-ḡaqq	ḡudrātiḡdin muṡabbāḡ yā rabbanā ḡalamnā
5.	Men bāndā-i ḡünāḡkār Keldim yanıp bī-kibār	ḡıldım ḡünāḡ-i bisyār yā rabbanā ḡalamnā

The poems that exhibit rhyming patterns as described above are referred to as musammat (Gibb, 1984, 97). Musammat rhyme is a trace of authentic Turkic versification based on syllabic meter principles. It has served as an additional embellishing device in classical Turkic poetry. One can find examples of musammat rhyme in ancient pre-Ottoman poetry, such as ‘Alī’s Qışsa-i Yūsuf (Bodroliḡeti, 1966, 92-93) as well as in Islamic-Turkic poetry from fourteenth-century Central Asia (Bodroliḡeti, 1963, 266-269).

3.2. About the Prosody

The poem adheres to the norms of Arabic-Persian prosody. The *muḡzari*‘, which has three variations, is its basic meter. The poem has been arranged with the following *muḡzari*‘ variation: maf’ūlu / fā’ilātun / maf’ūlu / fā’ilātun. ‘Āṡī, however, was unable to establish a consistent match between the metrical system and the open/closed syllable patterns of the Turkic components. Besides, he had to use both major (ziḡāf) and minor (imāla) poetic licenses in Persian and Arabic loanwords to adapt this meter in the poem. The table below (Table 2) lists some metric flaws that reflect the poet’s failure to effectively apply the metre to the poem.

Table 5: The Scansion of the Second Line of the 5th Couplet

Distich / hemistich	First metric foot — — °	Second metric foot — ° — —	Third metric foot — — °	Fourth metric foot — ° — —
1 / 2	Raḡ_mā ^{imāla} tiḡ ^{ziḡāf}	dür_bi ^{ziḡāf} ‘a ^{imāla} dād	yā_rab_ba	nā_za_lam_nā
9 / 1	Bol_dī ^{imāla} _ki	kaṡ_d-i_ṡāy_tān	ḡay_rāt_yo	lī ^{imāla} _da_ar_mān
12 / 1	Men_bān_dā	-i_gū_nāḡ_kār	‘ā_ṡī_cā ^{ziḡāf}	nī_ṡa_lāb_kār
14 / 1	‘Ā_ṡī_ku	luḡ_dur_men_ ḡa ^{imāla}	ḡīr_cā_nī ^{ziḡāf}	ku_luḡ_dur_men

As for the presence of traditional Turkic syllabic meter in the poem, each line of the stanzas formed by internal sub-rhymes consists of seven syllables. The following sample presents seven-syllable stanza extracts from the seventh, eighth, and ninth couplets of the poem.

- 7 *Āy pādiṣāh-i ḡaffār*
 Sensen kārīm-i sāttār
 Bī-ḡārā bāndāng ḡam-ḥār
 Yā rabbanā ḡalamnā
- 8 *Āy pādiṣāh-i ‘ālām*
 Hoş kudrātiḡdin ādām
 Tāsbiḡ aytur dāmādām
 Yā rabbanā ḡalamnā
- 9 *Boldı ki kaşd-i şäytān*
 Ḥayrāt yolıda armān
 Qıldı ki kaşd-i imān
 Yā rabbanā ḡalamnā

3.3. About the Style

The title of the poem (*Münācāt-i Ḥāzrāt-i Ādām*) obviously indicates its classification under the munajat style. The word *munājāt* is a verbal noun. It derives from the reciprocal verb *nājā*, which means ‘to whisper or to talk confidentially with someone.’ It is commonly used in Muslim piety and mystical experience as a technical term for the extempore prayer offered after the regular liturgical form has been recited (Hughes, 1885, 420; Bosworth, 1993, 7/557).

Munajats, as a literary style, are poetic or prosaic compositions that contain supplications to God. The munajat style’s most notable characteristic is the repetition of invocations to God, or holy ones, throughout the text, such as *ilāhi*, *Yā Rabb*, *ḡudāyā* ‘Oh God’, *mādād tilāy men*, *mādād ber* ‘Ask for help’ (Erkinov, 2007, 86). Similarly, the phrase *yā rabbanā ḡalamnā* from the Quran is reiterated at the end of each couplet in the poetry being analysed, serving as an invocation.

Aftandil Erkinov, who has discussed comprehensively the munajat style in Central Asia during the 18th and 19th centuries, divided munajats into two types. The first type is a section of text that appears at the beginning of a diwan. In a collection of verses, the second one is included as a separate work alongside other poetic styles. In addition, he has classified the latter into two forms: lyric and prosaic (2007, 94-96). According to Erkinov’s classification system, ‘Āṣī’s munajat can be considered an individual lyric work. Because it is indicated as a separate work under the munajat title in a manuscript (see Table 2) containing various texts¹³. Furthermore, like a lyric munajat, it is based on ‘Āṣī’s personal invocations¹⁴ and was versified in the form of qasida¹⁵.

4. The Orthography and Language

The linguistic features of the texts reflect drastically the Chagatai literary language; however, ‘Āṣī’s poem and particularly its Turkic paratext display some

13 Erkinov (2007, 95) describes the individual munajats as follows: ‘In collections of verses, *bayāds*, *munājāt* is given along with other poetic genres (*ghazal*, *mukhammas*, *rubā’i*...). In this case, they are indicated under their name, *munājāt*. This means that a copyist or a compiler of the manuscript distinguishes *munājāt* as a separate genre. The reverse is also true: *munājāt* accompanied various texts in manuscripts and often was not regarded as a separate genre, but was used to express the emotions of a copyist or an author - as a belles-lettres variation’

14 Erkinov (2007, 96) presents as a distinctive feature that the lyric munajat is usually based on a person’s request, while the prosaic munajat mostly displays the traditional motives of the prayer text.

15 Erkinov (2007, 95) states that the primary forms of lyric munajats in written literature are *mathnavi*, *qasida*, *murabba*, *musaddas*, and *hikmat*.

vernacular traces of the late Chagatai literary language. The traces are phonetical, lexical, and orthographical characteristics that belong to the written language of the era called Eastern Turki based on southern Xinjiang's local dialects, such as Kashgar and Yarkand. The following analysis focuses on the vernacular elements of the text that exhibit deviations towards Uyghur dialects of the time, as opposed to the classical Chagatai language.

4.1. Orthography

The poem includes a spelling application observed in popular manuscripts written in Xinjiang during the 19th and early 20th centuries. This is that the Arabic letter ف frequently represents the consonant [p] in all positions of Turkic and Persian words. Although internal plosive consonant -p- turns into fricative -f- in some Turkic words such as *topraq* > *tofrağ* 'soil, earth', *yapraq* > *yafrağ* 'leaf', *opraq* > *ofraq* 'dress, clothing', *köprüg* > *köfrüg* 'bridge', and *topuğ* > *tofuğ* 'heel, ankle' in pre-classic and classic Chagatai works (Eckmann, 1966, 44), the phenomenon in here is not a phonetic process but is an orthographic tendency. Gunnar Jarring, who edited some popular manuscripts written at the end of the 19th century in the Xinjiang region, also considered (1987, 1992) the phenomenon an orthographic alternation. Furthermore, in contrast to the case here, the transformation of the consonant "f" in Arabic and Persian loanwords into "p" in modern Uyghur and Uzbek languages also indicates that this is an orthographic phenomenon. The texts only provide one sample of the orthographic alternation in question. This is the spelling of the letter ف instead of the initial p in the Persian word *panāh*: *fānāhıŋğa* 'to your shelter' (201: 10).

4.2. Phonetic

The Turkic paratext of the poetry includes a diachronic phonetic shift that is unique to the Uyghur language. The sound alteration pertains to the process of vowel rounding¹⁶ in the verb *taşı-* 'to carry'. Although the verb had non-labial vowels in Middle Turkic (Boeschoten, 2023, 322), including Chagatai, it changed to *toşu-* 'to carry, move, transport' in modern Uyghur (Schwarz, 1992, 203). The verb occurs in the text as the auxiliary verb of the compound verb *söz toşu-*, which means to propagate rumours or gossip: *söz toşumaq* (204:7).

4.3. Vocabulary

The word *elig* 'hand' used in 'Āṣī's poetry is an instance of archaism, but the word *tola* 'much' occurring in the paratext signifies vernacularization.

Modern Uyghur and Uzbek languages commonly use the word *qol*, which replaces *elig/ilik*, for hand. On the other hand, both early Middle Turkic (Boeschoten, 2023, 54, 255) and Chagatai (Eckmann, 1966, 289, 310; Károly, 2015, 251, 304) manuscripts use the term *qol* to refer to the arm and *elig* to refer to the hand. However, it has to be noted that this archaic word is used sporadically in Uyghur (Johanson, 2021, 200). In his poem, 'Āṣī uses the archaic word *elig*: *nāfs elgidä* 'under the sway of lust' (202:14).

¹⁶ Rounding: -a- > -o-, -i- > -u-

As for the word *tola*, is peculiar to the vocabulary of Uyghur¹⁷ insomuch that neither its closest relative Uzbek nor its predecessor Chagatai language contains this lexical item. The mentioned languages use the word *köp* ‘much’ instead of *tola*. The use of the word *tola* in the appendix indicates that its language is Eastern Turki, which developed from Chagatai with the influence of southern Uyghur dialects like Kashgar and Yarkand. The following is how the word appears in the text: *bu du ‘āni ḥāṣṣiyyätläri tola erdi* ‘this prayer has numerous attributes’ (205:1-2).

5. Transcription

199		Münacāt-i Ḥazrāt-i Ādām
	1	Hamd-[u] sänä-yi bî-ḥadd yā rabbanā ṣalamnā ¹⁸ Raḥmätindür bî-‘adād yā rabbanā ṣalamnā
	2	Bî-çün u bî-çagün bî-şayna u bî-numūna Wahdaḥu lā şarīka lah yā rabbanā ṣalamnā
	3	Äy pādşāh bî-vāzīrsen ‘allām-i bî-nazīrsen ¹⁹ Qayyūm-i dāstgīrsen yā rabbanā ṣalamnā
	4	Çarḥ-i fālāk mu ‘allaḳ kudrätindin muṭabbāk Sensen ḥudā-yi bār-ḥaḳḳ yā rabbanā ṣalamnā
200	5	Men bāndā-i günāhkār kıldım günāh-i bisyār Keldim yanıp bā-yāk bār yā rabbanā ṣalamnā
	6	Kādir ²⁰ sen [sen] ²¹ ilāhım raḥm āylā pādīşāhım ‘Afv āylāgil günāhım yā rabbanā ṣalamnā
	7	Äy pādīşāh-i ḡaffār sensen kārīm-i sāttār Bî-çārā bāndāḡ ḡam-ḥār yā rabbanā ṣalamnā
	8	Äy pādīşāh-i ‘ālām hoş kudrätindin ādām Tāsbiḥ aytur dāmādām yā rabbanā ṣalamnā
201	9	Boldı ki ḳaşd-i şāytān ḥayrāt yolıda armān Kıldı ki ḳaşd-i imān yā rabbanā ṣalamnā
	10	Nāfs dāmıḡa ilindim dārgāḥıḡa yıkıldım Fānāḥıḡa sığındım yā rabbanā ṣalamnā
	11	Nāfs kūyıda yürüp men tuḡm-i ‘işıyān terip men Dārgāḥıḡa yanıp men yā rabbanā ṣalamnā
	12	Men bāndā-i günāhkār ‘āşī cānī ṭalābkār Sensen kārīm-i sāttār yā rabbanā ṣalamnā

17 Johanson only uses (2021, 198) the Uyghur word *tola* ‘much’ as an example to demonstrate how the Southeastern Turkic languages (Uzbek and Uyghur) have many words that are either absent or infrequently used in other Turkic languages.

18 This recurring Arabic phrase (excluding the interjection yā ‘o’) found in the second line of each distich has been quoted from Quran (al-A’rāf 7/23).

19 In the manuscript, the scribe wrote this word as *bî-naẓar* (ربى نظر) meaning without looking, but the word *bî-naẓīr* (بى نظير) meaning matchless and unrivalled, is more congruent with both context and sub-rhyme.

20 In the manuscript, this word has been inscribed as قدير. This spelling can be transcribed as either *kādir* or *qadir*, both of which are synonymous Arabic words meaning The Almighty. However, the latter transcription is not in accordance with the poem’s meter. Hence, I preferred the first transcription.

21 According to the poem’s meter, this line has an absent syllable. Therefore, I included this word that is appropriate for the meter and context.

	13	Maḫṣūd sensen äy ḥudā ma 'būd sensen äy ḥudā Maḥbū[b] sensen äy ḥudā yā rabbanā ḡalamnā
202	14	'Āṣī kuluṇdurmen ḥaḳīr cānī kuluṇdurmen ²² Nāfs elgidā boldum āṣīr yā rabbanā ḡalamnā ²³
	15	Äy rāzık ḥayy kādīm kăçürgüçisen äy kārīm Ḥācāt rāvā kıl äy raḥm ²⁴ yā rabbanā ḡalamnā
	16	Bu ḡamīdā ḥayrānmen seniṅ üçün ḥayrānmen Hār keçälār bīdārmen yā rabbanā ḡalamnā
	17	'Āṣī kuluṇ kıldı du 'ā ḥācātlārim kılğıl rāvā ²⁵ Dārdingä bergäy ²⁶ ṣifā yā rabbanā ḡalamnā

202²⁷ (9) rızā-yi Allāh ḥoṣnūd-i ārvaḥ *fa-llāhu* 203 (1) *ḥayrun ḥāfızan wa huwa a-rhamu r-raḥimīn*²⁸ (2) şubu ḳasīdāni oḳup tamām bolğandın (3) keyin du 'ā ḳılurda bu du 'ānı oḳuğay (4) du 'āsi bu turur *bi-smi llāhi r-raḥmāni r-raḥīm* (5) *allahumma innī atawassalu bi-qirā'ati* (6) *hādīhi 'l-qaṣīdati 'l-mubārakati* (7) *ilayka an ṭu'atīni ḥayran laka* (8) *rayni 'ājillān wa ājilan bi-fadlika* (9) *wa karamika bi-raḥmatika yā arḥama 'r-raḥimīn* 204 (1) äğär kimärsä bu du 'ānı ertä vä aḥşam oḳusa (2) vä yatıp özi bilān tutsa ḥudāy (3) ta 'ālā ol ḳişini kāfir bolmaḳdın (4) vä yalğan aytnaḳdın vä fāṣık bolmaḳ-(5)-dın vä yalğan and içmäkdin vä günāḥ (6) ḳılmaḳdın vä ḡiybāt ḳılmaḳdın (7) ḳarzdār bolmaḳdın vä söz toşumaḳ-(8)-dın vä zinā ḳılmaḳ vä barça bälälardın (9) ḥudāy ta 'ālā āmīn ḳılğay ammā 205 (1) bu du 'ānı ḥāşşiyyātlāri tola (2) erdi muḥtaşar ḳılındı hār kim şāk keltürsä (3) kāfir bolur *na 'ūdū bi-llāhi min aḡ-dālik* (4) *bi-smi llāhi r-raḥmāni r-raḥīm* (5) *allahumma innī a 'ūdū bika min al-kufri* (6) *wal-ṣiqi wal-'isyāni wal-kaḡḡabi* (7) *wal-ğaybi wad-dayni wan-namāmi waz-(8)-zinā 'i wal-bada'ati wad-dayni* (9) *bi-raḥmatika yā arḥama 'r-raḥimīn*

6. Translation

199	Lord Adam's Beseeching
	Immeasurable praise and acclaim <i>O Our Lord! we have wronged.</i>
1	The magnitude of your compassion is incalculable <i>O Our Lord! we have wronged.</i>
2	He is without likeness and incomparable and unblemished and unique ²⁹ The One, having no partner with Him ³⁰ <i>O Our Lord! we have wronged.</i>
3	O the King! You lack a counsellor and possess unparalleled omniscience. Self-existent as a protector, you are. <i>O Our Lord! we have wronged.</i>

22 At the end of the line, towards the top of the page, the Arabic word *fakr* (فقر) has been scribed. This word might be written mistakenly because it is futile in terms of context and meter.

23 This line contains an unnecessary syllable that disrupts the meter.

24 The Arabic adjective *raḥīm* 'compassionate' should have been used here based on the context, but the noun *raḥm* 'compassion, mercy' was likely used for metrical reasons.

25 This line contains two unnecessary syllables that disrupt the meter.

26 The scribe wrote *bārgäy:sen*, in the manuscript, but the syllable *sen* is not necessary for the meter.

27 The poem concludes at this point, and prose begins immediately after; hence, lines have been numbered in place of distiches.

28 The Arabic phrase in question is cited from Quran 12:64.

29 This line is written in Persian.

30 This line is written in Arabic.

- 4 The spheres have been hung and stratified by your might.
You are the one true God. *O Our Lord! we have wronged.*
- 200 5 I, a sinful servant, have committed a great deal of sin.
I returned suddenly. *O Our Lord! we have wronged.*
- 6 You are the Almighty. My god! Show me mercy. My king!
Forgive my sins. *O Our Lord! we have wronged.*
- 7 O forgiving Lord, You are munificent who veils shortcomings.
Your desperate servant is in sorrow. *O Our Lord! we have wronged.*
- 8 O Ruler of the Universe, Adam is well by virtue of your omnipotence.
He glorifies God at any moment. *O Our Lord! we have wronged.*
- 201 9 Satan's intention is to disappoint people in the way of piety
He intended to harm faith. *O Our Lord! we have wronged.*
- 10 I was trapped in the net of carnal desires, so I fell into your sanctuary.
I took refuge in your shelter. *O Our Lord! we have wronged.*
- 11 I have wandered the domain of passion and collected seeds of rebellion.
I have returned to your haven. *O Our Lord! we have wronged.*
- 12 I am a sinning slave, disobedient, sinful, and ambitious.
You are munificent who veils shortcomings. *O Our Lord! we have wronged.*
- 13 You are the desired one. O God! You are the worshipped one. O God!
You are the beloved. O God! *O Our Lord! we have wronged.*
- 202 14 I am your disobedient servant³¹. I am your insignificant, sinful slave.
Under the sway of lust, I became a captive. *O Our Lord! we have wronged.*
- 15 O the bestowing the livelihood, the living, the eternal! You are forgiving. Oh,
gracious!
Satisfy my needs. Oh, compassionate! *O Our Lord! we have wronged.*
- 16 In this grief, I am astonished—on your account, I am astonished.
Night after night, I stay up. *O Our Lord! we have wronged.*
- 17 Your slave named 'Āṣī prayed: Satisfy my requirements
You! Solve my difficulty. *O Our Lord! we have wronged.*

202 (9) God's approval and contentment of spirits *But God* 203 (1) *God is the best to protect, and He is the most merciful to those who show kindness* (2-3) After finishing this poem, he or she ought to say this supplication while praying. (4) The supplication is as follows: *In the name of Allah, the Most Beneficent, the Most Merciful* (5-8) *Oh God, by reading this sacred poem, I beg You to give me what is good for You sooner and later.* (9) 204 (1-9) Whoever recites this prayer in the morning and evening or carries it while sleeping, God protects those from becoming infidels, lying, being depraved, giving false oaths, sinning, gossiping, becoming indebted, spreading rumour, committing adultery, and all evil. Although 205 (1-3) this prayer has numerous attributes, these have been condensed. *We seek refuge in God from that.* (4) *In the name of Allah, the Most Beneficent, the Most Merciful* (5) *O my God! I seek refuge with you from infidelity,* (6) *immorality, disobedience, lying* (7) *absence, debt, malicious gossip,* (8) *adultery, heresy, and debt.* (9) *O Most Merciful of the Merciful! By Your Mercy*

31 The line can alternatively be translated by interpreting the Arabic word 'āṣī as the pseudonym of the poet in the following manner: I'm your servant called 'Āṣī.

7. Some Remarks on the Poem

Initially, I have insufficient evidence regarding the attribution of the qasida's title, *Münâcât-i Hażrât-i Âdâm 'Lord Adam's Beseeching'*: whether it was given by the poet or the copyist. Nevertheless, the citation from the Quran 7/23 (*rabbânâ zalamnâ 'Our Lord! we have wronged'*) repeated in the second line of each couplet is the most important agent determining the poem's title, regardless of who chose it. Because the Quranic verse in question states the prophet Adam's invocation to God. I should review the Quranic verses 2/36–37, 7/19–25, and 20/122–123 to grasp why Adam invoked God, what he asked, and how God responded to his supplication. The translation of the mentioned Quranic verses into English is as follows:

But Satan deceived them—leading to their fall from the blissful state they were in, and We said, “Descend from the heavens to the earth as enemies to each other. You will find in the earth a residence and provision for your appointed stay.” Then Adam received from his Lord Words. And his Lord pardoned him (accepted his repentance). Verily, He is the One Who forgives (accepts repentance), the Most Merciful (The Noble Quran, 04 August 2024, al-Baqara 2/36-37).

Allah said, “O Adam! Live with your wife in Paradise and eat from wherever you please, but do not approach this tree, or else you will be wrongdoers.” Then Satan tempted them in order to expose what was hidden of their nakedness. He said, “Your Lord has forbidden this tree to you only to prevent you from becoming angels or immortals.” And he swore to them, “I am truly your sincere advisor.” So he brought about their fall through deception. And when they tasted of the tree, their nakedness was exposed to them, prompting them to cover themselves with leaves from Paradise. Then their Lord called out to them, “Did I not forbid you from that tree and did I not tell you that Satan is your sworn enemy?” They replied, “Our Lord! We have wronged ourselves. If You do not forgive us and have mercy on us, we will certainly be losers.” Allah said, “Descend as enemies to each other. You will find in the earth a residence and provision for your appointed stay.” He added, “There you will live, there you will die, and from there you will be resurrected.” (al-A'raf 7/19-25)

Then his Lord chose him for His grace, accepted his repentance, and guided him rightly. Allah said, “Descend, both of you, from here together with Satan as enemies to each other. Then when guidance comes to you from Me, whoever follows My guidance will neither go astray in this life nor suffer in the next (Taha 20/122-123).

According to the above Quranic verses, Adam's story can be summarized as follows: God bestows paradise on Adam and his wife so that they can live happily there, but he forbids them from approaching a tree there (al-A'raf 7/19). However, the devil has decided to cause them to descend from paradise (al-Baqara 2/36). Hence, he has deceived them into revealing their nakedness by saying that the tree was forbidden to them, lest they become angels or immortals. So, they ate from the tree, saw their nakedness, and covered themselves with the leaves of paradise (al-A'raf 7/20–22). Then God exiled them to earth, where they lived as enemies because they didn't obey his command. Adam and his wife repented and asked for forgiveness and mercifulness by saying, ‘**Our Lord, we have wronged ourselves**’ (al-A'raf 7/23). God accepted Adam's repentance and promised him guidance (al-Baqara 2/37, 20/122–123).

Throughout his poem, 'Âşî primarily beseeches God for forgiveness, mostly complaining about his sins. The poet may have quoted Adam's expression to make his own repentance and request for absolution acceptable. Because God has accepted Adam and his wife's plea for absolution expressed after their statement, ‘Our Lord,

we have wronged ourselves’. This phrase is so effective that God has forgiven the disobedience that led to all of mankind’s sins through it. The poet, aware of the influence of the statement in question, reiterates it in each couplet to reinforce its effect.

The poet also uses doxology and praise of God’s various attributes to make his supplications acceptable. E.g.: *Āy pādšāh bi-vāzīrsen ‘allām-i bi-nazīrsen kayyūm-i dāstgīrsen* ‘O the King! You lack a counsellor and possess unparalleled omniscience. Self-existent as a protector, you are.’ (199:3), *Āy pādīšāh-i gaffār sensen kārīm-i sāttār* ‘O forgiving Lord, You are munificent who veils shortcomings.’ (200:7), *Āy pādīšāh-i ‘ālām hoş kudratıñdin ādām* ‘O Ruler of the Universe, Adam is well by virtue of your omnipotence.’ (200:8).

The poet’s pseudonym ‘Āṣī is an Arabic adjective meaning rebellious, disobedient, and sinner. Therefore, we can interpret it as both a name and an adjective in each verse where it appears. E.g.: *Men bāndā-i günāhkār ‘āṣī cānī talābkār* ‘I am a sinning slave, disobedient/called ‘Āṣī, sinful, and ambitious’ (201:12). *‘Āṣī kuluñdurmen haķīr cānī kuluñdurmen* ‘I’m your disobedient servant/named ‘Āṣī. I am your insignificant, sinful slave’ (202:14), *‘Āṣī kuluñ kıldı du ‘ā hācātlārim kılğıl rāvā* ‘Your slave named ‘Āṣī/your sinner slave prayed: Satisfy my requirements’ (202:17). The word ‘āṣī’s meaning as an adjective is consistent with the poem’s title, Quranic quotation, and content. Because in the poem, the poet frequently complains about his sins and disobedience, and attribute himself as sinful. ‘Āṣī, the sinner poet, invokes God by using the statement of Adam, the first sinner. Therefore, it is possible that he titled his poem Adam’s Beseeching.

We can infer that the poem is regarded as a sacred text from the following phrase in the first Arabic prayer at the end of the poem: *...bi-qirā’ati hādīhi ‘l-qaṣīdati ‘l-mubārakati...* ‘...by reading this sacred poem...’ (203:5-6). Furthermore, the Turkish paratext at the poem’s conclusion suggests reciting the first Arabic prayer after the poem: *şubu qaṣīdāni okup tamām bolgandin keyin du ‘ā kılurda bu du ‘ām okuğay* ‘After finishing this poem, he or she ought to say this supplication while praying.’ (203:2-3). The aforementioned Arabic and Turkish expressions indicate that the poem is a phase of a ritual for Arabic prayer recitation, and it has been integrated into an isnad text.

Finally, it is worth noting that this poem may be a nazira—a poetic response or emulation—to a work by the 18th-century Uyghur poet, Navbatī. The poem by imitated ‘Āṣī is found in Navbatī’s ‘diwan’. Both of the two poems share a common ‘arud’ meter and ‘radif’ (a repeated word following the rhymes). While the initial eleven distichs of both works are nearly identical, the subsequent verses diverge completely. Furthermore, ‘Āṣī’s ‘munajat’ is composed of seventeen distichs, while Navbatī’s poem consists of eighteen (Sağdıç, 2022, 129-130).

Conclusion

The texts, written in late Chagatai Turkic and commonly titled *isnad*, have idiosyncratic contents and structures that differ from other popular texts. *Isnad* texts additionally share other common characteristics with each other. Based on their mentioned characteristics, we can classify them as a separate genre. However, this genre has never been scrutinized, nor has anyone suggested a term for it.

The manuscript occupying pages 199 through 205 of the miscellany in the Berlin State Library's Prussian Cultural Heritage collection under the classmark Ms. or. oct. 1661 includes one Turkic poem titled *Münâcât-i Hâzrât-i Âdâm*, along with two Arabic prayers and a Turkic paratext. The paratext provides information about the recitation circumstances of the Arabic prayers, how to recite them, their expected influences, and also states that the poem should be recited as a prerequisite for the first prayer.

Ahmad Akhund bin Mullah Rustam, an Uyghur poet of the nineteenth century, versified the poetry under the pseudonym 'Âşî. We don't know the exact date of its composition, but we can confidently assert its composition in the second half of the nineteenth century based on the poet's biography and linguistic characteristics. It is versified in qasida form and in accordance with a variation of meter muzari. It is a poetic munajat in terms of its style.

In the poem, the poet invokes God, particularly to ask for forgiveness. Therefore, he quotes a phrase from a Quranic verse relating to Adam's plea for absolution and reduplicates it in each couplet as radif. This Quranic citation establishes the poem's axis and title. The poet may have used the quotation to make his own prayers acceptable because God has accepted Adam's supplication according to the Quran. The people have attributed holiness to the poem, which is an eloquent supplication to God, and rendered its recitation a prerequisite for an Arabic prayer. Such a process has transformed a poet's poem into a part of an anonymous popular text.

As for the paratext containing some explanations about Arabic prayers and the poem, the colophons clearly indicate that it was penned by Molla Aḥund in February 13, 1889, along with the rest of the miscellany.

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