





Research on Qıssas about Hz. Ali in Turkic Culture

Türk Kültüründeki Hz. Ali İle İlgili Kıssalar Üzerine Bir Araştırma

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Abstract

This study is about a profound exploration of the multifaceted world of Qıssas about Hz. Ali within Turkic culture. We seek to untangle the intricate threads of history, language, and spirituality that have interwoven over centuries, shedding light on the enduring resonance of Hz. Ali's legacy within the Turkic world. These narratives stand as repositories of cultural identity and moral guidance, encapsulating the essence of Turkic peoples' connection to their faith and heritage. The scholars of Turkic literature have diligently safeguarded the connection between "janknames" and Hz. Ali, catalyzing a significant transformation in the Turkic worldview. Since the 13th-14th centuries, these narratives have played a pivotal role in Turkic literature, adapting and enduring through generations while retaining their cultural and spiritual significance. "Janknames," deeply rooted in Turkic epics, hold a prominent position in the literary traditions of Turkic-speaking communities, notably among the Azerbaijani, Uzbek, and Turkmen peoples, leaving behind a lasting legacy. In the latter half of the 19th century, Kazakh poets and songwriters turned their attention to this narrative tradition, contributing previously undiscovered works and preserving a rich folklore heritage. This intricate and enduring narrative tapestry bears witness to the profound cultural and spiritual significance of Hz. Ali's legacy within Turkic culture, highlighting its enduring influence on the collective consciousness of Turkic-speaking communities across time and space.

Keywords: *Destan, Jankname, Hz.Ali, Salsal.*

Özet

Bu çalışma, Hz. Ali hakkındaki Qıssa'ların Türk kültürü içindeki çok yönlü dünyasının derinlemesine keşfiyle ilgilidir. Yüzyıllar boyunca birbirine karışmış tarih, dil ve maneviyatın karmaşıklığını çözmeyi amaçlıyor, Hz. Ali'nin Türk dünyasındaki kalıcı etkisini aydınlatıyoruz. Bu anlatılar, kültürel kimlik ve ahlaki rehberlik depoları olarak dururken, Türk halklarının inançlarına ve miraslarına olan bağlarının özünü kapsar. Türk edebiyatının bilim adamları, "cenkname" ile Hz. Ali arasındaki bağlantıyı özenle korumuş, Türk düşünce yapısında önemli bir dönüşümü tetiklemiştir. 13. ve 14. yüzyıllardan bu yana, bu anlatılar Türk edebiyatında belirleyici bir rol oynamış, nesilden nesile aktarılmış ve kültürel ve manevi önemlerini korumuştur. " Cenknemeler," Türk epiklerine derinden kök salmış, özellikle Azerbaycanlı, Özbek ve Türkmen halkları arasında edebi geleneklerin önemli bir yerini tutar ve kalıcı bir miras bırakır. 19. yüzyılın ikinci yarısında, Kazak şairleri ve şarkı yazarları bu anlatı geleneğine özel bir ilgi göstermeye başlamış, daha önce bilinmeyen eserler sunmuş ve zengin bir folklor mirası korumuştur. Bu dini eserler Kazak okurlarını büyülemiş ve onların manevi miraslarına değerli katkılara dönüşmüştür. Bu karmaşık ve kalıcı anlatı dokusu, Hz. Ali'nin Türk kültüründeki derin kültürel ve manevi önemini göstererek, Türkçe konuşulan toplulukların zaman ve mekan aşan kolektif bilincindeki kalıcı etkisini vurgular.

Anahtar Kelimeler: *Destan, Cenkname, Hz.Ali, Salsal.*

Introduction

The legends and narratives surrounding the revered figure of Hz. Ali, the cousin and son-in-law of the Prophet Muhammad (peace be upon him), have been a source of profound inspiration and cultural expression throughout the Islamic world. Within the rich tapestry of Islamic literature, the tradition of Qissas, or legende, has served as a unique and captivating medium for conveying the wisdom, valor, and moral teachings associated with Hz. Ali. However, it is in the distinctive cultural milieu of Turkic societies that these Qissas have taken on a particularly vibrant and distinctive character.

This research embarks on a journey to explore the multifaceted world of Qissas about Hz. Ali within Turkic culture, seeking to unravel the intricate threads of history, language, and spirituality that have woven together over centuries. As we delve into this captivating realm, we aim to shed light on the enduring resonance of Hz. Ali's legacy within the Turkic world and the significance of these narratives as repositories of cultural identity and moral guidance.

While "Qissa" is indeed an Arabic term, it's worth noting that in early Arabic literature, the narratives recounting the campaigns of the Prophet Muhammad (peace be upon him) were commonly referred to as "gazavat-nameh," "fethiya," or "jihad-nameh." These terms reflect the diverse literary traditions within the Arabic world. The genre of short stories, on the other hand, has found widespread expression in the literature of Turkic peoples. Initially, the earliest short stories were extensive, factual compositions rooted in the narrative traditions of Eastern literature, primarily emphasizing the teachings of the Muslim faith. These narratives were notably popular in Turkish, Azerbaijani, and Turkmen folk literature, often known as "jankname." This demonstrates how storytelling traditions evolved and adapted across different cultures, reflecting both regional influences and the enduring impact of religious themes.

"Jankname," which originated in Persian literature, exhibits some differences when compared to its counterpart in Turkish literature. While this genre is prevalent among Persian writers and primarily focuses on historical accounts detailing religious struggles, in Turkish literature, "jankname" takes on various forms such as poetry, prose, or a combination of both, narrating legende of warfare and heroism for religion, often interwoven with mythological characters. Turkish researcher I. Toprak further expounds on this by asserting that "Janknames, which emerge from the Turkish epic tradition in the Islamic era, revolve around the narratives of conflicts between Muslims and non-believers" (Toprak, 2014, p. 7). Combining these viewpoints, we can define that jankname is a work that amalgamates pre-Islamic epic tradition and post-Islamic religious atmosphere, i.e., a work that emerged as a result of the fusion of Turkic culture with Arab and Persian cultures.

I. Chetin divides "janknames" into three sections based on their content: introduction, main part, and conclusion. The initial section of

this general Islamic literary genre is dedicated to praising Allah, sending blessings and prayers to the Prophet Muhammad (peace be upon him), and includes the tradition of reciting several pages of supplications. One distinctive feature of the "jankname" genre is the presence of an introductory section that incorporates various ways of praising and supplicating to Allah. In the main part, the narrative typically commences with an event involving the Prophet Muhammad and his companions. This section may include incidents such as the emergence of a specific issue, the dispatch of letters or messengers to call non-believers to the Islamic faith, the departure of the Companions on missions, battles with non-believers, and the description of victorious encounters. The final part of "janknames" concludes with the triumph of the Muslims. The places where battles took place are sanctified, mosques are erected, and Islamic knowledge is disseminated (Çetin, 1997, pp. 98-99).

The scholars of Turkic literature have maintained a close connection with "janknames" in their narratives, particularly in stories related to Hz. Ali. His religious and heroic legende exerted a profound influence on the transformation of the Turkic peoples' worldview. Since the 13th-14th centuries, these narratives have played a vital role in Turkic literature, as they were adapted, modified, and transmitted, preserving their significance to this day. "Janknames," deeply intertwined with Turkic epics, hold a prominent place in the literary traditions of Turkic-speaking communities, notably among the Azerbaijani, Uzbek, and Turkmen peoples, thereby fostering a lasting legacy.

1. Hz. Ali and its special role in Kazakh and Turkic literature

The primary protagonist of "janknames" is Hz. Ali. He is known as the commander of the believers, one of the ten companions promised Paradise, the cousin and son-in-law of the Prophet (PBUH), and the fourth caliph, recognized as the "Lion of Allah" and the "Fortress of Knowledge." Revered in the annals of Islamic history, Ali's participation in pivotal events such as the battles of Badr, Uhud, Khendek, and Khaybar, among others, made him well-known among the Muslim community through epic narratives.

In the book titled "The Valiant Companions", it is stated about him: "His righteousness, bravery, proximity to the Messenger of Allah, piety, and wisdom set him apart among his peers. His unwavering faith and indomitable spirit distinguished him among the companions. He played a significant role in crucial battles during the time of our Prophet, demonstrating the pinnacle of heroic valor" (Adilbayev, 2010, p. 103).

Hz. Ali ibn Abi Talib lived between 598 and 661, encompassing 63 years of life. He is revered with respect by both Sunni and Shia Muslims as a caliph. Due to this significant role, the narratives and stories about Hz. Ali in "janknames" became cherished by the Muslim people. Such works served to unite the common sentiments and aspirations of the people, fostering a sense of solidarity and heroism among the Muslim community (Aykaç, 2017, p. 34).

The stories and narratives about Hz. Ali in Turkic history served primarily as a means of imparting moral lessons and encouraging deep reverence for him within Turkic literary traditions. These narratives were intended to promote adherence to religious principles, which were largely consistent across various religious denominations. These literary works drew upon Quranic injunctions and guidelines as their foundation and did not emphasize denominational elements to fanatical extremes.

The stories about Hz. Ali found resonance among the peoples of Central Asia, Far and Central-East Asia. Over the years, these narratives have been read, modified, and sometimes even rewritten. Despite certain variations, they have preserved distinct religious elements. As the Turkish researcher M. Atalan puts it: "In these narratives, there is a unique form of Islam based on the minimum common denominators that do not change according to religious denominations, and they all converge on the commandments of the Quran and the traditions of the Prophet (PBUH). The religious motifs emphasized in these works constitute the belief principles on which all Muslims agree. In other words, when read and analyzed, these narratives do not give the impression that the culture in which they were written has a denominational character" (Karaoğlu, 2015, p. 24).

Over an extended period of time, Hz. Ali, revered by Muslims, has become a figure with profound theological and mythological significance in historical narratives (Ocak, 2005).

2. Poems and *qissas* about Hazrat Ali in Turkic world

Stories (janknames) about Hz. Ali have become well-known throughout the Turkic world over the years, and to this day, they can be found in the collections of libraries worldwide. Hundreds of verse and prose works depicting the heroic deeds of Hz. Ali have carved a distinct niche, particularly within the meddah tradition. From the 13th century to the 20th century, a multitude of texts, largely authored by anonymous writers, emerged, marking the inception of this literary genre (Kayaokay, 2021). Turkic scholars have studied and analyzed these narratives, offering them to readers. Some of these narratives include "The Battle between Hz. Ali and the Kafir Named Ifrit," "The Stories of Hz. Ali," "The Battle of Hz. Ali," "Salsal-nâme," "The Story of How Hz. Ali Sent Saran Bay on His Way," "The Conflict of Asad and Shah-i Mardan" (Saluk, 2018), "The Battle of Hz. Ali and Malik," "The Book about Kesikbash," and many more. In some legends, Hz. Ali is recognized as the main character, while in some janknames, he appears alongside the main character. It is evident that Hz. Ali takes the foreground in "*Saltıkname*," "*Danışmend-name*," "*Battal-name*," "*Ebâ Müslim-nâme*" (Demir, 2011, p. 91), "*Khyber Castle*," "*Kan castle*," "*Berber castle*," "*Haverzemin castle*," "*Battle with Gragon*," "*Muhammed Hanife's Battle with Kafir Gazafer*," "*Muhammed Hanife's Battle with Imlak and Dev Sefid*," "*Imam Hasan's Battle with Rabi Ibn-i Malik*" (Şener, 2021), and other legends. While it is challenging to determine the exact number of works dedicated to Ali, we can identify the most prominent ones in Turkic literature.

The story titled "Hz. Ali and the Battle against the Kafir named Ifrit" has been extensively studied by Turkic scholars, including I. Çetin (Çetin, 1997), M. Kuchuk (Küçük, 2014), and O. Aykac (Aykac, 2017, p. 154). There are four versions of this story, two of which are housed in the National Library of Turkey. These versions are:

1. "*Kıssa-ı Ebu'l-Aşere ve Hazret-i 'Alīnün Gelin Olduğu Çengidür*," consisting of 303 verses, registered with the catalog number 06 Mil Yz B 274.
2. "*Xazā Kitāb-ı Gazavāt-ı 'Alī Radīyallahü 'Anh*," comprising 338 verses, registered as 06 Mil Yz A 1132.
3. "*Hazā Dāsītān-ı Hazret-i 'Alīnün Gelin Olduğu*" containing 370 verses, registered with the catalog number 10 Hk 1199.
4. The fourth version, with 229 verses, has an unknown author and year of composition, and it is stored in the personal library of the Turkish scholar M. Ozalp (2017, p. 9).

The manuscript titled «The Stories of Hz. Ali» is registered under the catalog number 06 Mil Yz A 7837/1 and is preserved in the National Library of Ankara, Turkey. This manuscript spans from page 2b to 10a. According to the research of A. Öztürk, it was copied in the year 1259 of the Hijri calendar, corresponding to 1843 CE. The narrative within this manuscript narrates an incident in which Hz. Ali sought permission from the Prophet Muhammad to invite the people of a city in Yemen to embrace the Islamic faith (Öztürk, 2018, p. 315).

The text titled "The Incident of Asad and Shah-i Mardan" is preserved in the National Library of Turkey with the catalog number 06 Mil Yz Cönk 221. It is written in prose and spans from page 39a to 40a, totaling 65 pages. The author of this text is unspecified, and there is no information available regarding when and where it was written. The content of the text revolves around a confrontation between Hazrat Ali and Asad, with an emphasis on Hazrat Ali's victory using Zulfikar.

The epic "The Battle of Hz. Ali and Malik" exists in several versions and is preserved in the National Library of Turkey. One of these versions is registered under the catalog number 06 Mil Yz A 6933. It consists of a total of 227 verses and spans from pages 87b to 95a (Kızıldaş, 2021, p. 60). The colophon of the manuscript provides two different dates for the composition of the work. The first date is the 25th of Muharram in the year 1226 according to the Hijri calendar (corresponding to the 19th of January 1811), while the second date is the 25th of Muharram in the year 1227 Hijri (9th of January 1812). The researcher who examined this story, M. Kızıldaş, notes that while the first date likely signifies the commencement of the manuscript's production, the second date marks its completion. The author of this manuscript, Hussein Bin Monla Khalil, is identified through the colophon, which is written in nasakh script. Each page of the manuscript contains 15 lines.

The "*Kesikbaş Kitabı*" is a medieval epic narrative that has been widely recognized among various Turkic communities. It was extensively utilized as a textbook in Tatar madrasahs until the Kazan reforms.

Presently, multiple versions of this book are preserved in the libraries of the Russian state. Regarding this epic, L. Dmitriyev, who conducted research on it in connection with Russian manuscript collections, noted: "The study of the language of this monument is of particular interest for the study of the history of the Tatar language because the *"Kesikbaş Kitabı"* belongs to the sources whose language reflects the transitional stage from the Old Turkic language of the Volga peoples to the language of the Tatar ethnic group" (Dmitriyev, 1980, p. 97). Research on the *"Kesikbaş Kitabı"* has been undertaken by scholars such as G. Rahim, Kh. Vali, M. Galiyev, Y. Akhmetgaliyeva, M. Argunshah, and others.

"Kıssa-i Kan Kalesi" is an important work in Turkish literature. This epic was written in the 14th century and is well-known as a popular folk tale in Anatolia. *"Kıssa-i Kan Kalesi"* narrates a story that encompasses themes such as heroism, love, war, and adventure, firmly rooted in the epic traditions of Turkish literature. This work holds a significant place in Turkish culture, with various versions and interpretations. There are other works in Turkish literature with titles like *"Kıssa-i Kan Kalesi"* and *"Tevârih-i Kan Kalesi"*. At times, it's also referred to as 'Destroying Kahkaha Sultan'. According to Kayaokay, just as *"Hâver-nâme"* and *"Salsâl-nâme"* share similarities, 'Battle of Kahkaha Sultan' has also evolved into a separate story, distinct from *"Kıssa-i Kan Kalesi"* (Kayaokay, 2022, p. 144). *"Kıssa-i Kan Kalesi"* is registered in the Presidential National Palaces Library, Topkapı Museum, with the location number Y.790. The date 1306 is inscribed at the end of the 'Kan Castle' text authored by İbrahim Şükrî. This date likely corresponds to the Rumi calendar year because the copying date in the manuscript references the Greek calendar. The work comprises 1603 couplets and is characterized by its extensive use of archaic words and suffixes. Its linguistic features resemble the works of the Old Anatolian Turkish period.

"Hikâye-i Hâver-Zemîn" stands as a significant legend within Turkic literature, revolving around Ali's life and his valiant struggles for the cause of Islam. The sole known manuscript of *Hâver-Zemîn*, comprising 4,511 beyits, is housed within the Topkapı Palace Museum, specifically in the Department of Turkish Manuscripts, with the reference number Y. 790. The term *"Hâver-Zemîn"* carries the literal meaning of 'east' or 'Eastern region,' and its plural form is referred to as 'hâverân'. Moreover, 'Hâver' or 'Hâverân' is also the name associated with the Shah of that region. Although the precise date of its composition remains uncertain, the ketebe record only indicates the date of its copying, concluding on 25 March 1318 AH (7 April 1902). The author is identified as Ayân-zâde Molla İbrahim Şükrî b. Hüseyin Hilmî (Kayaokay, 2022, p. 202). According to Kayaokay, "The work's content lacks information or dates pertaining to its original composition. Given that the manuscript follows the 'Kan Kal'ası masnavî,' it is presumed to have been penned after 1302 or 1306. It's worth noting that both works employ a similar, low-quality ink or pencil. The copying of 'Kan Kal'ası was finalized in 1306, while the copying of this work was completed 12 years later" (Kayaokay, 2022, p. 203).

3. Qissas about Hazrat Ali in Kazakh culture

The place of Hz. Ali in the Kazakh religious legende is special. In the collection "*Babalar Sözi*", among volumes 10 to 16, only 65 stories on religious topics were compiled. Among them are stories like "*Dariğa Qız*", "*Üshbu Qissa Zeñgir Juhud*", "*Boztorğay*", "*Áziret Álidiñ Soğısı*", "*Qissa-i Salsal*", "*Qissa Áziret Álidiñ Sarañ Bayıdı Jolğa Salğanı*", "*Qissa Áziret Álidiñ Shañ Barbařa Qul Bolıp Satılğanı Turalı*", "*Áziret Álidiñ Janadıñ Shahařına Töbeleskeni*", and etc.

These stories and legends have been collected, edited, and published by poets and bards such as M. Zhumashuly, Q. Bağdatuly, Zh. Shaykhislamuly, Q. Shahmardan, A. Naymanbayev, and others from various regions, including Omby, Tümen, and other districts. Their works have been preserved in Kazakhstani libraries and can be accessed, appreciated, and studied alongside their Arabic-script versions and translations.

The epic tale titled "*Boztorğay*" was published in the third volume of the book "*Obraztsy narodnoy literatury Tyurkskikh Plemon, zhivshikh v Yuzhnoy Sibiri i Dzhungarskoy Stepi*" (Samples of Folk Literature of Turkic Peoples Living in Southern Siberia and the Jungar Steppe), released by the Russian scholar V.V. Radlov in 1870. The author of the text does not specify who, when, or where it was written (Hazret Ali, 2015, p. 416). Copies of this narrative, printed with Arabic, Latin, and Cyrillic scripts, are preserved in the Auezov Institute in Almaty. The epic "*Boztorğay*" begins with the story of a merchant who seeks justice after being unfairly indebted to another person. It unfolds with the arrival of Muhammad, the Prophet, who comes to the land of the infidels led by Boztorğay. Hz. Ali goes to this land to restore justice, seeking permission from the Prophet, and ultimately converts the people to Islam using his eloquent speech. This epic is known for its storytelling and dialogue (*Babalar Sözi*-V.11, 2005, p. 304).

"*Dariğa Qız*" is one of the most well-known epic legende among the Kazakh people. The text of the epic was collected from the oral tradition of the people and was first published by Maulkei Zhumashuly in 1897 in Qazan city. Later, the text was reprinted in 1901, 1902, and 1913 (*Hazret Ali*, 2015, p. 416). In the middle of the narrative, the Islamic savior Mahdi is depicted as Hz. Ali's direct father. This epic consists of two parts. In the first part, classic motifs of heroism and marriage are used: Hz. Ali, a fearless warrior who cannot be defeated by anyone, receives news about the beautiful Dariğa. He embarks on a journey to meet her, and their complex courtship, the battle between the two, Hz. Ali's victory, their marriage, and the celebration that follows are detailed. The epic also includes the enchanting lullaby of their child after the passage of time. The events in the second part are directly related to Mahdi (Madi). According to B. Azibayeva's book "*Kazakh Epics*," the epic revolves around the concept of the "lost imam," who is misunderstood to have gone into hiding because of a conflict with his father. The printing of "*Dariğa Qız*" epic with Arabic, Latin, and Cyrillic scripts is preserved in the Auezov Institute (*Babalar Sözi*-V.10, 2004, p. 302).

The epic tale of "Muhammad-Khanafiya" begins with Hz. Ali's battle against the Greek ruler of a certain territory, where he kills the king and rescues the beautiful daughter, Khanafiya. Hz. Ali then presents Khanafiya to the Prophet Muhammad, who acknowledges her beauty but sets three conditions for her: first, she must marry Hz. Ali and bear his child; second, she must allow Hz. Fatima to give her son the name Muhammad-Khanafiya; and third, she must maintain a close friendship with Fatima. The narrative unfolds with these events. The printed versions of the "Muhammad-Khanafiya" epic with Arabic, Latin, and Cyrillic scripts are preserved in the Auezov Institute in Almaty and in the National Library of Kazakhstan's Rare Books and Manuscripts Section (Babalar Sözi-V.10, 2004, p.316). Regarding these two epics, I. Chetin, who studied Hz. Ali's stories, states: "In the legende of Hz. Ali, there are encounters with Kazakh-Kyrgyz epics in the Turkestan region. Hz. Ali's legende depict his marriage to a girl named Dariga and the birth of a child named Muhammad-Khanafiya due to this event" (Çetin, 1997, p. 160).

The epic tale titled "The story of Hz. Ali put Sarangbai on the right path" was written by the prominent Kazakh poet and literary figure, Jusipbek Sheikhislamuly (1857-1937). It was published in 1913 in Qazan city as part of the 16th volume of the "Words of the Ancestors" (Babalar sozi) book series. In this narrative, Saranbai, who does not pay charity or give alms, is called to embrace true faith in Islam. The printed version of this epic with Arabic script is preserved in the Rare Books and Manuscripts Section of the National Library of Kazakhstan in Almaty, with the reference number 839-B (Shadkam, 2022, p. 181).

The epic tale titled "The story of Hazrat Ali being sold as a slave to Barbar" written by M. Chirkov, was published in the children's magazine in 1896, 1901, 1907, 1916, and in 1913 at Kazan University's press. The printed version of this epic with Arabic script is preserved in the Rare Books and Manuscripts Section of the National Library of Kazakhstan in Almaty with reference numbers 839-B, 387-B, and 2041-B (Shadkam, 2022, p. 182).

A copy of the manuscript "*Ushbu qissa Zenghir Juhud*" is registered in the Manuscripts Department of the State University of Almaty under the number Ш:885. The manuscript was submitted by S.Sauytbekov, a resident of East Kazakhstan, a collector of oral literature samples (Azibayeva, 2009, p. 112). No other version or reprint of the epic has been found. In the 10th volume of the "Words of the Ancestors" it is printed in Cyrillic. The story of the epic begins when the enemy of the Muslims, Zengir Juhud, heard of Ali's bravery and justice, and came to Madinah to fight him. The story unfolds with Zengir Juhud's daughter Zeynep seeing Ali's son Hz.Hasan in a dream, falling in love and converting to Islam. Zengir Juhud, who found out that his daughter is a Muslim, became angry at this situation and turned against the Muslims. As a result, the defeated Zengir Juhud accepted Islam with his people, and Hz. Hasan and Zeynep got married (Azibayeva, 2009, p. 113).

The saga "The fight of Hazrat Ali in the city of Zhanadil" was published by Kashafiddin bin Shahmardan in 1899 in the publishing house of M.A. Chirkova's children in the city of Kazan (Babalar Sözi-V.16, 2005, p. 279). The event in this saga; The governor of Janadil sends a wrestler named Kabyl to kill Hz.Ali and cut off his head. On the way, Kabul meets Akhtam, one of the companions. When Akhtam learns of Kabyl's intention, he introduces himself as Hz.Ali and sacrifices himself instead. To take revenge on Kabul, Hz.Ali came to the city of Janadil and won the battle. In this saga, Hazrat Ali's exceptional heroism, courage and bravery in the war are described. This saga, printed in Cyrillic letters in the 16th volume of the "Words of the Ancestors", is taken from a copy preserved in the city of Kazan in 1899. No other version or reprint of this story was found (Babalar Sözi-V.16, 2005, p. 280).

The narrative titled "*Qissa-i Mālikajār*" tells the story of a man named Karis (Haris) who had three sons. The youngest of them was Mālikajār, a courageous and noble young man known for his strength and valor (Babalar Sözi-V.16, 2005, p.286). One day, his two elder brothers intercepted the trade routes between Mecca and Medina, robbing the Muslim caravans of their goods. When this came to the attention of Hz. Ali, he set out with his horse Duldul and his sword Zulfikar to protect the Muslims. After a fierce battle, Hz. Ali managed to defeat and kill Mālikajār's two elder brothers. Mālikajār then sought revenge and captured Hz. Hasan and Hz. Husein, the sons of Hz. Ali. Realizing the gravity of the situation, Hz. Ali engaged in a final battle with Mālikajār and emerged victorious. Mālikajār, defeated and humbled, ultimately turned to Allah and embraced Islam.

The narrative titled "The Battles of Hz. Ali" (*Haziret Alidin soğystary*) is part of the 15th volume of the "Words of the Ancestors" compilation. The version of this narrative written in Arabic script is cataloged in the Rare Books and Manuscripts Section of the National Library of Kazakhstan in Almaty with reference number *III.128* (Babalar Sözi-V.15, 2005, p. 302). This narrative is characterized by its antiquity, faded pages, and the difficulty of reading due to the passage of time, with some words becoming illegible. The author of this narrative is Qypshaqbay Bağdatuly, a storyteller who lived in the late 19th century in the Omby region of Kazakhstan. The narrative begins with Saduaqas, one of the companions, calling Hz. Ali to participate in a battle. Hz. Ali had spent four years fighting against non-believers but eventually returned after finding shelter. In the course of the narrative, Hz. Ali encounters various characters, including the city of Walia, the ruler Qaqqa, the hero Muhsin Batyr, and the rogue Jamnun.

One of the printed versions of the saga "*Salsal-name*" found in Kazakhstan is the work "*Kissa-i Salsal*" written in Kazakh with Arabic script. The first edition of this work was published in Kazan in 1879, 1883 and 1888. "*Kissa-i Salsal*", which was later banned by Tsarist Russia, was reprinted in 1906. Subsequently, it was released five more times. The total circulation of four editions is 23,200 copies. The book "*Kissa-i Salsal*"

edited by Academician A. Margulan is registered in the Department of Rare Books and Manuscripts of the National Academy of Sciences under the number Ш.8501. This copy, printed in Cyrillic letters without any corrections, is written in the 15th volume of *Babalar sozi*. The story of *Salsal* written by Maulekei, printed in Kazan (1909) consists of 6321 lines, while in Margulan it has a little more than 2000, and this manuscript is very worn and difficult to read.

One of the stories about Hz.Ali, a sample of "*Salsal-name*" being studied for the first time in Kazakhstan is the manuscript "*Kissa-i Jankname-i Risale-i Shah-i Mardan*". The author of the manuscript is unknown, it is written in simple colloquial language, Arabic graphics (ie Taliq writing), prose genre. The language of the work belongs to the last period of the medieval Turkic literary language. The work begins on page 92a and ends on page 260b, the complete work of the "*Salsal-name*", consisting of 168 pages (337 pages). This manuscript is stored in the private manuscript fund of A.Nevgod, a resident of Almaty, with the number Ш.261. The content of the text is similar to the content of the "*Qissa-i Salsal*" version, and it can even be said to be an example of it written in poetry (Kairanbayeva, 2022).

As a result of paleographic and codicological studies of the "*Kissa-i Jankname*" manuscript, the following results were achieved:

- external description of the manuscript: the cover of the manuscript is covered with embossed green leather. The cover of the book has three medallions (central turunge and two sarturunge medallions). Everything is decorated with floral ornaments. One of the Turunj medallions has the inscription 'abduhu mullā 'aṭā, and the sarturunj medallion shows the date of cover production as 1296 AH (1878-1879).

- the internal description of the manuscript: the manuscript is written in a nastalik writing style; contains eleven lines (about 5-6 sentences) per page; since there are no punctuation marks in the work, all proper names are shown in lowercase letters; the text does not use harakats except in some places;

- internal information of the manuscript: the last ten pages are an unfinished medical text; the colophon of the manuscript consists of Turkic, Arabic and Persian phrases; the manuscript corresponds to the characteristics of the manuscript copied in the territory of South Kazakhstan, which was in the Kokan Khanate in Central Asia (Kairanbayeva, 2022, p. 49).

Conclusion

The short story genre is widespread in the literature of the Turkic peoples. The first short stories were voluminous, factual works based on the plot of Eastern literature that preached the Muslim religion. They were popular in Turkish, Azerbaijani and Turkmen folk literature under the name "jankname". This genre, common among the Persian people, is a historical work depicting the struggle for religion. In Turkic literature,

"jankname" is written in poetry, prose or mixed prose, which tells stories of war and heroism mixed with mythological characters for the sake of religion. Joining the opinions of foreign scholars, we can give a definition that "Jankname is a work that combines pre-Islamic epic tradition and post-Islamic religious atmosphere, i.e., a work that emerged as a result of the fusion of Turkish culture with Arab and Persian cultures."

Hız. Ali's religious and heroic stories had a great impact on the change of the world view of the Turkic peoples. Since the 13th-14th centuries, they have entered the literature of the Turkic peoples through translation, modification, and copying, and have been preserved to this day. Janknames, which are closely related to Turkic sagas, are known among Turkic-speaking peoples. They are especially common in the literature of Azerbaijani, Uzbek, and Turkmen peoples.

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