THE MANUSCRIPT AND PRINTED COPIES OF THE ‘BATTAL GAZI SAGA’ BEING MAINTAINED AT THE ANAS INSTITUTE OF MANUSCRIPTS, NAMED MUHAMMAD FUZULI

Key words: Battal Gazi Saga, Anatolia, Azerbaijan, Islam, manuscript, printed copy

The first Turkic-Oghuz Saga ‘Battal Gazi Saga’ written in the territory of Anatolia was also one of the widely disseminated works in Azerbaijan. This work’s manuscript and three printed copies being maintained at the Institute of Manuscripts of the Azerbaijan National Academy of Sciences prove this. Although it was created and written in Anatolia, it also disseminated in very various places where Turks lived, in addition to Anatolia and Azerbaijan, and dedicated to Turkish hero Battal who struggled for Islam with his sword. The Baku manuscript of the saga known as Kitabi-Sayyid Battal Gazi, Kitabi-Gazavati-Battal-Gazi, Kitabi-Managibi-Gazavati-Battal Gazi, Sayyid Battal Gazi and Battalnama was called Kitabi-Sayyid-Battal-Gazi. The saga’s manuscript copies are maintained at Turkey’s variety of libraries and at the manuscript treasures of Drezden, Berlin, Paris, London, Vienna, Upsala, Sankt-Petersburg and other cities. Some of them were described scientifically-paleographically by Flesher, Etie, Riye, Getz, Bloshe, Zettersen and others. The work’s manuscript copy being maintained at the Institute of Manuscripts of the Azerbaijan National Academy of Sciences under Code B-7698 previously belonged to the collection of Azerbaijan’s prominent Linguist-scientist, professor Azal Damirchizadeh. There is the scientist’s own stamp on Page 28a. For known reasons, this work with religious content was not published and studied in the Soviet period. And in Turkey, the Battal Gazi Saga was published and seriously studied only recently. Hassan Koksal published the book titled Structure of Type & Motives in Battalnama in 1984 and titled Battal Gazi Saga in 2003. In 1993, Burhan Pachalioglu wrote and published the doctoral dissertation titled Battalnama. Besides these, we can mention the names of V.M.Kojaturk, P.Boratav, N.Damir and I.Melikof, who studied the saga in Turkey. Surely, we should also take into account the valuable opinions that Professor M.F.Koprulu gave about this saga in his works titled Literary Researches, History of Turkish Literature and Early Sufis in Turkish Literature.

The textual study of the Battal Gazi Saga was firstly started by German Scientists H. Fleisher and H. Etie. The scientists translated the text they prepared on the basis of the comparison of several manuscripts into Germany and published it. When writing her monography titled Malik Ahmad Danishmand, which she published in 1959, the scientist of Petersburg
Institute of Oriental Studies V.S. Garbuzova also addressed to Battalnama saga that was written in the same style one century before the mentioned saga, and Turkish scientists who studied it addressed to the works of M.F.Koprulu, H.S.Yujelen and Russian scientist V.G.Smirnov and benefitted from them (1, p. 85-52).

The first information on the existence of the Baku copy of the Battal Gazi Saga was given by Professor Azada Musayeva. In her article titled Baku Manuscript of Battal Gazi Saga, the scientist gave information on the lithographic copies of the saga being maintained at the Institute of Manuscripts, and determined that the lithographical book with Code V-86 belonged to prominent Azerbaijani writer and statesman Nariman Marimanov while describing them paleographically. She also discovered that the mentioned manuscript with Code B-7698 of the Battal Gazi Saga belonged to Professor Abdulazal Damirchizadeh, and is being maintained at the Institute of Manuscripts. She also described the saga scientifically-paleographically. The scientist’s articles are not only about the manuscript and printed copies of the monument, but are generally the early researches about the saga in Azerbaijan (2). In 2009, Aybaniz Rahimova, a researcher of the ANAS Institute of Manuscripts, PhD in Philology published the full text of the Baku copy of the monument in the modern alphabet with a large foreword and also added a facsimile text of the work to it. It was published on the basis of the copy of the saga which formed in the 11-13th centuries and was prepared in the written form in the 13th century, copied out in Azerbaijan in the 19th century.

The book’s editor Professor Azada Mousayeva also wrote an additional foreword to it. We should mention that both of the researchers who wrote a foreword to the Baku publication of this monument state that this work formed in Anatolia is a common saga of Oghuz Turks, and compare it with the Kitabi-Dada-Gorgud. The researchers show that most of the copies of the saga, including the Baku copy was written with prosy (3). However, there is also a poetical version of the work. This only poetical manuscript was written by Bagai in the 18th century in the ruling period of Ottoman Imperator 3rd Mustafa. The author of the copy being maintained at the Istanbul University with Code TY 88 turned it into the poetical form on the basis of the Battalnama written with prosy and that time shortened the text significantly. There is information that the work was published in Istanbul in 1870 and in Kazan in 1888.

At the Institute of Manuscripts of the Azerbaijan National Academy of Sciences, named after Muhammad Fuzuli, 3 copies of the Battal Gazi Saga published in 1287 of the Hegira calendar (or 1870 of the current calendar) are maintained. We hereby present the paleographical description of these copies:

(i) The printed book being maintained with Code V-86/1692 was covered with color cardboard with yellow dots on it. Its sizes are 24x14 cm and its volume is 122 pages. The first page of this book published in 1287 of the Hegira calendar (or 1870-1871 of the current calendar) was bordered with an ornamental framework and the words ‘Gazavati-Sultan Sayyid Battal Gazi’ were written on it. The book written with the Naskh script style with vowel points was published by means of the lithographical technique at the company of Khayriyyayi-Sahhafiyya.

(ii) The book being maintained with Code X-165 and published in 1298 of the Hegira calendar or 1881 off the current calendar has a black cover. Its sizes are 24x16 cm and its volume is 175 pages. The book written with the Naskh script style with vowel points was published at the company of Khayriyyayi-Sahhafiyya. There are fragments of poems within the text written by prosy.

(iii) The book being maintained with Code XVI-165 and consisting of 154 pages has a gray cardboard cover. Its sizes are 24x14 and its date is 1329 of the Hegira calendar (or 1911 of the current calendar). Its script style is the Naskh script style with vowel points. It was published at the company of Khayriyyayi-Sahhafiyya.
When reviewing these three copies, we can see that the text and the script style of all of these three books are the same. The same printing house published these books in different years. The introduction of all of these 3 books is the same:

Hər sözün əvvəli bismillahdır,
Məxələnin çın hər sözü Allahdır.
Həqqin ismini yad etməkdişərkan,
Bir ərkan xəcən tutduqda insan.
Rəvələdər ismini yad etmək annin
Ki, andəndir hərəkatı cümlandı cânın...

All of these three books end with the funeral and mourning ceremonies of Battal Gazi. The words given at the end part are also the same: ‘Sayyid Battal Gazi’s mourning ended here. Fatiha for the souls of all warrior for the faith and for the kind resignation of God.’ At the end, the publication dates of the books were given.

As mentioned in the colophons in the introduction of the printed books, the work consists of six volumes. In the introduction part coming before the volumes, the news that God sent to Prophet Muhammad (pbuh) through Jabrail are discussed. The Prophet is said that Moslems will be owners of Byzantine in the future if God allows: ‘Because the blessed feelings of my friend Ahmad and my Prophet Muhammad (pbuh) tended to Byzantinte and I have to give gifts to my country’s population to make them able to destroy churches and construct mosques and madrasas instead of them.’ (4, p.4)

As mentioned above, the book consists of 6 chapters. There are endings at the end of each volume, written to arouse interest of the readers and inspire them to read the other volumes interestingly, too. For example, this note was written at the end of the first volume: ‘This volume ends here. You will hear fanciful things and make mistakes in the second volume. That’s all.’ (4, p. 83) At the end of the third volume, we can read: ‘This volume ends here. If God allows, fanciful events will happen in the fourth volume. That’s all.’ (4, p. 230) In the work, in particular at the beginning of the volumes, the narration technique clearly shows itself. For example, the fourth volume starts in this order: ‘Raviyani-əxbar və naqilani-əsar şöylə rvayat edərlər ki …’ (4, p. 132). We can see chapters called scenes within some volumes. There is this scene within the fifth volume: ‘This scene is about the murder of cursed Babak by His Holiness Sayyid and about adventures.’ (4, p. 314) In this scene, the events happened in the ruling period of deceased Momin Khalifa’s son Moutasim. Battal Gazi gets information from a cameleer coming from the direction of Bagdad that a false prophet named Babak, who has a miraculous power, to whom no arrow may be stabbed, whom it is impossible to cut him with a sword or burn him, appeared. He accepts the pork meat and wine as halal (permitted), regards daughters for fathers and sisters for brothers halal. Everything that this man says takes place. He removes hoards from the soil. His father was exiled to a village for committing a theft and committed adultery with an odalisque of that village when shepherding there and Babak was born from that adultery. It is very difficult to defeat Babak who uses the help of Devil. After long lasting fights, Battal Gazi accomplishes to defeat Babak and invites him to the Islamic religion. When Babak refuses, Battal Gazi burns him in Bagdad.

Probably, Strasburg University’s Professor Iren Melikoff also based on this moment in the saga when saying that Battal lived at the time of Babak in her article titled Turkish Caucasus Notes: Babak Hurrami and Sayyid Battal Gazi. We should note that this point is also in many manuscript copies of the saga besides the printed copies that we discuss, including the manuscript No 318, being maintained at Paris National Library, which was copied out in 1504, and manuscript No 339 copied out in 1609, which were studied by I.Melikoff. The
researcher tried to prove that the conflict between Babak and Afshin, which happened in the history was changed and reflected as the conflict between Babak and Battal Gazi and recognized at the end of her article that she don’t have enough facts to prove her thought, and wrote: ‘In any case, this text is an important source for those wanting to comprehensively study the history of Babak’s Hurrami revolution (5).

The volume of the only manuscript of this monument, being maintained at the ANAS Institute of Manuscripts with Code B-7698 is 198 papers, and its sizes are 17.5x22 – 11.5x16 cm. Inside the blue-gray cardboard cover and in the introduction of the work, there is a note dated 1872 in Russian in writing with a black pencil stating that the manuscript belonged to Haji Muhammad Rafi Jaffarov. At the end of the book, on Page 197b, there is a fragment from a Persian poem, consisting of four distiches and a note in Russian stating that the book belongs to Muhammad Rafiyev.

There is not any note on Pages 1a-b, 2b, 105a, and 196a-196b of the manuscript. The text was written repeatedly on Pages 3a and 11a. At the end, there are these notes: ‘And this part ended here. 100 thousand greetings to the soul of Mustafa.’ And there are these notes written two times ‘I wrote it to leave it as a souvenir and ensure readers to say thousands of prayers to me’. The text was written with the Nastalg script type with the red ink on white one-color papers. There are 12 verses on each page. On the first page of the book, there is a one-page Nagis piece of writing before the basmala, which is relevant to the saga’s content. After this, the text of the saga starts. After the note ‘Tammat-ul-kitab be oun-ul-mulk-al vahhab’ at the end of the book, there are these words ‘Kitabi Sayyid Battal, Abdulvahhab valadi Mirza Jalil tamam shod. Marhum Nuxavi sahibi-kitab’, and the date was written as 1255 (1839 of the current calendar). On the basis of these notes, we can find out that the work was copied out by Abdulvahhab valadi-Mirza Jalil. We can suppose that the book was in the collection of Abdulgani Mukhavi Khalisagarizade, a famous textual expert, pedagogue and book expert of the 19th century. The script of the note written in 1255 of the hegira calendar (1839 of the current calendar) differs from the text and was written long afterwards the copying out of the work. We can say that the work was copied out in the first half of the 18th century for its paleographic characteristics.

Some differences are visible between the text of the manuscript copy of the saga and that of its lithographically printed copy. The poetical introduction given before the text in the printed versions is not in the manuscript. The beginning of the stories were given in the introduction part in the printed versions. Here, the text were divided into 6 volumes. However, these divisions are not in the manuscript.

We can say the followings on the brief content of the saga on the basis of the Baku copy: It is already several days that His Holiness Prophet (pbuh) is anxious for not returning of Jabrayil (pbuh). He asks his companions to tell a cheering and pleasant story. One of his companions named Abdulvahhab talks about the largeness, beauties and pleasant places of Byzantine. With this talk, Abdulvahhab induced interest in the heart of the Prophet (pbuh) to Byzantine. That moment Jabrayil (pbuh) comes and brings news that after the death of His Holiness Prophet, a hero named Jafar from his dynasty will conquer Byzantine: ‘That moment Jabrayil (pbuh) came and conveyed the greetings of God. He said: Prophet of God, that Byzantine will become Moslem. But it will not be in your period. After your death, a wrestler from Malatya City will appear. His name will be Jafar. He will be a son of Hossein Gazi and son of Amiralmominin Ali ibn Abu Talib. Jafar probably will conquer that country. Jafar will fight for justice in this world and do such things that even Rustami-Zal did not do those in the world.’ (3, p. 1b-2a). the Prophet finds out that only Abdulvahhab from his companions will see the day of conquest of Byzantine. He calls Abdulvahhab and says ‘open your mouth’ and passes water from his mouth to his mouth. That water stick in Abdulvahhab’s throat. His Holiness Prophet (pbuh) instructs him to deliver his escrow to Jafar and convey his greetings
together with the letter he wrote and stamped to Jafar. The work’s protagonist Jafar Battal Gazi is from the Prophet’s (pbuh) dynasty and is a descent of Imam Hossein. He is a son of prominent military commander Hossein Gazi fighting for Islam in Malatya. His father died in the fight with the army of Byzantine, headed by Mehri Babil. Jafar Battal Gazi has an extraordinary talent and legendary power. When he was 13, he finished reading of the four holy books and learned all sciences. For the heroisms and courage he demonstrated, his supporters want to appoint him to the position of the head of the army after his father. However, Jafar does not agree with that until he takes revenge for his father. After defeating the enemy and returning back to Malatya, he gets the title of Battal (Hero) and bears that name proudly until the end of his life. The work is rich with mythological characters, such as djinns, fairies, wizards and ogres, and exaggerated events. Such motives may also be found in a range of Azerbaijani sagas and tales. As in Azerbaijani sagas, there are also historical personas in addition to legendary and mythological characters here. We can parallel this work with the sagas Kitabi-Dada Gorgud and Koroglu. For example, alike Gazan Khan in the Kitabi-Dada Gorgud saga and Koroglu in the Koroglu saga, Battal Gazi also appears alone in the battlefields with enemies. Alike Salur Gazan, he distributes his property and the hauls he gained to the nation. Alike Salur Gazan’s brown horse and Koroglu’s Girat and Durat, Battal Gazi’s horse Ashgar is also famous. All of these three heroes has a sword differing from those of others. With his growling looking like Koroglu’s growling in battlefields, he puts fear in the hearts of his enemies.

Throughout the work, Battal Gazi disseminates Islam through his sword in many places. Although sometimes he was captivated, he solved the problem. Finally, he died accidentally. Believers in all Moslem countries moon about him.

As mentioned, although some events happening in the work are consistent with the historical events happened in the 8-9th centuries, the Battal Gazi saga shaped in the 11-13th centuries and was written in the 13th century. When comparing the language and style of the work with those of the Kitabi-Dada Gorgud, we can see that there are a range of consistent moments between them. We think that the comparison of the saga’s text published by Prof. Dr. Nejati Damir and Associate Professor Dursun Ardam in 2006 on the basis of a range of copies with the Baku copy may lead to interesting scientific results. A range of differences draw attention. The number of the stories in the Battalnama saga consisting of 243 book pages, composed by N.Damir and M.D.Ardam is relatively more and the stories were described in more detail and comprehensively. There are fragments of poems in the introduction part and various parts. And in the Baku manuscript, as we mentioned, the stories were described more briefly and the battle scenes were described shortly and the parleys were described concretely. The text of the Battalnama published by N.Damir and M.D.Ardam is closer to the text of the lithographic copies being maintained at the Institute of Manuscripts. They also have the same structure and were written through the Nastalig script style with vowel points. N.Damir writes in his research about the Battalnama: ‘The Battalnama was written as prosy. Afterward, distiches of various numbers were included in the introduction and various parts of the work.’ (6, p.52). As we mentioned, we can see fragments of poems in neither the introduction part nor its divisions. Probably, the Baku copy was copied out from an older manuscript of the saga and therefore, there are not the added fragments of poems here. The language of the saga which consists of mainly sort sentence is simple, readable and understandable.

When comparing the Baku copy with the text prepared by N.Damir and M.D.Ardam, we can see that Arabic and Persian words are relatively more in the Baku copy. For example:

In the Baku copy: ‘Yezidi-lain bu galmak ilo yetmiş dörd il xalifolik eyledi. Xütbədə Əli adını bədəğur eyldi’ (3, p. 2a).

In the Baku copy: ‘Geyik qaçib mağaraya girdi, nabud oldı’ (3, p.2a).
In the copy published by N.Damir and M.D.Ardam: ‘Geyik kaçdı, geldi, bir mağaraya girdi, belirisz oldı’ (6, p. 72).
In the Baku copy: ‘Elə maslahat olundu ki, Abdussələm Çafər yetişince bad azan il bunun üzə keçdi’ (3, p. 5a).
In the copy published by N.Damir and M.D.Ardam: ‘Şöyle maslahat gördüler ki, Çafər büyüyince Abdus-Selami ser-asker kıldılar On yıl bunun üzərində geçdi’ (6, p.72).

And the text of saga published by N.Damir and M.D.Ardam also differs in terms of the structure of the sentences to some extent. We think that it was due to the interference of the scribes. However, we also think that the both texts significantly reflect the characteristics of the early version of the saga. Based on the spelling and grammatical characteristics of the Baku copy of the saga, it can be easily determined that it was copied out in Azerbaijan. Probably, this copy is the manuscript in which the saga’s that version disseminated in Azerbaijan was written. In the Baku copy of the Kitabi-Sayyid Battal Gazi saga, the ancient versions of a range of words have been maintained. Replacement of the e-i letters is observed in some words. For example, ‘didi’ instead of ‘dedi’ (said) and ‘virdi’ instead of ‘verdi’ (gave). In the text, various graphical versions of individual words are found. For example, ‘Qamusu-hamusu-hapisi’ (all).

It is observed that the personal pronouns are used in two graphical versions as man-bon and bunda-munda. In the work, we frequently find proverbs, expressions and bywords coming from the public language.

The Baku copy of the Battal Gazi saga disseminated in Anatolia and written for the first time proves that the work also disseminated in Azerbaijan and was copied out by scribes.

The text of the Baku copy reflects a range of linguistic characteristics of the Azerbaijani-Turkish language. The maintenance of also the saga’s copies published in Istanbul at the ANAS Institute of Manuscripts is another proof showing that the popularity of this work in Azerbaijan. The comparative analysis of the Turkey and Baku copies of the Battal Gazi saga may valuably contribute to the study of Azerbaijani-Turkey folklore relations.

References:

Айбаниз Рагимова

“Battal Qazi” dastanının AMEA Möhammed Füzuli adına 
Əlyazmalar İnstitutunda saxlanan əlyazma və çap nüsxələri

XÜLASƏ

Açar sözər: Battal Qazi Dastanı, Anadolu, Azərbaycan, İslam, əlyazma, çap kitabı

İslam tarixinə bir çox fəxət şəxsivəyat fiziki gücü, İslam əxləq, əqlidlikləri və yenilməzlikləri seçilmişdir. Üstün cəhətlərə fərqlənən məşəhurların xarici və göstərdikləri əqlidlik əllaqında xalq sevə-sevə dastanlar əşməyə və bu bu şəxsivəyatlərin adı əsasən XIII-XIV əsrərdə türk dilində ilk yazılı dəvə-bədii məhzulların əfsanəvi qəhrəmanlarına çevrilmişdir. Türk dilində, İslam əcərəsinin adı ilə ortaya çıxan dini qəhrəmanlıq dastanları, Anadolu türk ədəbiyyatının kəkərinin bağlanı, ilə növbədə qədim dövrərdə və erkan orta çağlarda həmin ərazidə yaşaman türk xalqlarının zəngin əlfəhliyətini təmsil edir. İslam dəstən qəhrəmanları həm məntiq səsələsi etibarı ilə, həm də mifik görünüşləri, həm də ətraflarında cərəyan edən mənfi hadisələrin istərəkləri kimi eyni əşxərəklər dəşiyir.

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Рукописный и печатные списки «Сказания о Баттал Гази», хранящиеся в Институте Рукописей имени Мухаммеда Физули НАН Азербайджана

РЕЗЮМЕ

Ключевые слова: сказание о Баттал Гази, Анатолия, Азербайджан, ислам, рукопись, печатная книга

Тюрк-огузский героический-религиозный эпос «Сказание о Баттал Гази» был широко известен не только в Анатолии, но и на территории Азербайджана. Об этом свидетельствуют 1 рукописный и 3 печатные списки произведения, находящиеся в Институте Рукописей НАН Азербайджана. К сожалению, из-за религиозной тематики это произведение в советское время не было издано и изучено в Азербайджане. И в Турции серьезным изучением эпоса начали заниматься в последнее время. Рукописный список произведения, хранящийся в Институте Рукописей Азербайджана назван «Китаби-Баттал Гази». Эта рукопись была переписана Абдул-Ваххабом валади Мирза Джалил и в 1839 году находилась в коллекции известного текстолога и педагога Абдулгани Нухавы. В некоторых местах можно увидеть различия между бакинской рукописью и турецкими списками произведения.