

The "Tewarikh-i Musiqiyyun": A Philological Investigation

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ABSTRACT

China's national culture is the shining pearl of Chinese culture and an integral part of Chinese culture. There is the phenomenon multi-cultural coexistence and multi-cultural exchange in Xinjiang. In the process of long-term exchange and integration of various ethnic cultures, "Tewarikh-i Musiqiyyun" can be said to be a cultural masterpiece. "Tewarikh-i Musiqiyyun" is one of the important documents about Uyghur music history and musicians in China. From the perspective of philology, history and linguistics, this paper analyzes the manuscript, edition, author, copywriter, title, completion time, copywriting time, source and value of historical materials of "Tewarikh-i Musiqiyyun", puts forward a series of errors in this document and related research results and gives author's opinions on it.

Keywords: *"Tewarikh-i Musiqiyyun", philology, problems*

I. INTRODUCTION

In 2015, the author encountered the word لۇلى (鲁利, luls in English, لۇلى in Uyghur) in a literature. The author didn't know what it meant at that time and didn't find the dictionary of Chaghatai language. And this word is used by chuchuk¹, the first princess of Abdurishidkhan. It can be concluded that the meaning of the word is directly related to the sixth Princess of Abdurishidkhan, the second-generation monarch of the

Yarkant. Later, the author found the general meaning of the word and its relevant context in the "Memories of Babur"(The Baburname). After that, the author explored the relevant research and wrote this paper.

II. RESEARCH ON "TEWARIKH-I MUSIQIYYUN" AND THE PURPOSE

Based on the research of "Tewarikh-i Musiqiyyun" by some scholars in China and foreign countries, this paper discusses from different perspectives. In 1982, the modern Uyghur version of "Tewarikh-i Musiqiyyun" was published by Minzu (Ethnic) Publishing House, with most of its photocopies (excluding the book cover and the title page). The trimmers are Enwer Baytur and Hemit Tvmvr. They first found the document and collated, compiled, transcribed, annotated the contents of the original text, and introduced the document and the author in the foreword part. This work can be regarded as the foundation stone of the later study of "Tewarikh-i Musiqiyyun". After its publication, it has been translated into Chinese, English, Japanese, Uzbek and other languages for various studies. The Chinese research is mainly the master's thesis wrote by Daisetz T. Suzuki when he was studying in Minzu University of China in 1998, the title of which was "the study of Tewarikh-i Musiqiyyun". This paper makes a comprehensive study on the grammar of "Tewarikh-i Musiqiyyun", the Chaghatai Uyghur literature. In this paper, the first chapter introduces the writing background and research overview in China and foreign

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¹ "Tewarikh-i Musiqiyyun" was a document by Molla · Esmetulla · Mojizi, an Uyghur scholar, in 1854-1855, with a total of 39 pages, area 22 cm × 15 cm each page, area 19 cm × 9 cm of body, 14-17 lines per page. The main part is written in black ink, the subtitle is written in red, and the cover is decorated with beautiful ethnic art text. The manuscript is now in the Institute of Ethnic Studies, Chinese Academy of Social Sciences. This manuscript number: 909.217 / 149.

countries; the second chapter introduces the compilation part; the third chapter mainly introduces the translation; the fourth chapter introduces the glossary; and the fifth chapter introduces the pronunciation, vocabulary, grammar, etc. This paper has a certain contribution to the research of "Tewarikh-i Musiqiyyun".²

According to the relevant contents of "Tewarikh-i Musiqiyyun" and other oral information, Memet · Barat, a Uyghur writer, described Molla · Esmaitulla · Mojizi, the author of "Tewarikh-i Musiqiyyun", and created a book called "Muqam Orchard — Mojizi", which was published by Xinjiang People's Publishing House in 2003. In 2005, Zhang Yu, a master of Xinjiang University, wrote the article "on Nevaiy's "Tewarikh-i Musiqiyyun": looking at Nevaiy from the literature of Chaghatai", which was published in the Chinese version of Journal of Hotan Teachers College. In 2011, Omerjian Ebrahim, a master of Xinjiang Normal University, wrote a thesis entitled "rhetoric research of Tewarikh-i Musiqiyyun". In 2017, Rabiymem Memet, a doctoral student of Xinjiang University, published the article "Literature Value of Tewarikh-i Musiqiyyun and Its Position in Uyghur Biography Literature" in the Journal of Chinese Classics and Culture. In a word, since the collation and publication of "Tewarikh-i Musiqiyyun" in 1982, the researches on "Tewarikh-i Musiqiyyun" have basically focused on the significance, integrity, rich content, importance and other aspects. However, the scholars have not put forward or studied some shortcomings of the literature, such as some mistakes in the content, manuscript, version, author, book name, completion time, scribe, transcription time, historical data source, and the value of historical materials. The main purpose of this paper is to supplement the research in this field, especially to put forward some problems found and the author's views.

III. VERSION OF "TEWARIKH-I MUSIQIYYUN"

According to the requirements of Elshir, who was appointed by the government of Qing Dynasty in 1828 and died in 1882, there only has one version of "Tewarikh-i Musiqiyyun" so far. Based on the information provided by the trimmer, the edition is currently collected in the Institute of Nationalities, Chinese Academy of Sciences. When it was published in 1982, the second page of this book showed the following contents: "this book is compiled and published according to the manuscript of "Tewarikh-i

Musiqiyyun" written by Molla · Esmetulla · Mojizi in 1854-1855, which is collected by the Institute of Nationalities, Chinese Academy of Sciences (there are differences between Uyghur and Chinese characters written on the front page)." In the foreword, "we can speculate that the document was copied in 1338, i.e. before 1919-1920 A.D." Is the document the author's original? Is the manuscript the author's or someone else's? Is the copywriter and author the same person? The exact transcription time of the document will be specifically discussed below. There is only one version of "Tewarikh-i Musiqiyyun". If there is another version in the future, many problems related to it will be solved naturally. At present, there is no other version. According to the relevant content, philology and linguistic rules, it can be concluded that the author and the copywriter are not the same person, the time between creation and copywriting is more than 60 years, and there are some differences between the original and the copybook.

IV. THE TITLE OF THE BOOK AND THE AUTHOR

A. The title of the book

When it was published in 1982, the document was translated into "Tewarikh-i Musiqiyyun". The original name of the manuscript was تەۋارىخى سەقىيۇنمۇ، and the Chinese translation version is "History of Musicians" not "Tewarikh-i Musiqiyyun". It may be that the bookmaker translated it into "Tewarikh-i Musiqiyyun" according to the content of the literature. On this point, the bookmaker did not explain it in the preface, and the publishing house and the editor did not explain it. Molla · Esmetulla · Mojizi, the author of the document, clearly wrote that the title of the book in the document is "Tewarikh-i Musiqiyyun".

Bu risalighe Tewarikh-i Musiqiyyun dep at qoydum³ The means: I named this "History of Musician". According to the original name, the author think it should be translated into "History of Musicians".

B. Author

According to the literature, there have molla Esmettulla binni Molla Nimetulla mojizighe (Molla · Esmetulla · Mojizi)⁴ on the first page and mojizi on page 39, as well as the reference and relevant contents of the book. It can infer that the author is proficient in Persian and Arabic. He was an intellectual with

² There are two tables in Wusimanjiang · Yakufu's Doctoral Dissertation of Shaanxi Normal University, "Uyghur History Studies (16th-19th Century) as an Example" (2011, p. 304): "Kashgar History" and "Chronicle History". They recorded 12 sons of Abdurishidkhan, including Khan's wife in this table. 12 sons are the children of the first wife.

³ Aynur · Yasinjan. "Research on Uyghur Language and Literature in Chaghatai, Minzu University of China", Xinjiang Social Science Forum, 2013-6-87.

⁴ "Tewarikh-i Musiqiyyun" (Mimeograph), 1982, p. 5.

advanced ideas, and was a musician and singer with long-term vision at that time⁵.

Memet Bara taxinai wrote in his book "Muqam Orchard — Mojizi (the third issue of historical figures), " Molla · Esmetulla · Mojizi was born in 1820 in Laiqa Township, Hotan County, and created the document at the request of the county magistrate in 1854 (Hakimbeg at that time)." It also said that the information in this area needs to be further explored. On page 207 and page 208, "in 1899, Molla · Esmetulla · Mojizi died of illness. This is what Memmettursun Nimetulla said, the grandson of Molla."

The author also think that this aspect needs to be further explored, but it cannot be denied that the information has certain reference value. For example, if the author of the document died in 1899, the document should have been copied by others, and the transcriber made mistakes in copying. There are many wrong words in this document (for example, in bu risalighe Tewarikh-i Musiqiyyun dep at qoydum, the it was written in Arabic and Persian), and there are many problems in writing, especially in the introduction of the 17th musician. For example, according to the orthographic rules of Chaghatai language, the words of chaliyp, barip, alalmaghan and bolghanini are written as chilip, birip, alalmighan and bolghiyni. This should not have happened, which is closer to the weakening of modern Uyghur spoken language. Moreover, this phenomenon appears many times when introducing the 17th musician. Among the 17 musicians, the 17th master is also highlighted. The part of introducing the 17th master takes up 4 pages, and the document has 39 pages in total. Generally speaking, the length of introducing the 17th master is equivalent to that of two people in the document. Maybe the author admired the 17th master very much, maybe the copywriter added some content (the author thinks that it is the copywriter, and there are some differences from that of the first 16 people, which is closer to the modern Uyghur). It can be seen that the author and the scribe are not the same one. Especially, in the description of the 17th master, the weakening of vowels is obvious. This linguistic phenomenon is in line with the characteristics of the transitional period of Chaghatai Uyghur language. At the same time, it is further proved that the transcription time of this document is after the death of the author, so it is copied by others, not the original.

V. SCRIBE AND WRITING

In the book published in 1982, the author's point of view in the preface is that the time when the document was copied seems to be before 1920 (inferred from the seal), but the time is not clearly stated. The author holds

that the book may have been copied after 1920, but it still needs further exploration.

The author thinks that the scribe and the author are probably not the same person, but two people. There is a gap of more than 50 years between the information written by the author himself and the information shown in the literature, so it can infer that it is the relationship between the scribe and the author. This document should be completed in 1854-1855 and copied in 1919-1920. There is a gap of more than 60 years between completion time and transcription time.

There are many wrong language structures in copying. It has the obvious characteristics of modern Uyghur language, that is, the weakening of vowels. There are many wrong places in the manuscript, such as page 5, page 7. There are various signs that the book may be published in the early 20th century or after the 1920s.

VI. CONTENTS AND RELATED ISSUES

Among the 17 musicians recorded in the literature, there are some problems in recording the life time of some musicians. For example, there is a mistake in recording the age of life of Pifagor (as can be seen from the comparison of time).

There are some problems in the records of Amanisa Khan. In this literature, "Amanisa Khan can read poems of Newayi and Fuzuli at the age of 13 years old." What is worth thinking about here is the time when Newayi and fuzuli live. Newayi lived before the age of Amanisa Khan, but fuzuli lived after the age of Amanisa Khan. How can Amanisa Khan read the poems of the unborn people at that time (whether there is a second poet named fuzuli in the history of Uyghur literature, this problem needs to be studied in depth, but there is no such poet in the history of Uyghur literature so far. Can Amanisa Khan read Newayi when she was 13 years old? Would she have "Aruz wezini" ⁶? This is impossible. Most of Newayi's poems are written in Aruz. Generally speaking, scholars studying newayi are not easy to understand Newayi's poems. To understand the poems of Newayi, it is necessary to know Arabic and Farsi, then know the "Aruz wezni", and master a lot of knowledge to understand the poems of Newayi.

There is also a logical question. How can a 13-year-old born in an ordinary poor family learn "Aruz wezni"? Whether people can understand that Amanisa Khan is particularly gifted in music and poetry remains to be verified.

There is a second message about Amanisa Khan. In the Chaghatai document "History of Kashgar" (published by Kashgar Uyghur publishing house in the

⁵ "Tewarikh-i Musiqiyyun" (Mimeograph), 1982, p. 3.

⁶ Wayitjan · Eysa. "A Preliminary Study of Uyghur Classical Literature" (Uyghur), Ethnic Publishing House, 1987, p. 1072.

name of Genghis Han), it was written on page 109 in 1986. In this content, there is a second important information about Amanisa Khan. And it has been thought that the only book about Amanisa Khan is "Tewarikh-i Musiqiyyun". The second information about Amanisa Khan comes from "History of Kashgar"⁷:

Khan ahir halda bir zeif lulini aldilar. Chuchuk hanim serzenishi qildi:< sen lulini alding dep> khan bu robaini bedhiyye eyittiler :

Mehbub eger kogol qebuli bolse,

Shirin hereket khush ussuli bolse.

Jan ottrasda anigki yuli bolse,

Ni eyib anig eslisi lulibolse.

Khan (Abdurishidkhan) finally married a weak luls. Chuchuk. (Abdurishidkhan's first princess) sarcastically said to Khan, "you married a luls." Khan replied:

If the right person accepts the love,

and makes a response to please the lover,

I would like to go through fire and water for my lover,

How can we blame it on luls.

If I dare to ask her to accompany me all my life, his magnificent figure makes me in the middle of temptation. The fire of love at first sight burns in my heart, which can't be extinguished in any way.

So what does "löl" mean? It can be seen on the page 602 of the contemporary "Memoirs of Babur" (or Baburname) (see the notes)⁸.

⁷ Aruz is one of the Uyghur poetry rules. The scholar establishing this poetry was Halil Ibn Ahmet of Arab in the eighth century, who named it after his ancient name "Aruz". There are a total of 16 Aruz modes summarized by Halil, each with a different name. Later, Persian poets added three more. Each mode contained several types, even dozens of variants. The most commonly used tunes in Uyghur poetry are Hezeji, Remel, Rejezi, Mutaqarif, etc. According to recent research, before the 10th century, ancient Uyghur poetry contained the basic elements of Aruz poetry. With the introduction of Islamic culture, the Aruz poetry was widely accepted by Uyghur classical poets and widely used in various poetic styles. The long poem "Qutadgu Bilig", written in the 11th century, uses the "Mutaqarif" mode. Aruz poetry takes a combination of long and short syllables and changes to form different modes and formats. The interlaced transformation of long and short syllables gives the poetry a musical aesthetic, making it fluctuate and change, which is suitable for recitation and soundtrack.

⁸ "History of Kashgar" (also known as "Genghis Khan" and "Mirza Alem Shakh") was written by a Yerkends anonymous author in 1696-1695. This document is about the important works of history and culture in Xinjiang, China.

The author's opinion is as follows: first, the contradiction between the first and the sixth concubines of Abdurishidkhan is obvious, probably because of jealousy; second, the author of this document is hostile to Amanisa Khan.

VII. SOURCE AND VALUE OF HISTORICAL MATERIALS

A. Historical sources

In terms of content, the historical works of this period can be divided into three types⁹: history (chronicle, local history, family history), biography (autobiography, biography of others), and annals (miracles, tourism).

Some scholars believe that "the data of studying the history of ethnic minorities should as far as possible include the oral history of ethnic minorities, folk songs, rap, the history of ethnic minorities' poetry, historical books, historical theories, inscriptions, local and ethnic minorities' records, archives, documents, conventions and cultural relics."

In the process of compilation, the author lists the references as follows: "Tarikh-i Reshidi", "Tarikh-i Teberi", "Revzettus-Sefa", "Tarikh-i Hukuma", "Tarikh-i Erebi", "Tarikh-i Ejem". In addition, it also refers to the works of Farabi, Newayi and others¹⁰. In a word, whether the source of historical data is the above-mentioned documents remains to be further explored.

⁹ Zehired-Din Muhammed Babur. "Memories of Babur"(The Baburname) (Wang Zhi lai trans.), the Commercial Press, December 1997, p. 602, p. 603. "After the withdrawal, the Indian acrobats come in to play tricks. Here comes the luls. The acrobats also come to perform. Some acrobatics performed by Indian acrobats have never been performed in Tramontane. For example, they took seven rings and put one on their forehead and two on their knees. As for the other four rings, two were hidden in the fingers, two were on the toes, and all of a sudden made it keep rotating rapidly. Another acrobat is like this: [acrobat] props the ground with one hand, raises the other hand and two legs upside down, then spreads the hands and legs like peacock's tail, and rapidly rotates the three rings on it. There is another acrobatic. In Tramontane, acrobats tie their legs to two wooden sticks and walk on stilts, while Indian acrobats walk on stilts of a piece of wood, or even don't tie them to their legs. Another acrobatic is shown as follows. In Tramontane, acrobats twist each other and turn two somersaults, while Indian acrobats (lulis) can turn three or four somersaults together. Another acrobat is shown as follows. An acrobat stands on a pole with six or seven carys long on his abdomen and holds it straight. Another acrobat climbs on the pole and performs various acrobatic performances on the pole. Another acrobatics is shown as follows. A short acrobat climbs to the head of a tall actor and stands upright; the actor below moves quickly to the four sides to perform his own skills; at this time, the short actor stands on his head without shaking, directly on the top of the tall actor's head, performing skills. [later] many more dancers came to dance."

¹⁰ Wusimanjiang · Yakufu. "Study on History of Uyghur History from the 16th to the 19th Century", Doctoral Dissertation of Shaanxi Normal University, 2011, p. 85.

Only after comparing these documents can this problem be verified.

B. Value of historical materials

This document has multiple values:

It has a certain value to study the development history of Uyghur music and the invention and perfection of musical instruments.

It is the first-hand material to study the famous musicians and related contents in Uyghur music history.

The study on the transitional period of the transformation of the Uyghur language from Chaghatai language to modern Uyghur language between the 14th and 20th century has certain data value.

Whether this paper has reference value for the study of Khoten dialect at that time needs to be carefully examined. Due to the special discussion on the value of the document in "Literature Value of Tawarikh-i Musiqiyyun and Its Position in Uyghur Biography Literature" published by Rabiymem · Memet in "Chinese Classics and Culture", there is not much description here.

VIII. CONCLUSION

The version, title, author, transcriber, writing, content, source of historical materials and reference value of "Tawarikh-i Musiqiyyun" are worthy of study, which will help to understand this great literature, and also help to study the history of Uyghur musicians, the development process of Uyghur music history and the history of Uyghur culture. This is not only for the Uyghur to understand the history of their own development, but also for other ethnic groups to understand the history of Uyghur, which has a certain auxiliary role. Uyghur music has its unique position in Chinese culture and is a bright gem in Chinese culture. Uyghur music is unique and loved by people of all ethnic groups. As the saying goes, "looking back on the past is for a better prospect of the future". Therefore, in order to better develop Uyghur music and further enrich Chinese culture, it is necessary to study the Uyghur music history "Tawarikh-i Musiqiyyun".

At the same time, it is also like to invite all scholars to think about the issues raised by the author. This is a valuable academic material for the study of Chaghatai literature, especially for the study of the transition from Chaghatai to modern Uyghur, as well as for the study of written language and spoken language.

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