

**REPUBLIC OF AZERBAIJAN**

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**ABSTRACT**

of the dissertation for the degree of Doctor of Philosophy

**SHEIKH IBRAHIM GULSHANI BARDAI AND  
HIS ARABIC DIWAN**

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## INTRODUCTION

**Relevance and development of the research work.** Sufism considering one of the solid bases of Eastern culture has become one of its basic sources by playing an important role in the enrichment of classical all-Turkic literature.

Gulshani order (Gulshaniyya, Gulshaniism or Gulshaniya) being a moral and philosophical ideology – is one of the branch of Khalwati order (Khalwatiyya, Khalwatiya, Khalvatiism or Halveti) having the most branches among Sufi orders<sup>1</sup>. One of the personalities of this ideology that brought up thousands of writers, poets and thinkers to Turkic culture in the XV-XVI centuries is our compatriot Ibrahim al-Gulshani Bardai being the founder of the Gulshaniyya Sufi school (1426/27-1534). Gulshani order, which founded in Azerbaijan, penetrated Anatolia, the Balkans, Turkestan, North African countries just from here. It has already organized in Egypt and spread from there to other territories. Ibrahim al-Gulshani, whose name mentioned with the nicknames such as al-Bardai, al-Tabrizi and al-Azerbaijani in sources, was born in Diyarbakır (Amid), located within the borders of the Akkoyunlu state, he spent his youth years in Tabriz and Karabakh (Qarabağ), and lived the last 30 years of his life in Egypt and also ended his life there. After his death, his literary and Sufism heritage was continued by his followers in the territory of Ottoman Empire besides with Egypt (in Cairo, Boulaq, Alexandria), Gulshani Sufi holy centers were opened in Istanbul, Edirne, Antalya, Urfa (today Şanlıurfa), Diyarbakır and the graduates of Ibrahim Gulshani school were engaged in raising perfect human. This influence spread to Mecca, Aleppo, Damascus and the Balkans in the next century and has continued until today by dividing into various branches.

Gulshaniyya spiritual-moral order is not only a religious-moral system of thought that uniting the wide Turkic-Muslim geography, but also the research of this magnificent Sufi school maintains its relevance today as being relevant always according to the study of

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<sup>1</sup> Lamii, Ç. Tercüme-i Nefehatül-Üns (haz: M.Kara, S.Uludağ)/ Ç.Lamii. –İstanbul: Marifet,- 1995,- s. 702-709; Ulu, M. Osmanlı Toplumunda Halvetilik ve Halvetiler IX/XV. Asır / M.Ulu.-Ankara: Berikan,- 2022,- s.36-39.

sources of the all-Turkic culture by being a rich heritage surrounding literature and art for many centuries, too.

Let's note that, Ibrahim al-Gulshani considering one of the famous thinkers of the period was mentioned not only as a sect leader, but also as a poet and political figure in historical sources. A comprehensive study of the life and activity of the sheikh-poet, who had close ties with the authority classes of the historical Akkoyunlu, Mamluk and Ottoman Empires, is also very important according to the study of related periods of all-Turkic history from various aspects.

Ibrahim al-Gulshani had written Turkish, Persian and Arabic divans and more than 10 works mainly in masnavi (mathnawi) genre adhering to the classical tradition. The poet's Turkish creativity has been comprehensively studied, his Persian works have been partially researched, and his "Diwan", which his Arabic works that collected there and considered the only one in his creativity, hasn't been involved in research both worthily and extensively until today. The dissertation work submitted for defense encompasses the textological-philological research of the poet's Arabic "Diwan" and the presented issue is an attempt for the goal of revealing the examples of medieval Turkish Literature appeared in Arabic. I should note again that, the fact of being the most comprehensive and systematic divan of his "Diwan" in medieval Turkish Literature further increases the importance of the work.

Information about the life and literary creativity of the writer exists in the following authors' works dedicated to him – manaqibnamehs and tazkiras since the Middle Ages:

Abd al-Wahhab al-Sha'rani (1493-1565)<sup>2</sup>, Abd al-Ra'uf al-Munāwi (1545-1622)<sup>3</sup>, Najmaddin Mahmud b.Ahmad al-Gazzi (1570-1650)<sup>4</sup>, Sahi Bey (-1548), Latifi (1490-1582)<sup>5</sup>, Salah ad-Din Mevlevi<sup>6</sup>, Muhyi

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2 الشعراني، عبد الوهاب. لوائح الأنوار القدسية في طبقات الاخيار \ الجزء الثاني، مصر ١٨٩٧

3 المناوي، عبد الرؤوف. الكواكب الدرية في تراجم السادة الصوفية \ مصر، ٢٠٠٦

4 الغزي، نجم الدين الكواكب السائرة بأعيان المئة العاشرة \ بيروت، ٢٠٠٦

5 Latifi. Tezkire (haz. Mustafa İsen) / Latifi.-Ankara,- 1990.

6 El-Mevlevi, S. Tercüme-i Hal-i Hazreti Pir İbrahim Gülşeni / El-Mevlevi. - İstanbul, -1989.

Gulshani (1529-1608)<sup>7</sup>, Mahmud Jamal al-Din al-Hulvi (1574-1654)<sup>8</sup>, Tashköprülüzadeh Abulxeyr Usamaddin Ahmet Afandi (1495-1561)<sup>9</sup>, Harîrîzâde Mehmed Kemâleddin Efendi (1850-1882), Haririzadeh Mehmed Kamaladdin (1850-1882)<sup>10</sup> Shamlalizadeh Ahmed Efendi (-1678/79)<sup>11</sup>, İbnü'l İmâd (1623-1679)<sup>12</sup>, Ömer Rızâ Kehhâle (1905-1987)<sup>13</sup>, Salih Efendi<sup>14</sup>, Nazir İbrahim (1693-1774)<sup>15</sup>, Kâtip Çelebi (1609-1656)<sup>16</sup>, Evliya Çelebi (1611-1681)<sup>17</sup> and etc.

The most valuable among these sources for Gulshani researchers is the work entitled as “Mənaqibi-İbrahim-Gülşəni” (The Manaqeb-e İbrahim Gulshani), the manaqebname written by Muhyi Gulshani, who was married to poet's granddaughter and was also a follower of his son at the same time. So that, Muhyi had described the life of the sheikh since his birth to his death in spiritual language<sup>18</sup>.

The independent research works about sheikh-poet Gulshani and the publication of his works were begun in Türkiye in the 19th-20th centuries. The most important ones of the research works related

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<sup>7</sup> Gülşəni, M. Menakıb-ı İbrahim Gülşəni (haz: Mustafa Koç, Eyyüp Tanrıverdi) / – İstanbul: Türkiye Yazma eserler Kurumu Başkanlığı yayınları, – 2014.

<sup>8</sup> Hulvi, M.C. Lemezati-i Hulviyye ez Lemezati-Ülviyye (Büyük Velilerin Tatlı Halleri) // M.C.Hülvi. (hazırlayan: Mehmet Serhan Tayşı), – İstanbul, –1993.

<sup>9</sup> Taşköprülüzade, İ. Eş-Şakaiku'n-Numaniyye fi Ulemai'd-Devleti'l-Osmaniyye / İ. Taşköprülüzade (neşr. A. Subhi Fırat), – İstanbul, – 1985.

<sup>10</sup> Çiçek, Y. Harîrîzâde Mehmed Kemaleddin: Hayatı, Eserleri ve Tibyânu Vesâilî'l-Hakâik fi Beyâni Selâsîli't-Tarâik Muhetevası-Kaynakları (magistr dissertasiyası) / Y.Çiçek. – İstanbul, – 1982.

<sup>11</sup> Yazıcı, T. Muhyî-i Gülşenî, Menâkib-i İbrâhîm-i Gülşenî ve Şemleli-zâde Ahmed Efendi Şive-i Tarikat-i Gülşenîye / T.Yazıcı. – Ankara: Türk Tarih Kurumu Yayınları, – 1982.

<sup>12</sup> جمال الدين، محمد بن يوسف بن هشام الأنصاري \ شذور الذهب، ٢٠٠٧

<sup>13</sup> كحالة، عمر رضا. معجم المؤلفين \ بيروت، ٢٠١٥

<sup>14</sup> مناقب اوليائي مصر، دار الطباعة العامرة: ١٨٤٦

<sup>15</sup> İbrahim, N. Beyani-tarikati-Gülşəni / N. İbrahim. – Millət kitabxanası Ali Emiri, Şəriyye, 888

<sup>16</sup> Çelebi, K. Keşfu'z-Zünün an Esmâi'l-kütübü ve'l Fünün (2 ciltte) / K. Çelebi, – İstanbul, – 1941, – I-II c.

<sup>17</sup> Rıhtım, M. Evliya Çələbi səyahətnaməsində Azərbaycan / Rıhtım, – Bakı: Nurlar, – 2012.

<sup>18</sup> Bax: Muhyi, G. Menâkıb-ı İbrâhîm-i Gülşenî (haz: Koç M., Tanrıverdi E.) / Muhyi, G. – İstanbul: TYEKB, – 2014.

to Ibrahim Gulshani and Gulshaniyya in general were noted in following. The most famous researcher of Ibrahim Gulshani's literary heritage in Azerbaijan is Professor Azada Musabayli. The scientist collected the research works conducted on the poet in her two-volume monograph entitled as "Sheikh Ibrahim Gulshani Bardai and the Turkish Divan" published in 2012. We have also added the research works published after the publication of the mentioned monograph to that list:

"Şerh-i Esmā-i Enbiyanın ve Evliyanın Kıssası"<sup>19</sup>, "Hârâbat"<sup>20</sup>, "Tibyānü vesā'ili'l-hakā'ik fî beyāni selāsili't-tarā'ik"<sup>21</sup>, "Esami"<sup>22</sup>, "The Kāmūsü'l-A'lām"<sup>23</sup>, "Sicill-i Osmanî"<sup>24</sup>, "Ottoman Authors"<sup>25</sup>, "Esami-i Şu'ara-yi Amid"<sup>26</sup>, "Sefîne-i Evliyâ"<sup>27</sup>, "Tomari turuk-i aliye"<sup>28</sup>, "Turk edebiyatı tarihi" (Turkic Literature History)<sup>29</sup>, "Nesimî-Usulî-Ruhî. (life, work, poems)"<sup>30</sup>, "Diyarbakirli fikir ve sanat adamları" (Diyarbakır Scholars and Poets)<sup>31</sup>, "XVII yüzyıl tezkirelerinde şair ve eser üzerine değerlendirmeler"<sup>32</sup>, "Gülşeniye ve güldeste" (Gulshaniyya and Guldeste)<sup>33</sup>, "Osmanlı toplumunda

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<sup>19</sup> Kamal, İ.S. Ənbiyanın, övliyanın qissəsi / İ.S.Kamal. – İstanbul,-1214.

<sup>20</sup> Ziya Bey. Harabat (tezkire) / Ziya Bey. – İstanbul, –1294.

<sup>21</sup> Haririzade, M.K. Tibyanu Vesaili'l-Hakaik Fi Beyani Selasili't-Tarak / M.K.Haririzade.–Süleymaniyyə ktb., İbrahim Əfəndi, № 430-432.

<sup>22</sup> Muallim Naci. Esami / Muallim Naci.–İstanbul,- 1308.

<sup>23</sup> Sami, Ş. Qamusul-əlam / Ş.Sami.– İstanbul,- 1996.

<sup>24</sup> Süreyya, M. Sicilli-Osmaniyye. (4 cildde) / M.Süreyya.– İstanbul,-1308-1315.

<sup>25</sup> Bursalı, M.T. Osmanlı müellifleri (3 cildde) / M.T.Bursalı.– İstanbul,- 1333-1342.

<sup>26</sup> Ali Emiri efendi. Esmāi-şuarayı-Amid (haz. Galip Güner, Nurhan Güner) /– Ankara,-2003.

<sup>27</sup> Vassaf, O.H. Sefinetül-evliya / – O.H. Vassaf İstanbul,- 2006.

<sup>28</sup> Vicdani, S. Tarikatler ve silsileleri / S.Vicdani.–İstanbul,-1995.

<sup>29</sup> Kocatürk, V. M. Türk edebiyatı tarihi / V.M.Kocatürk.– Ankara,-1964.

<sup>30</sup> Gölpınarlı, A. Nesimi-Üsuli-Ruhi (Hayatı-sanatı -şiiirleri ) / A.Gölpınarlı. – İstanbul,- 1953.

<sup>31</sup> Beysanoğlu, Ş. Diyarbakirli Fikir ve Sanat adamları, I c./ Ş.Beysanoğlu. – İstanbul,-1997.

<sup>32</sup> Kılıç, F. XVII. Yüzyıl tezkirelerinde Şair ve eser üzerine degerlendirmeler / F.Kılıç.– Ankara,-1998.

<sup>33</sup> Kara, M. Gülşeniye ve Güldeste // Uludağ Üniversitesi İlahiyat fakültesi dergisi,- sayı 7,- cilt 7,-1998,-s.41-58.

zındıklar ve mülhidler” (Heretics and atheists in Ottoman society)<sup>34</sup>, “Dini-tasavvufî türk edebiyatı”<sup>35</sup>, “İslami Türk edebiyatı”<sup>36</sup>, “Ana hatlarıyla tasavvuf ve tarikatlar”<sup>37</sup>, “Fetihten sonra İstanbulda ilk halveti şeyhleri: Çelebi Muhammed Cemaleddin, Sünbül Sinan ve Merkez Efendi” (The first Khalwati sheikhs in Istanbul after the conquest: Chelebi Muhammad Jamal al-Din, Sünbül Sinan and Merkez Efendi)<sup>38</sup>, “Gülşenilikte musiki ve musikîşinaslar”<sup>39</sup>, “Osmanlı devletinde Gülşeni tarikatı (genel bir yaklaşım denemesi)”<sup>40</sup>, “Some Mawlawi Poets Having Connections With Sufi Order, The foundation period of Mawlawiism (XVI century) effect on Gulshani Poets: Ibrahim Gulshani, Usuli and Za’fi’s sample”<sup>41</sup>, “The Function of Ibrahim Gulshani at Ottoman Culture and Art”<sup>42</sup>, “Uses of the Art of Contrast in Ibrahim Gulshani’s Diwan”<sup>43</sup>, “Gülşeni gelenekte şairler, eserler ve kavramlar” (Poets, works and concepts in the Gulshani tradition)<sup>44</sup> and etc.

Let’s note that, it is possible to reveal Gulshani’s name in most books written about Sufi orders. Independent research works dedicated to Ibrahim Gulshani’s life and work consist of the

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<sup>34</sup> Ocak, A.Y. Osmanlı Toplumunda Zındıklar ve Mülhidler (15.-17. yüzyıllar) / A.Y.Ocak.– İstanbul,–1998.

<sup>35</sup> Güzel, A. Dini Tasavvufî Türk Edebiyatı / A. Güzel.–Ankara: Akçağ,– 1999.

<sup>36</sup> Pekolcay, N. İslami Türk Edebiyatı / N. Pekolcay.– İstanbul: Kitabevi,– 2002.

<sup>37</sup> Yılmaz, H.K. Ana hatlarıyla tasavvuf ve tarikatlar / H.K.Yılmaz.– İstanbul: Ensar,– 2014.

<sup>38</sup> Yazıcı, T. Fetihden Sonra İstanbulda Halveti Şeyhleri / T.Yazıcı.– İstanbul, – 1956.

<sup>39</sup> Akpınar, H. Gülşenilikte Musîkî ve Musikîşinaslar. Doktora Tezi. / H. Akpınar. – Şanlıurfa: Harran Üniversitesi,– 2004.

<sup>40</sup> Kılıç, R. Osmanlı Devleti’nde Gülşenî Tarikatı (Genel Bir Yaklaşım Denemesi) //–Ankara: OTAM,–s. 15,–2004.–s. 209-226

<sup>41</sup> Adak, A. Mevlevîliğin Kuruluş Dönemi (XVI. Yüzyıl) Gülşenî Şairler Üzerindeki Etkisi: İbrâhîm Gülşenî, Usûlî ve Za’fî Örneği //– Sakarya: İlahiyat Fakültesi Dergisi,– 13/24 (December 2011).–s. 143-155.

<sup>42</sup> Macit, M. Osmanlı Kültür ve Sanatında İbrahim Gülşeni’nin İşlevi //– İstanbul: Bilig. Türk Dünyası Sosyal Bilimler Dergisi,–2012.–sayı: 60,–s. 193-214.

<sup>43</sup> Töre, E. İbrahim Gülşenî Divanında Tezat Sanatı Kullanımları //–Erdem dergisi, – 2023. –sayı 84,–s.219-248

<sup>44</sup> Yılmaz, S. Gülşeni Gelenekte Şairler, Eserler ve Kavramlar / S.Yılmaz. –İstanbul: Erkam,– 2024.

followings:

“İbrahim Gulshani” (1904)<sup>45</sup>, “İbrahim Gulshani and Order” (1951)<sup>46</sup>, “Gulshani’s “Diwan” (1976)<sup>47</sup>, “Gulshani’s “Diwan” (1976)<sup>48</sup>, “İbrahim Gulshani’s “Diwan” (1996)<sup>49</sup>, “İbrahim Gulshani: life, works, order” (2000)<sup>50</sup>, “Diwani-İbrahim Gulshani” (2006)<sup>51</sup> “Transcriptional Text of Sherh-i Manevî’yi Sherifi by Sheikh Mehmed La’li Fenayi”<sup>52</sup>, master dissertation “Commentary of the work entitled as “Manavi” belonging to İbrahim Gulshani by Mehmed La’li Fenayi” (2009) <sup>53</sup>, doctoral dissertation entitled as “İbrahim Gulshani’s Diwan”<sup>54</sup> (2021), the work entitled as “Ene’l-Aşk Demişti İbrahim Gülşeni”<sup>55</sup> (2022) and etc.

The research works related to Gulshani and his artistic activity have been carried out in Azerbaijan, too. The researches about Gulshani have been published in the works of some authors like Hafiz Huseyin Karbalayi Tabrizi’s work entitled as “Rövzətül-cinan və cənnətül-cinan”, Mahammadali Tarbiyat’s work entitled as “Danışməndani-Azərbaycan”, Mehmet Ali Ayni’s article related to Seyyid Yahya Bakuvi in the 6th issue of the “Maarif və mədəniyyət” (Education and Culture) journal dated 1923 in Baku, Fazil Seyidov’s

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<sup>45</sup> Hocasade, A. H. İbrahim Gülşeni /A.H.Hocasade. –İstanbul,–1904/05.

<sup>46</sup> Yazıcı, T. Gülşeni ve Tarikatı (mezuniyet tezi)/ T.Yazıcı.–Ankara,–1951.

<sup>47</sup> Şahinalan, M. Gülşeni “Divan”ı (Türkiyat Ensititüsü, T. №1790)/ M.Şahinalan. –1976.

<sup>48</sup> Şimşek, N. Gülşeni “Divan”ı (Metin və indeks)/ Türkiyat Ensititüsü ktp., T. № 1730,–İstanbul,–1976.

<sup>49</sup> Akay, M. İbrahim Gülşeni “Divan”ı (Mətn-Dil xüsusiyyətləri-Sözlük), doktora tezi / M.Akay.–Konya,–1996.

<sup>50</sup> Konur, H. İbrahim Gülşeni. Hayatı, eserleri, tarikatı / H. Konur. – İstanbul: İnsan yay, – 2000

<sup>51</sup> Kızılcık, A. Divanu-İbrahim Gülşeni/ A.Kızılcık.–Şam,–2006.

<sup>52</sup> Özenç, S. Şeyh Mehmed La’li Fenâyi’nin Şerh-i Manevî-i Şerifi’nin Transkripsiyonlu Metni, Basılmamış Yüksek Lisans Tezi / S.Özenç. – Sakarya: SAÜSBE,– 2008.

<sup>53</sup> Tek, A. İbrâhim Gülşeni’ye Ait Mânevî Adlı Eserin Lâ’li Mehmed Fenâî Tarafın dan Şerhi /–Van: Yüzüncü Yıl Üniversitesi Sosyal Bilimler Enstitüsü,–2009.

<sup>54</sup> Avçin, M. İbrahim Gülşeni’nin Divanı Metin-Dil Hususiyetleri-Sözlük: / Doktora Tezi / M. Avçin –Konya: Selçuk Üniversitesi,– 2021.

<sup>55</sup> Macit, M. Ene’l-aşk demişti İbrahim Gülşeni / M.Macit – İstanbul: Turkuvaz Medya Muhit Kitap,– 2022.



article dedicated to Ibrahim Gulshani (1944) among the series of works entitled as “Azərbaycanın görkəmli simaları” (Distinguished Personalities of Azerbaijan”, Hamid Arasli’s work entitled as “XV-XVI əsrlər Azərbaycan ədəbiyyatı” (Azerbaijani Literature in XV-XVI century) (1960), Panahi Makulu’s work entitled as “Ədəbi məlumat cədvəli” (Literary information list) (1962), Qulam Mammadli’s work entitled as “Təzkirə” (Tazkira) (1954), Ziya Bunyadov’s article entitled as “Gülşəniyyə sufi təriqəti” (Gulshaniyya Sufi Order) (1985) and the work entitled as “Dinlər, təriqətlər, məzhəblər” (Religions, orders, madhabs) (1997), Alem Nuriyev’s work entitled as “Gülşəni Bərdəi” (Gulshani Bardai) (1986), Shikhiyeva Saadat’s article entitled as “XV yüzil Türk bədii – fəlsəfi fikir tarixində Nəsiminin yeri” (Nasimi’s place in the history of Turkic artistic-philosophical thought in the XV century) (2000), Zakir Mammadov’s work entitled as “Azərbaycan fəlsəfəsi tarixi” (Azerbaijan Philosophical History) (2006), Nasrin Alasgarova’s work entitled as “Суфийский тарикат Гюлшанийя” (Gulshaniyya Sufi Order) (1997), Mehmet Rihtim’s works entitled as “Şərq ədəbiyyatında Xəlvətilik təsəvvüfi görüşlərinin təşəkkülü və Seyyid Yəhya Bakuvi yaradıcılığı” (The formation of Khalwatiism Sufi views in Eastern literature and Seyyid Yahya Bakuvi’s creativity) (2005), “Seyyid Yəhya Bakuvi və Xəlvətilik” (Seyyid Yahya Bakuvi and Khalwatiism) (2005), “Şəfa əl-əsrar” (Shafa al-asrar) (2013), Nazakat Mammadli’s work entitled as “Azərbaycandan dünyaya doğan günəş: Seyid Yəhya Bakuvi və Xəlvətilik” (The Sun Rising from Azerbaijan to the World: Seyyid Yahya Bakuvi and Khalwatiism) (2016). The only scholar in Azerbaijan that we can call scientist of Gulshani Studies is Azada Musabayli. She is the author of 25 articles and books dedicated to Gulshani among 1982-2012. She has collected the research works studied about Gulshani and has published the work entitled as “Şeyx İbrahim Gülşəni Bərdəi və türk divanı” (Sheikh Ibrahim Gulshani Bardai and Turkic Diwan) (2012) consisting of two volumes. Professor Azada Musabayli, who wrote writer’s life, research history and Turkic creativity in detail and comprehensively in her work entitled as “Gülşəni Bərdəi və türk

divani” (Gulshani Bardai and Turkic Diwan), hadn’t missed any information.

It’s possible to see the name of Gulshaniyya in the research articles related to Sufism such as the study of Eastern spiritual life and moral values generally in Europe. Directly, the researches related to Gulshani have been noted below:

“Two Variations on the Same Theme: The Zawiya of Hasan al-Rumi. The Takiyya of Ibrahim al-Kulshani” (1985)<sup>56</sup>, “The Takiyyat Ibrahim al-Kulshani in Cairo” (1988)<sup>57</sup>, “Ibrahim-i Gulshani and the Khalwati-Gulshani Order” (2017) and some articles in recent years<sup>58</sup>.

But Ibrahim Gulshani’s “Diwan” being her only work in the Arabic language hasn’t been the independent subject of the research in our country and Türkiye until now. This Diwan was published by the Turkish scholar Abdullah Kizilcik with the 50 pages submission letter in Arabic on the basis of one copy in Damascus. Except this work, we didn’t encounter any special research work related to “Diwan”. This “Diwan” that we chose as the content to our dissertation work entitled as “Sheikh Ibrahim Gulshani Bardai and His Arabic Diwan” has been involved in research on the basis of two copies by us and efforts have been made to explain it from paleographic-textological and literary aspects. Let’s note that, our study has been carried out on the basis of two copies differ from Kizilcik: Ankara copy known to the World Oriental Studies (Ankara University, A-421 encrypted manuscript stored in the library of the faculty of Language, History, Geography) and additionally, Baku copy that revealed by Azada Musabayli in the Institute of Manuscripts of ANAS (ANAS, Institute of Manuscripts B-778).

It should be noted that, the relevance of the content can be justified in terms of comprehensively study of creativity of Ibrahim

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<sup>56</sup> Fernandes, L. Two Variations on the Same Theme: The Zawiya of Hasan al-Rumi, The Takiyya of Ibrahim al-Kulshani. // L.Fernandes.– *Annales Islamologiques* 21,– 1985.–p.95-111.

<sup>57</sup> Behrens-Abouseif, D. The Takiyyat Ibrahim al-Kulshani in Cairo // D.Behrens Abouseif.–*Muqarnas* 5,–1988,–p. 43-60

<sup>58</sup> Emre, S. Ibrahim-i Gulshani and the Khalwati-Gulshani Order: Power Brokers in Ottoman Egypt/ S.Emre.–*Studies on Sufism* 1. xiv, 431 pp. Leiden: Brill,–2017.

Gulshani, who has the richest creativity in this language among the Turkic literature's representatives, who wrote in the Arabic language, gaining a new resource to the literature of the Turkic peoples, presenting of a new manuscript monument to the scientific community, evaluation of the information about this "Diwan" in the sources and the other aspects.

**The object and subject of the research.** The *object* of the dissertation work is Ibrahim Gulshani, being one of the representatives, who has productive creativity of the Turkic literature of the XV-XVI centuries. Although the Turkish part of Gulshani's heritage has been introduced to the scientific community by being researched, the Persian and Arabic parts still remain in the shadow. And these cause the imperfection and incompleteness in the study and research of his creativity, too. Going down of our enthusiastic writer in the history of literature of the Turkic nations as one of the fundamental poets, who founded the branch of Gulshani order of Khalwatiyya Sufi school that spread from Azerbaijan to the world, wrote the diwan in Arabic that would compete with the diwan written by Ibn al-Farid, who was "sultanul ashigin" (the sultan of lovers) of the Arabs, wrote voluminous diwan and masnavis in Persian under Mevlana Jalaladdin Rumi's influence, composed poems in a sincere and fluent style as Yunus hymns in Turkish, is necessary. As can be seen, the poet left behind a rich, many-branched legacy that encompasses three schools different from one another. The *subject* of the research consists of the Arabic-language creativity of the poet. This diwan is a regular diwan consisting of ten thousand verses. There is not another second author having the Arabic diwan in this volume among the known representatives of the Medieval Turkic literature. There are two capacious qasidas, 56 ghazals and 171 rubais in the diwan. The paleographic-textological study and philological-stylistic interpretation of the diwan on the basis of the two manuscript copies is analyzed in the research work.

**The aim and objectives of the research.** The *aim* of the research is to complete the study of the work of the XVI century Turkic poet Ibrahim Bardai Gulshani. So that, one part of the work has closed, the other part is still open by studying Turkish

creativity. His Arabic creativity also targets to complete the second part by researching with our dissertation. The *duties* of the research:

- To pay attention to the Gulshani chapter of Sufism being one of the main resources of the Turkic literature;
- To be provided a new source to the Medieval Turkic literature;
- To add a new work to the list of the samples of literature of the Turkic nations created in Arabic;
- To be researched the heritage of the Turkic poet written in Arabic;
- To be introduced a new manuscript copy unknown to the scientific world;
- To be substantiated the existed knowledge about Ibrahim Bardai Gulshani's creativity;
- The scientific-paleographic description, textological compare of two manuscript copies of the poet's Arabic "Diwan";
- To be revealed of ideological-stylistic sources of the "Diwan";
- To be brought to the attention of the poetic-stylistic features of the "Diwan".

**The theoretical-methodological basics of the research.** The result has been obtained by using various research methods with the systematic and theoretical analysis method in the dissertation work. Mainly, theoretical research methods have been used, the comparative and analytical methods have also been referred to.

**The principal provisions put forward for defense.** The following provisions put forward for defense in the research work:

–Ibrahim Gulshani is the writer with the most affluent creativity among the representatives of medieval Turkic literature who wrote in Arabic.

– "Diwan", which is the object of the dissertation, is the most complex and voluminous diwan written in Arabic in classical Turkic literature.

– There are no strict differences between the Baku copy of the work, which was first presented to the scientific community, and the Ankara copy.

– The language and artistic features of the work allow us to

refute the idea of medieval authors that the diwan consists of shathiyya.

– Gulshani addressed common themes and ideological-artistic sources with his Persian and Turkish diwans in his Arabic diwan.

– The structure of “Diwan” meets the requirements for the layout of a classical diwan.

– “Diwan” has a purely Sufi content and contains instructions and guidance for the disciples and students of the sheikh-poet.

– Gulshani’s literary-philosophical school spread throughout the Ottoman Empire, the Balkans, and North Africa after his death.

**Scientific novelty of the research.** The scientific novelty of the research consists of being introduced one of the representatives of Turkish literature who wrote in Arabic to the Azerbaijani scientific environment, being paid to the attention the importance of Sufi school founded by Gulshani, who place Türkiye and Egypt in it, for all-Turkic culture and literature as being the sect that grew the most poets, the textological-philological study of the Turkic literary monument written in Arabic, the presentation of the second manuscript copy of the work as being the novelty for the carried researches in this direction in the world, being provided a new source to the Medieval Turkic literature.

**Theoretical and practical significance of the research.** The theoretical importance of the research is that, a new source will be provided for using in the future researches related to Eastern literature in general, and especially XV-XVI centuries common-Turkic literature; and the practical importance is that, more relevant complete information about Ibrahim Bardai Gulshani will be contained in our textbooks of the history of literature. The provisions and conclusions that put forward in the dissertation can also be used in the writing of the textbooks and teaching aids. Practically, the usage by students, teachers, and readers in general from this work is possible.

**The approbation and application of the research work.** The dissertation work was performed at the Department of Foreign Languages of Baku Engineering University. The main theoretical provisions, basic scientific novelties of the research have been

reflected in scientific journals and collections recommended by the Supreme Attestation Commission under the President of the Republic of Azerbaijan, in prestigious journals of foreign countries, as well as in the conference materials where the author's speech and reports were published.

**The name of the organization where the dissertation has been accomplished.** The dissertation work was performed at the Department of Foreign Languages of Baku Engineering University.

**The volume of the structural sections of dissertation separately and the general volume with the character.** Dissertation work consists of introduction (20 052 characters), 3 chapters (I Chapter – 70 788 characters, II Chapter – 77 345 characters, III Chapter – 83 324 characters), conclusion (5054 characters) and the list of literature. Total volume of the work is 256 563 characters. Dissertation work has been accomplished in accordance with the requirements set by the Supreme Attestation Commission under the President of the Republic of Azerbaijan.

## **MAIN CONTENT OF THE RESEARCH WORK**

The relevance of the content is based, the scientific sources of the work are defined and the level of research is studied in the **“Introduction”** section of the research. At the same time, the main aim of the dissertation work, the objectives put forward for getting the aim are defined, the theoretical-methodological basics of the research are revealed, the scientific novelty, practical importance of the work are based, brief information about the structure is given here.

The first chapter is entitled as **“Ibrahim Gulshani, the thoughtful poet of the Turkic literature. An overview of his life and creativity.”** Here, the place of the poet in the Common-Turkic literature, his life and relations with authority circles in his living period was looked through, important points about his activity as being the poet, sect leader, and political-public figure were touched, the information about his creativity being in three languages (Arabic, Persian and Turkic) was given. This chapter consists of three

paragraphs. The first paragraph of the first chapter is entitled as **“Ibrahim Gulshani’s personality in the history of the Turkic nations’ literature”**. Ibrahim Gulshani’s personality is thoroughly examined with the descriptions of a poet, political figure, and sect leader in this paragraph. Sufi content being one of the aesthetic values that Islamic morality has brought to literature emerged as a result of the joint efforts of the great Islamic civilization. Thus, this system of thought, which began to gradually become systematized and organized with its foundations in the VIII century and was fully formed in the X-XI centuries, gave rise to the emergence of dozens of Sufi schools, and correspondingly created conditions for the emergence of Sufi literature. With Bashkir philosopher-theologian Ilshat Nasyrov’s expression, Sufism has influenced many areas of life, including literature *“as an important element of the Islamic religion, a spiritual-mystical direction of Muslim culture, a socio-political organization, a mystical-ascetic movement, a spiritual practice, a special means of behavior and self-expression”*<sup>59</sup>. Sufism<sup>60</sup>, which began with Ahmad Yasawi’s name in the Turkic world, gave rise to the most beautiful representatives of this ideology by spreading in a short time. Fuat Köprülü being one of the important researchers of Turkic literary history justifies the reason for the rapid spread of Sufism among the Turks as follows: *“The Turks warmly accept the dervishes, who sing hymns and poems, do many good things for the people for the sake of God, and show them the way to heaven and happiness, comparing them to the old ozans, to whom they gave religious sanctity, and they believe in what they say. In this way, the old ozans were now replaced by a group of dervishes nicknamed “Ata” and “Bab”*<sup>61</sup>. Ibrahim Gulshani (birth d. 826/830 - 940 AD), the leader of the Gulshaniyyah, which separated from the Rovshaniyyah branch founded by Dada Omar Rovshani (-1487),

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<sup>59</sup> Насыров, И. Р. Основания исламского мистицизма (генезис и эволюция) / И. Р. Насыров. - М.: Языки славянских культур, -2012.

<sup>60</sup> Akkuş, M. Tasavvufun Anadoluya girişi ve islamlaşmada rolü. Tanımı, kaynaklar ve tesirleriyle tasavvuf / M.Akkuş. -İstanbul: Seha neşriyatı,-1991,-s.135.

<sup>61</sup> Köprülü, F. Türk Edebiyatında İlk Mutasavvıflar / F.Köprülü.-Ankara: Akçağ, -2013,-s.51.

being a student of Seyyid Yahya Bakuvi (-1466), whose influence spread throughout the world through his khanate in Baku and his twenty thousand students<sup>62</sup>, as mentioned in sources, transformed the Khalwatiyya Sufi school from a “*local sect*”<sup>63</sup> into a great philosophical system of thought, is one of the most prominent Turkic representatives of Sufism<sup>64</sup>.

Ibrahim Gulshani is mentioned with the names al-Amidi, al-Bardai, al-Tabrizi, and al-Azerbaijani in sources. Some sources indicate his birthplace as Barda, while others indicate Diyarbakir (Amid), which was part of the Akkoyunlu state. If we consider that, scholars took the names of many cities they visited or lived in as their own in the Middle Ages, it is possible that Ibrahim Gulshani, although born in the city of Amid (Diyarbakir), lived in Tabriz, and stayed in Karabakh for a while, was known as al-Azerbaijani or al-Bardai. According to our conclusion in the result of our research, the poet was born in Diyarbakir. Bardai nickname fell into the sources by the cause of meeting with his murshid Dada Omar in Karabakh, found the path of truth through him, and lived there for a while. In any case, if we take into account that both Diyarbakir and Barda were within the borders of the Akkoyunlu state, the issue of the poet's nationality had found its resolution. However, evaluating Gulshani only as a representative of Azerbaijani literature may lead to a narrowing of his wide circle. The center of the Gulshani literary-philosophical school was the city of Cairo, it spread to other territories of the Ottoman state from there, and his followers wrote and worked in this geography. And it was spread in Damascus, Mecca, and the Balkans in the next centuries. Closeness with Akkoyunlu and Ottoman States, also connections with the Egyptian Mamluks have been the indicator of sheikh-poet's colorful personality, and it gives him to consider the

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<sup>62</sup> Əl-Bakuvı, S.Y. Şəfa əl-Əsrar / S.Y.Əl-Bakuvı. (haz.M.Rıhtım).–Bakı: Elm, –2013,–s.48

<sup>63</sup> Rıhtım, M. Seyid Yəhya Bakuvı və Xəlvətlik/ M.Rıhtım.–Bakı: Qismət,–2005, –s.9.

<sup>64</sup> Seyidova, F. XVI əsr Azərbaycan divan ədəbiyyatının nümayəndəsi İbrahim Gülşəni Bərdai və onun ərəbcə yaradıcılığı //– Bakı: Journal of Baku Engineering University, Philology and Pedagogy, –2021, Volume 5, Number 2. – s.95-103, – s.96.



poet as the common value of all-Turkic culture regardless of where he was born and lived or worked. Muhyi, who described Gulshani's life from birth to death in the work entitled as "The Manaqeb-e Ibrahim Gulshani", and Hulvi, who was the author of "Lemazat", Gulshani's lineage is traced back to Oghuz Ata, not to the Prophet Muhammad<sup>65</sup>. Historian Faruk Sumer relates this with "*the formation of national consciousness during Akkoyunlu period (especially, during Uzun Hasan period) and being influential of it on religious figures*"<sup>66</sup>.

According to the history of the Turkic literature, Ibrahim Gulshani:

- He is a poet with the richest creativity among the representatives of Turkic literature who wrote in Arabic;
- He opened a new way in Sufi-takya literature;
- He wrote complete works in all three languages of the East;
- The sign of Yunus Emre, who is the strongest representative of Turkish-language Sufi poetry, is felt in his Turkish works, the trace of Mevlana, who is the most brilliant representative of Sufi poetry in this language, is seen in his Persian works, the breath of Ibn al-Fariz, who is considered the sultan of the Arabic-language Sufi poetry formed in this language, is felt in his Arabic works – his creativity in each language is very unique.
- Among the Akkoyunlu, Ottoman, and Egyptian Mamluk statesmen, there were those who had special sympathy for him (Uzun Hasan, Sultan Selim, Suleiman the Magnificent, Mamluk sultan Qansuh Ghuri).
- He is one of the Turkish Sufi poets who followed the philosophy of Ibn Arabi.

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<sup>65</sup> Muhyi, G. Menâkıb-ı İbrâhîm-i Gülşeni (haz: Koç M., Tanrıverdi E.) / Muhyi, G. – İstanbul: TYEKB, – 2014, – s.44; Hulvi, M.C. Lemezât-i Hulviyye ez Lemezât-i Ülviyye (Büyük Velilerin Tatlı Halleri) // M.C.Hulvi. (hazırlayan: Mehmet Serhan Tayşi), – İstanbul, – 1993, – s.523; Hocazade, A. H. İbrahim Gülşeni /A.H.Hocazade. –İstanbul,–1904/05,–s.4

<sup>66</sup> Bax: Konur, H. İbrahim Gülşeni. Hayatı, eserleri, tarikâtı / Konur, H. – İstanbul: İnsan yay, – 2000, – s.94.

- His family, relatives, and disciples continued his Sufi and literary practice, and kept his literary traditions alive after him.
- The methods of the sect he founded were also related to literature and art, and his gatherings were accompanied by poetry and music, which attracted more people.
- He had many supporters among the Ottoman intellectuals.

The second paragraph of the first chapter is entitled as **“Life of Poet”**. Here, the poet's life from birth to death was described based on both sources (mangabas) and other historical sources. As we have mentioned, according to most sources, he was born in Qara Amid (Diyarbakir) in 826 Hijri (1423 AD) or 836 Hijri (1433 AD). However, according to Konur's determination, if we considered Muhyi's note<sup>67</sup> that Ibrahim's father, Sheikh Muhammad al-Amidi, lived during the reign of Sultan Hamza and that Ibrahim passed away when he was two years old, *“he was born in 836 at the earliest.”*<sup>68</sup> 838 Hijri (1435), and 858 Hijri (1454) are the variants about his birth date<sup>69</sup>. The writer's grandfather was a well-known intellectual among the people of the region, and his father, Muhammad al-Amidi, was a scholar who wrote works on jurisprudence and logic<sup>70</sup>.

When he reached 15 years old, he planned to go to Transoxiana to study at a madrasa, although his uncle tried to dissuade him from this way, he was unsuccessful<sup>71</sup>. In Tabriz, he met with Uzun Hasan's military commander, Mevlana Hasan, who adopted young Ibrahim as his son and convinced him to stay in Tabriz and study science.

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<sup>67</sup> Muhyi, G. Menâkıb-ı İbrâhim-i Gülşeni (haz: Koç M., Tanrıverdi E.) / Muhyi, G. – İstanbul: TYEKB, – 2014,–s.44-45.

<sup>68</sup> Konur, H. İbrahim Gülşeni. Hayatı, eserleri, tarikatı / Konur, H. – İstanbul: İnsan yay, – 2000, – s.105.

<sup>69</sup> Yazıcı, T. Gülşeni ve Tarikatı (mezuniyet tezi) / T.Yazıcı.–Ankara,–1951, –s.87-88; Musabəyli, A. Şeyx İbrahim Gülşəni Bərdəi və türkcə “Divan”ı [2 cildə] / A.Musabəyli. – Bakı: Elm və təhsil, – 2012,–I cild, s.72; Azamat, N. İbrahim Gülşeni / TDVİA, c. 21, –İstanbul,–2000,–s.301-302.

<sup>70</sup> Muhyi, G. Menâkıb-ı İbrâhim-i Gülşeni (haz: Koç M., Tanrıverdi E.) / Muhyi, G. – İstanbul: TYEKB, – 2014,–s.46.

<sup>71</sup> Muhyi, G. Menâkıb-ı İbrâhim-i Gülşeni (haz: Koç M., Tanrıverdi E.) / Muhyi, G. – İstanbul: TYEKB, – 2014,–s.51.

Gulshani, who began his acquaintance with the sultan by destroying the false tyrant's letter written in the name of Uzun Hasan mentioned in the *Manaqibname*, was later given the highest rank of “tarkhan”<sup>72</sup> and entrusted with many responsible duties.

Gulshani, through Uzun Hasan's brother Uveys (-1475), in a state of spiritual search and emptiness, met Dada Omar Rovshani and joined his circle of guidance. Near his death, Dada Omar gave Seyid Yahya Bakuvi's prayer rug to Ibrahim, declaring him as his successor.

Gulshani's closeness to the palace continued during the reign of Sultan Yaqub, son of Uzun Hasan. After Tabriz came under the rule of the Safavids in 1501, Ibrahim Gulshani decided to emigrate from Ajam. He first went to Diyarbakir, and from there to Jerusalem<sup>73</sup>, but did not stay long in Jerusalem before leaving for Egypt<sup>74</sup>. After the Mamluks were subjugated by the Ottoman state, Sultan Selim met Gulshani during his trip to Egypt and allocated him an empty plot of land near the Mu'ayyadiye Mosque. The large Gulshaniyya khanegah was built on this site between 1520 and 1525. This complex, known among the Egyptian people as “Tekyatul-Gulshani”, was the first religious building built in Cairo after the Ottoman conquest and called “tekke” in its endowment<sup>75</sup>. The sheikh lived there for about 10 years until the end of his life, guiding the people<sup>76</sup>.

Near the end of her life, at the age of 104, with her eyesight failing, Gulshani traveled to Istanbul at the invitation of Sultan Suleiman. Sultan Suleiman had her eyes treated, and Gulshani returned to Egypt, stating that she had “gone blind” in Istanbul<sup>77</sup>.

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<sup>72</sup> **Tarxan** - In ancient Turkic societies, *Tarxan* was a title granted to individuals with special privileges. Those who held this title were exempt from many obligations and enjoyed significant privileges.

<sup>73</sup> Muhyi, G. *Menâkıb-ı İbrâhim-i Gülşeni* (haz: Koç M., Tanrıverdi E.) / Muhyi, G. – İstanbul: TYEKB, – 2014, –s.257

<sup>74</sup> E.ə., s.264.

<sup>75</sup> Konur, H. *İbrahim Gülşeni. Hayatı, eserleri, tarikâtı* / Konur, H. – İstanbul: İnsan yay, – 2000, – s.130.

<sup>76</sup> Musabəyli, A. *Şeyx İbrahim Gülşəni Bərdəi və türkcə “Divan”ı* [2 cilddə] / – Bakı: Elm və təhsil, – I cild, – 2012, – s.72-82.

<sup>77</sup> Konur, H. *İbrahim Gülşeni. Hayatı, eserleri, tarikâtı* / Konur, H. – İstanbul: İnsan yay, – 2000, – s.126-128.

In the month of Ramadan of the year 940 Hijri (1534 AD), the plague broke out in Egypt, and Gulshani died that year and was buried in his complex.<sup>78</sup>

The third paragraph, entitled as **“The Poet’s Career,”** reviews Gulshani’s general creativity and provides brief information about his works in Turkish, Persian, and Arabic. The writer, adhering to the traditions of classical Eastern literature, wrote works in all three languages, resorting to the genres of masnavi, qasida, ghazal, and rubai. Among his works in Turkish are: Diwan, the masnavis “Razname”, “Pendname”, “Chobanname” and a collection of poems called “Tehqiqati-Gulshani”.

Diwan, “Manavi or al-Manaviyyal-Khafiyya”, “Kanzul-javahir” are the Persian works of Gulshani known to the scientific world. Experts note that Gulshani’s Persian divan and his masnavi called “Manavi” are at the level of Mevlana’s “Divani-kabir” and “Masnavi”. Unfortunately, they have not been subjected to comprehensive research so far.

Although the compilation of divans in Turkish and Persian was relevant in the Middle Ages, a divan in Arabic was considered a very difficult and responsible task. Because, considering its grammatical and lexical features, Arabic was more suitable for prose and was considered the language of science. Therefore, in classical literature studies, Turkish-Persian mutual literary relations are often given space, and it is thought that the direct mutual influence between Arabic literature and Turkish literature is weaker<sup>79</sup>. However, upon careful examination, it is possible to observe that this relationship is not as weak as it is thought. In the East, where culture, not borders, has a say, it is possible to find representatives of Turkish literature who have written divans in Arabic, albeit a few.

As we have noted, the only work of the writer known to the scientific world in Arabic is his divan. Writing a Sufi divan in Arabic shows that Gulshani was deeply familiar with the language itself and

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<sup>78</sup> Gülşeni, M. Menakıb-ı İbrahim Gülşeni / Haz: Mustafa Koç, Eyyüp Tanrıverdi, – İstanbul: Türkiye Yazma eserler Kurumu Başkanlığı yayınları, – 2014, – s.362.

<sup>79</sup> Saraç, Y. Tasavvuf edebiyatına ait temel bir metin ve türk edebiyatına yansımaları // – İstanbul: Türk Dili ve Edebiyatı Dergisi, – 2012. № 30, – s. 446.

the subtleties of the poem. Also, his rise in spiritual evolution influenced the eloquence of his poems.

The second chapter of the research work is entitled as “**The Arabic creativity of Ibrahim Gulshani. “Divan” and textological-paleographic features of its copies**”. This chapter consists of three paragraphs. The first paragraph is called “Manuscript copies of the Divan” and consists of two clauses (“Ankara copy” and “Baku copy”). There are two manuscript copies of the Arabic divan of Ibrahim Gulshani, which is the object of the dissertation: One of them is a relatively incomplete copy discovered by Prof. Azadeh Musabeyli together with Rovshani’s divan in the manuscript coded B-778 at the Institute of Manuscripts of ANAS. The second, the copy known to us, is a copy purchased from the bookbinder Cevat Pur, kept in the library of the Faculty of Language, History, Geography of Ankara University, which Tahsin Yazıcı noted as the only copy of this divan - a more sound manuscript coded University A421. In 2006, Turkish Arab scholar Abdullah Kızılcık had the Ankara copy published in Damascus with a 50-page introduction<sup>80</sup>.

**Ankara copy.** The manuscript, coded A421, has 86 leaves (172 pages) and the title page is available. Both sides are bound, the binding is brown leather, there is a basma shamsa in the middle, the edges are slightly worn, the title and author of the book are written on leaf 1b.

حکم ازلیٰ ابدًا فاض حکم ازلیٰ ابدًا فاض  
ساقی شراب وصلی ناول بهجر ذات  
به

**Baku copy.** It is located in the first part of the manuscript coded B-778 at the Institute of Manuscripts of ANAS, on pages 1a-31b. The volume is 31 pages, 62 pages. It was later restored and bound in cherry-colored leather. There is no frontispiece and several pages are missing from the beginning. All pages are framed in red ink and written in two columns. The size of the sheets is 12.5x21.5, the text size is 7.5x16 cm. The date of the transfer coincides with 1580-85 on the watermarks on the paper. The number of lines on each page is 19x2=38 verses (19 verses) in the traditional style. The text in the

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<sup>80</sup> Kızılcık, A. Divanu-İbrahim Gülşeni / – Dəməşq, – 2006.

manuscript has no beginning and end<sup>81</sup>.

The diwan, which is presented in sources as ten thousand verses, contains 2 large-volume qasids, 56 ghazals and 171 rubais. When comparing the Baku and Ankara copies, it was revealed that the Baku copy begins on the 53rd leaf of the Ankara copy. The Ankara copy has 86 leaves, has a beginning, one or more leaves have fallen from the end, and it is observed that leaves have fallen in 7 places within the text. The Baku copy does not contain qasids. On page 47a of the Ankara copy, the second qasid is completed and the ghazals begin.<sup>82</sup>

A preliminary comparison of the text of the two copies showed that there was no significant difference between them. As the sources indicate, the poet wrote his Arabic diwan under the pseudonym “Khalil”. The information in the Ankara copy of the diwan that it belonged to Sheikh Ibrahim Gulshani confirms the work as well as this pseudonym. Unfortunately, our hope that a copy of it would be found in Egypt, even if it did not appear in the catalogs, did not materialize as a result of the research carried out on the spot.

Since the last part of the diwan is incomplete in both copies, we have included it in the study based on the Ankara copy. Although this copy has a total of 9789 lines, it is clear that a leaf has fallen out due to the mismatch between the endpapers and the line headings; although some of the missing pages were completed in the Baku copy, some remain unknown. When the fallen leaves are also taken into account, the number of lines is about ten thousand.

The second paragraph of the second chapter is entitled as **“The Structure of the Diwan” (consists of three sections: “Ode”, “Ghazals”, and “Rubai”)**.

The diwan is arranged in a classical style as a series of qasidas, ghazals, and rubais. The diwan contains two qasidas. As we mentioned

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<sup>81</sup> Musabəyli, A. Şeyx İbrahim Gülşəni Bərdəi və türkcə “Divan”ı [2 cilddə] / – Bakı: Elm və təhsil, – I cild, – 2012, – s.113

<sup>82</sup> Əliyeva, F. Misirdə Türk şair Bərdəli İbrahim Gülşəninin ərəbcə qəzəlləri // “Orta əsr əlyazmaları və Azərbaycan mədəniyyətinin tarixi problemləri” adlı AMEA-nın 70, Əlyazmalar İnstitutunun 65 illik yubileyinə həsr olunmuş XIV Respublika elmi konfrans, –Bakı, –2015, – s.144.

above, the qasidas exist only in copy A. The first qasida in the author's divan is a metaphorical qasida (ساقى شراب وصل ناول بهجر ذات). It consists of 1152 verses. It is located on 34 leaves, between leaves 1b-36a. The qasida is written in two columns on each leaf, with two lines, one verse per line. It is in Naskh script. Leaf 1b consists of 13 lines after the basmala, the remaining pages consist of 17 lines, and the last page numbered 36a consists of one verse per line. The number of verses, excluding the last single line, is 1152 in total. A leaf drop is observed after leaves 12b, 31b, and 35b. 17a and 17b are completely moved, and since the color of the ink is also light, it can be assumed that they were pasted later. It is written with a thin nib, but somewhat carelessly. The rest of the qasida, mainly the ends of the words, are moved occasionally. Although both qasidas are ta'iyya, their meters are different.

Because the divan begins with these qasids, many sources, looking at the rhyme and content, have said that Gulshani's Arabic divan was written as a dedication to Sultanul-ashiq's Ibnul-Fariz's "Taiyya". One reason for this is that, like Ibnul-Fariz's "Qasidatut-taiyya", which he called "Nazmus-suluk" and deals with the principles that a talib who enters the suluk must follow, Ibrahim Gulshani also explains the inner meanings of worship to talibs who want to enter the sect with symbols in his first qasid. In general, Gulshani uses symbolic language very skillfully throughout the divan. He himself says that he conveyed his idea in symbolic language in his first qasida.

جل الكلام عنا من فهم ذي بيان.  
مرموزنا مستر من اشهر اللغات

*Our speech is clear to those with eloquence,  
And our symbols are hidden in the most famous languages. [A, 5a]*

The style of the divan is fluent, rich in artistic expression and imagery, despite the large volume of the qasids, the poet did not suffer from rhyme constraints, and although he repeated some rhymes, he paid attention to the diversity of the content. It is also clear from the admonitional style that the divan was written by a murshid to guide

his disciples. The fact that he begins his verses with addresses such as “oy talib, oy salik” gives reason to say this<sup>83</sup>.

In terms of content, the qasid has similar points to Seyid Yahya Bakuvi’s treatise “Adabul-wudu vas-salat”. We have included these two works in the study as an independent article<sup>84</sup>.

**Ghazals: paleographic-textological and philological analysis.**

From the 13th century, the qasida genre, which had somewhat lost its popularity, began to be replaced by ghazals and became widespread among the people. In a clear, smooth, flowing style, the ghazal genre, which was previously mainly dedicated to the glorification of love and affection, later began to appear as examples of ideological content<sup>85</sup>.

Gulshani also addressed this genre, which was relevant in 15th century Turkish literature. There are a total of 56 ghazals in the two copies of the divan. Two of them are incomplete. In the Baku copy, the ghazals are separated by titles written in red ink in a red frame. However, in the Ankara copy, the ghazals are written in plain text, with a new ghazal inserted at one line interval. Therefore, sometimes it is impossible to distinguish two ghazals from each other. We see this in Abdullah Kızılcık’s edition: he published the part of the 39th ghazal, starting from 64b, located on pages A/63b-64a, as a new ghazal. However, according to the Baku copy, it is understood that it is a continuation of the previous ghazal. (B/12a). He also combined ghazals 44 and 45 and presented them as one ghazal. In such cases, the “B” copy comes to our aid.

As for the titles in copy “B”, they are not in the form of proper names, but in the form of “This is also from his manifestation”, “This also speaks of his states”, “This also is from his holy lights”. All the ghazals in copy “B” begin with such titles, unfortunately, it was not possible to read two of them due to the condition of the manuscript.

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<sup>83</sup> Seyidova, F. XVI əsr Azərbaycan divan ədəbiyyatının nümayəndəsi İbrahim Gülşəni Bərdəi və onun ərəbcə yaradıcılığı //– Bakı: Journal of Baku Engineering University, Philology and Pedagogy, – 2021, Volume 5, Number 2. – s.95-103, – s.99.

<sup>84</sup> Seyitova, F. Esrârü’L-Vuđû Üçgeni: Seyyid Yahya Eş-Şirvânî, Cemâl El-Halvetî ve İbrâhîm Gülşenî // Uluslararası Türk Dünyaları Araştırmaları Dergisi, – Türkiyə, – 2024, – № 8(1), – s.1-16.

<sup>85</sup> Süleymanova. Qəzəl XV əsr Azərbaycan poeziyasının əsas janrı kimi // Bakı Universitetinin xəbərləri, Humanitar elmlər seriyası, – 2012. №3, s.34-39.



The ghazals are located on pages 46b-70b in copy “A”, and on pages 1a-19a in copy “B”. The ghazals are in the muzara, ramal, hazaj, mutagarib, and munsarih bahrs. The longest ghazal is 34 verses, and the shortest is 6 verses.

### **Rubais: paleographic-textological and philological analysis.**

There are numerous examples of rubaiyats in classical Eastern literature, both within the divan system and as independent works.

As we have noted, a total of 171 rubaiyats were identified as a result of the comparison of the two copies. In the Baku copy, the rubaiyats, which began on leaf 19a of the manuscript book, were separated from the qasidas and ghazals under the title “Ve lahu rubaiyat” and continued until leaf 31b. They were also enclosed in a frame drawn in red ink. In the Ankara copy, however, the special title was not separated, and on leaf 70b, after the ghazals, the rubaiyats were directly followed and ended on leaf 84b. This pagination is based on the pages of the manuscript book. The Ankara copy has 159 complete and the first verse of one rubaiyat. There is a leaf drop after leaf 71b. The leaf drop event was determined as a result of the inconsistency of the cover. Two leaves with 11 rubai have fallen out, these missing rubais have been completed in the Baku copy. In the Baku copy, 167 complete rubais have been identified. 3 complete and one and a half rubais that are not in the Baku copy are completed in the Ankara copy. And in total, 171 complete rubais and one verse emerge.<sup>86</sup>

The third chapter of the research work is called “**Poetic-stylistic features of Ibrahim Gulshani’s Arabic diwan**”. This chapter consists of four paragraphs. The first paragraph is called “**Ideological and artistic sources, themes and motifs of the diwan**”. When we say Eastern literature, which originated and developed in three languages, we mean the literature of the pre- and post-Islamic period, stretching from India to Iran, from Turkestan to Arabia. In Tanpınar’s words, one of the most important sources of ideas of Eastern-Islamic culture, which has such a delicate aesthetic that it can write a verse on a grain of rice, was undoubtedly Sufism.

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<sup>86</sup> Seyidova, F. XVI əsr Azərbaycan divan ədəbiyyatının nümayəndəsi İbrahim Gülşəni Bərdəi və onun ərəbcə yaradıcılığı //– Bakı: Journal of Baku Engineering University, Philology and Pedagogy, – 2021, Volume 5, Number 2. – s.95-103, – s.101.

The following themes, which we can summarize, are discussed in the poet's Arabic divan:

- Divine love
- Inner meanings of worship
- Situations and stages that a Sufi goes through in the process of perfection
- Guidance and instructions for perfection
- Worldly and afterlife life

While many Sufi poets' works deal with both Sufi and worldly themes, some are based on purely Sufi motifs. We can also include Ibrahim Gulshani's Arabic divan in this second group. As we mentioned earlier, the fact that it was written in Arabic after he established his lodge in Egypt, the abundance of poems in the form of appeals, etc., makes it seem that the divan was written for guidance purposes, as an instruction to the ascetics. When examining the poet's Turkish and Persian works, there are enough human motifs in them. However, this divan should be interpreted as a divan that explains practical Sufism, because it was mainly intended for the poet's students, dervishes.

The second paragraph, titled “**Expressive means and stylistic devices used in the Diwan,**” examines the artistic characteristics of the “Divan.” The poet, who wrote a divan in the aruz meter of classical literature, enhanced the eloquence of his divan with many artistic expressions and descriptive means. We have already mentioned the difficulty of writing a divan in Arabic, and based on the richness of both grammatical features and vocabulary, it is necessary to have comprehensive knowledge to write poetry in aruz in this language. The poet resorted to artistic expression means such as contrasts, metaphors, allegories, and similes, enriched the language and style of the work through original examples not found in previous artistic examples, and added new meanings to his poetic lexicon.

The third paragraph, entitled “**His relation to the artistic and mystical heritage that preceded him**”, generally discusses the poet's mystical predecessors – Mevlana Jalaluddin Rumi, Seyid Yahya Bakuvi, Dada Omar Rovshani, Yunus Emre, Nasimi, Ibn al-Fariz – who influenced his Arabic creativity, and makes comparisons

with Ibn al-Fariz and Ibn Arabi in particular.

The fourth paragraph, entitled “**His traditions and successors**”, discusses the poet’s disciples, students and disciples who spread his school to the Ottoman Empire and from there to the whole world. There were more poets among the members of the Gulshaniyya sect than among other sects, and they left a more colorful legacy.

The following results obtained during the course of the work are reflected in the “**Conclusion**” section of the research work:

1. The dissertation work created a general portrait of the poet of Turkish Sufi literature with a rich creative output, and previously studied extensively by Prof. Azada Musabeyli in Azerbaijan, Prof. Tahsin Yazici and Prof. Himmet Konur in Turkey, sources not consulted by these researchers were brought together, and information about the latest research was provided.

2. As a result of the research, it was revealed that Ibrahim Gulshani had the richest literary output among the poets who wrote in Arabic in medieval Turkish literature (Muğli Bardai, Musa Shahavat, Ismail B. Yasar, Abul-Ammas al-Ama, Zulfigar Shirvani, Khaghani, Gazi Burhanaddin, Hamidi, Nasimi).

3. As an example of Turkish literature created in Arabic, it was revealed that Gulshani’s Arabic “Diwan” is the most coherent and in line with the classical tradition among its counterparts.

4. The second copy of the work, which was unknown to the scientific world, was subjected to detailed research and analyzed from a textological-paleographic perspective, and its features were published in a dissertation in comparison with the other copy.

5. The incomplete text of the “Diwan” formed on the basis of the Ankara copy was completed on the basis of the Baku copy, and a more advanced text was constructed. At the same time, the differences between the two copies were also revealed.

6. A new source was presented that will play a starting role for multidisciplinary research on Turkish Sufi literature, and conditions were created for revealing the unique aspects of the “Gulshaniyya” Sufi school.

7. The erroneous assessments in the sources about the “Diwan”,

especially in Arabic sources, were explained, and the claims that the language of the work was weak were refuted.

8. A philological study of the “Diwan” was conducted, and its structure, meter and rhyme system, content, themes, and poetic-stylistic features were analyzed in accordance with the classical tradition. Ode, ghazal and rubai were interpreted from a philological perspective under the relevant headings. The poetics of the work, artistic expression and means of description were interpreted with examples.

9. The ideological and artistic sources of the “Diwan” were researched and its main themes and motifs were revealed, and it was revealed that the philosophy of Sufism was the main source of inspiration for the poet. It was revealed that the diwan, which was built on divine love and the poet’s Sufism experience, is one of the interesting examples of our classical literature.

10. Information was provided about the literary and Sufism heritage continued after the writer himself, the area of distribution, and his successors.

## **THE MAIN CONTENT OF THE DISSERTATION HAS BEEN REFLECTED IN THE FOLLOWING SCIENTIFIC PUBLICATIONS:**

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2. Əliyeva, F. Gülşəni Bərdənin ərəbcə divanının yeni əldə olunmuş Ankara nüsxəsindən bəzi açıqlamalar // Orta əsr əlyazmaları və Azərbaycan mədəniyyəti tarixi problemləri XIII Respublika Elmi Konfransı, – Bakı: Elm və Təhsil, – 2013,– s.191-193. (<https://muhaz.org/xiii-respublika-elmi->

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  7. Алиева, Ф. Турецкий поэт в Египте Бардали Ибрагим Гулшани // “Языки и литературы тюркских народов”. Международная научная конференция, посвященная 180-летию создания кафедры тюркской филологии СПбГУ, – Санкт-Петербург, – 2015, – s.5-6 ([https://orient.spbu.ru/books/languages\\_literatures\\_turkic-peoples-2015/4/](https://orient.spbu.ru/books/languages_literatures_turkic-peoples-2015/4/) )
  8. Əliyeva, F. Əlyazmalardakı rübailəri əsasında İbrahim Gülşənin ərəbcə yaradıcılığının tədqiqi //– Bakı: AMEA Əlyazmalar İnstitutu. “Elmi əsərlər”,–2016. № 1,–s.69-79. (<https://www.manuscript.az/elmies/espdf/ES1-2016.pdf>)
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  14. Seyidova, F. XV-XVI əsrlər ərəb dilində yaranmış türk ədəbiyyatının iki təmsilçisi Füzuli və Gülşeni // “Füzuli poeziyası irfan və mənəvi dəyərlər işığında” adlı beynəlxalq elmi simpozium, – Bakı, – 2025,– s.250-257.
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