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ABOUT THE RECENTLY DISCOVERED ISTANBUL EDITION OF THE EPOS "GURBANI"

Abstract

Ashig Gurbani was one of the most outstanding artists who lived in the second half of the 15th and early 16th centuries. The poet, who had close ties with the palace of Shah Ismail Khatai (1501-1524), the founder of the Safavid state, was born in the village of Dirli in southern Azerbaijan, known as Dirili Gurbani, and had a rich literary heritage. Three versions of the epic "Gurbani" composed by ashugs based on Gurbani verses are still known. Conventionally, they were called versions of Ganja, Dirli and Zangan.

Keywords: *Gurbani, Dastan, Shah Ismail, Shah Abbas, goshma, Karabakh*

The copy of Istanbul edition of the saga obtained from the Berlin State library indicates that, the version of the work published in Anatolia is available. This 40-page copy published in 1880 year is primarily distinguished by the fact that it was written earlier, in contrast to the versions collected mainly in Northern Azerbaijan during the Soviet period and there is less interference from different ashugs. There are certain differences in the plot line of the text copy, in some stories, in the name of the characters and in the poems included here and these also allow to considerate as a separate version Gurbani is one of the ashugs who lived in the Middle Ages and his works have survived to our time. Although the exact date of birth is not known,

researchers based on associated saga and poems show that the poet lived in the second half of the XV century- beginning of XVI century. During the reign of shah Ismail Khatai, he had close ties with the palace. (The idea that Gurbani lived in the Safavid palace has not been confirmed in any document) The poet was born in Dirilivillage of Southern Azerbaijan and became famous as Dirili Gurbani. Many works of the master who has a rich literary heritage have not reached to us. His poems in the genres of oral folk literature allow him to be characterized as a powerful lyric poet. Along with lyric poems written in a simple and free language, Gurbani also wrote works with a social content and criticized the injustice and oppression of his time. His plaintive letter to Shah Ismail from the vizier and the courtiers, as a rule, sounds like a complaint from the whole nation to the arbitrariness and oppression of the courtiers and officials. Professor Mammadhuseyn Tahmasib rightly points out that the letter of complaint to the Shah, which we encountered in the epic "Gurbani" based on the poet's poems, was written on a completely different story, another incident that happened with Gurbani. "A number of verses, paragraphs and verses clearly show that he was persecuted by statesmen, and one of them is the phrase" Murshidi-kamilim, sheikh oglu shahim. " The verses "I did not open my head from the mystery of the wanderer" and "I crossed the Khudafari with handcuffs" show that this verse and in general Gurbani's appeal to the shah with this verse are connected with a certain historical event. In the saga, he does not cross Khudafarin with handcuffs. Therefore, the verse was adapted to the situation, and the word "handcuffs" was replaced by "tears". The verse in the second paragraph, "The vizier, whose son died, had an accident", indicates that the incident was a complaint against the vizier, or rather, the vizier. This possibility is further strengthened by the poet's line "I have come"(1page.357-358). Comparing the text of the epic "Gurbani" with verses that we received from different sources, we see that a number of his verses with complaints and protests were changed by ashugs and adapted to the spirit of the epic of love. Researchers show that there are ten versions of the Gurbani epic, which has three options. Versions of Ganja, Diri and Zargan are considered conditionally. There are four versions of the Ganja version, four versions of the Diri version, and two versions of the Zargan version. A copy of a recent copy of the saga from the Berlin State Library shows that an Anatolian version of the saga is available. A copy of a recent copy of the saga from the Berlin State Library shows that an Anatolian version of the saga is available. This 40-page copy, published in Istanbul in 1880 under the name "Ashig Gurbani" and stored in the library under the code Or.265545, attracts our attention from several points of view. (We are grateful to our compatriot living in Germany, Mahammadali Husseini, who received a copy of the work from the Berlin State Library and sent it to us). In our opinion, the first feature of this version of the saga is that, unlike the options collected mainly in Northern Azerbaijan during the Soviet period, a copy was written earlier, and therefore there are fewer additions of various ashugs. In our opinion, the first feature of this version of the saga is that, unlike the options collected mainly in Northern Azerbaijan during the Soviet period, a copy was written earlier, and therefore there are fewer additions of various ashugs. There are certain differences in the storyline in the copy text, in some stories, in the names of the main characters, in the verses included here, which allows us to consider it as a separate version. It should be noted that Professor Mammadhuseyn Tahmasib calls the work a figurative saga of love, a symbolic saga, which, in our opinion, is due to its devotion to divine love, mystical love. And Gurbani, and the heroes of another love story that was given to a buta

in a dream, are fans of Truth. In fact, the lover of truth is a Sufi who loves God, the Creator and seeks to reunite with him. Researchers have shown that since the days of Gurbani, poets who wrote poetry in a powerful syllable in a language that will be understood by the masses in Azerbaijan, Anatolia and other places have become fans of the Truth, and the word ashug was used in a Sufi poetic sense. (2.p.116) It is no accident that in the saga the poet refers to the Shah Ismail Khatai as an "ideal teacher". The rulers of the Safavids were murshids and leaders of the Safavids sect. In Azerbaijani literature, Muhammad Amani, in his poems, turned to Shah Ismail Khatai, Garibi and Tahmasib, Masih and Shah Abbas as "the perfect teacher." we draw your attention to the new version of the "Ashug Gurbani" saga, published in Istanbul, there are a number of major differences. In most versions of the saga, the parents don't have children, they make vows, make sacrifices, and then their sons are born. That is why he is called Gurbani. It is logical that his name was Gurban. Ashugs did this so as not to distort the name of the main ashug when creating an epic based on the verses of Gurbani. In the Istanbul version, the name of the protagonist is not associated with his birth after the sacrifice. The Gurbani is one of the three sons of a wealthy merchant. Their names are associated with the months of the Muslim year: Rajab, Shaban, Gurbani. Here Gurbani's name is presented as a reference to the month of Dhu'l Hijja, where pilgrimages and sacrifices are performed. The number of verses in the copy is small compared to the Ganja version. The number of verses in the copy is small compared to the Ganja version. We see the influence of fairy tales, narratives and the language of books on his work. By giving an example from the beginning, you can demonstrate these effects, which were mainly affected during the recording: According to the narrator, it is said that the hadith-ruzigar tells that at that time there was a merchant in a foreign country on the land of Ajam (foreign country) But in the world he doesn't need for goods, concubines, fields, property and jewels. But he had three sons: one named Rajab and one named Sha'ban and one named Gurbani. "(3, p 1). It should be noted that the language of the work is simplified in the following places. In the most perfect Ganja version of the saga, Gurbani's father's name is Mirzali and his uncle's name is Huseynali khan. They live between Khudafar Bridge and Araz-Kur junction. After the death of his father, Huseynali khan appropriated all his father's wealth and did not give anything to his brother. After the sacrifice of poor Mirzali khan, a son was born - Gurbani. He grows up and goes to his uncle. He takes a pair of oxen from him. However, Gurbani cannot use these oxen in the barn. He opens the oxen and lies down on the ground. In his sleep he is given a buta. (Ashig-Mashug heroes of Azerbaijani love epics are images connected with the semantics of divine destiny. In these sagas, that engagement is called "butaverma"). Gurbani woke up three days later and said that Pari khanum, the daughter of Ziyad khan from Ganja, had been given buta, followed her buta and went to Ganja. After a series of difficulties, trials and appeals to Shah Ismail, he meets his lover. In the Diri version, Gurbani is the son of the Dirili Faramaz, who was born with a vow. When he was seventeen, his father took him hunting, according to his covenant. They beat a mountain goat and ate it, and they lay at the foothill of Mazanna Piri. During his sleep, Gurbani asked for a buta, and in a dream he was shown to Peri, the sister of Abdullah Khan from Ganja, and was given buta. He left for Ganja, and after a series of difficulties, as in Ganja's version, obstacles by the Black Vizier and a complaint to Shah Abbas, they agreed to give Peri to Gurbani. Gurbani is waiting for her on mount Diri. But the dream does not come true: the victim is bitten by a snake. He dies at the head of the fountain. Pari

said miracles also died near her body. Lovers are buried next to each other in graves. According to the third version of Zangan, created by the South Azerbaijani ashugs, Gurbani is the son of Wali Zangan Khan. After Vali's death, his brother Mamedali seized the kingdom, did not consider Gurbani and did not invite him to his son's wedding. Offended by this, Gurbani lies next to the pool in the garden. In a dream, they show Pari, the daughter of Parisad khanum, and give her a cup of love. After a series of adventures, Gurbani goes to Kabila and meets with Peri. A minister informs about it the king of Kabul. Fairy is engaged to the son of the king of Kabul. Gurbani, who was brought before the Shah, felt that the executioners with bare swords were standing at the door. In fact, it is to check whether he is in love with the Truth. It was said a verse that begins with the phrase "I said: heart, love, goodness, ubuntu" used in all versions. As with other versions, swords are becoming bull. He realizes that Shah Gurbani loves Truth and wants to behead the minister who hurt him. Gurbani did not agree with the blood control of the shah and cursed the minister. The vizier falls and dies. Shah agrees Pari to marry Gurbani. The saga ends with the verse "Violet", addressed from Gurbani to Pari khanum and forty gentle girls. Gurbani is the son of a wealthy merchant, whose name is not mentioned in the new Istanbul edition, and is one of three brothers. When his father died, he equally bequeathed his wealth and Gurbani was sent to school. One day, Gurbani asked his mother to take his brothers for a walk while they went to work in the fields. The brothers who work in the fields send him for bread. Gurbani lies on the road at the head of the fountain, tired and not waking up for three days. When they looked for him, they saw that Gurbani was asleep and foam was pouring from his mouth to his shoulders. Gurbani, waking up three days later, said that forty people came to them and gave him a buta Izzet Khan's sister Paruzat Khanum in Karabakh. (The word Pari is a modified version of the word "fairy"). Please, note that at the beginning of the saga, somewhere her name is "Durrzat". At the moment, the goshma (form of an Azerbaijani poem) "They Said" by Gurbani has a number of differences compared to other versions. The people we are talking about here are forty people - saints, which once again shows that the work is related to Sufism:

*The men came to me while I was sleeping,
They said, "Sleeper, why are you sleeping? Wake up".
Seeing her, everybody getting drunk, going crazy
They said that the fairy is Peruzat.*

*I suddenly woke up, I opened my eyes,
they spoke to me; I told the truth.
They said ninety thousand words.*

*Ali rode Duldula like Kanbar
We also remember memory, even forty,
Reason hand in hand,
They drink a glass of blood, they said (3, p. 6-7).*

A few words in the last paragraph could not be read due to typographical mistakes in the publication. It should be noted that we see this poem among the works of the Turkmen poet

Mahdumgulu with some changes. This fact was first mentioned by academician Isa Habibbeyli (4, p. 11). In our opinion, since Gurbani lived before, we can talk about the influence of Mahdumgulu on Azerbaijani literature. In love stories, the buta is usually given by Hazrat Ali. Here we are talking about the forties and khazrat Ali. There are other points that show that the saga is about true, divine love. When they tried to reunite Gurbani with Paruzat, he said he didn't want to have sex with her even after the wedding. After meeting with Shah Abbas and expressing his grief, Gurbani said: "I found in my murshid, I got mine," and said that he was a murid from the Safavid sect. In one of the verses, she says that God is manifested in the face of her beloved:

*The sun is a glass,
Allah, the Creator of all things, said.
Two bowls, the same pride
I don't know why my blood thirsts (3, p. 8).*

Thus, unlike other versions, the name of Gurbani's mistress in the Istanbul version is Paruzat khanum, and she is the sister of the Karabakh khan Izzet khan. Instead of work

*I want to go abroad,
There is a city called Ganja, hey (3, p. 7)*

- It is impossible to understand the reason for the inclusion of a suffix starting with verses. In our opinion, the creators of this version of the saga simply did not want to leave the poet's poem, they wanted to place it here at any cost.

Regarding the fact that the events in the Istanbul version took place in Karabakh, unlike other versions, we can say that during the Safavids, Ganja and Karabakh were a beylerbeyi for a long time (One of the administrative-territorial units of the Safavid state.) In the 1640s, Shah Tahmasib I appointed Sultan Amir Shahverdi from the Ziyadli carving of the Gajar tribe, one of the Azerbaijani Gizilbash tribes, as the prince of Ganja-Karabakh and the head of the Gajar tribe. This situation continued until 1737, when the two khanates were divided (1, p. 288). Unlike most versions, we can say that Gurbani turned to Shah Abbas I with a request to fulfill his dream in the Istanbul version, and one of the most influential rulers of the Safavid state (1501-1736) Shah Abbas I (rules: 1587-1629) occupies a wide place in our oral folk literature. In our folklore, the attitude towards him was ambiguous. He was presented as a person with absolutely negative or completely positive qualities. In many stories, legends and myths, he is described as a benevolent, just ruler, murshid and referred to as "paradise". In these works, he often changes clothes with the vizier Allahverdi Khan, travels to villages, cities, houses, studies the sufferings of ordinary people, eliminates injustice and injustice and punishes sinners. Here he is also portrayed as an advocate of justice. There is an episode in the Istanbul version that is not in other versions: Gurbani meets Abdal on his way to Karabakh. "Abdal" means a saint (5, p. 36). Used in the Sufi sense in the saga. Ashig Gurbani changes clothes along with Abdal, who calls him "pasham", and after that he is accepted as Abdal and Hakk ashug wherever he goes. This review has the following appendix:

*Husbands came to me while I was sleeping
Those who gave me my wish.
Listen, my lord, to those who see Perouse,
Either he is cool or abdal (3, p. 17).*

Let's pay attention to a number of points that are in the Istanbul version, but are not found in other versions. Here also Paruzat khanum (in most cases she is Pari khanum) engaged with the minister's son. But here his name is not a Black minister. He has no name at all. Along with the vizier, his sister Nigar is also experiencing Gurbani. In these tests, opponents of Gurbani seek to prove that he is not in love with Truth. If he loves the Truth, if his idol was given to him by holy powers, no one can change the fate of such a person. We see what the ashug of truth manifests itself in: he sees what no one can see, he even realizes the thoughts and intentions of those in front of him. There is an episode in the Istanbul version: Izzet Khan realizes that Gurbani is the Truth and loves to give him his daughter (he realizes that it is impossible to obey the orders of the holy forces). However, the insidious Nigar khanum receives permission from the khan and subjects him to new tests. After Ashug passes all the tests, Nigar gives him wine. Gurbani became intoxicated and fainted. Nigar gave money to a boatman and instructed him to take Gurbani to a deserted island. There is an interesting story about what happened to Gurbani after he woke up on the island. According to the nameless sacred signs that saved him, the prophet Khidr said: "Gurbani - I think I have a dream," he closed his eyes and opened them again. He saw that it was not a dream. He also saw a horseman coming out of the sea and dust was rising from his horse's feet. Then he came to Gurbani on horseback, pulled the horse's head and said: O abdal, what are you doing here! Gurbani said, "Sultan, I have come here, I did not know how I came here, and I do not know who brought me here." When I woke up again, I saw that I was surrounded by water... The horseman replied: "Son, which way are you going?" Gurbani replied: I have a long way to go, but if I fall by the sea, I will find a way, - said the rider: Son, go and sit on a horse, - he said, took the victim on horseback and said - son, when he said to close his eyes, Gurbani closed his eyes again, - open Gurbani opened his eyes again and found himself by the seashore Then he looked again and saw that there was no horseman and no one "(3, p.17). This episode resembles a desperate situation in the epic "Ashig Garib", when Garib left Khizir's horse and reached his apartment (6, p. 456). Along with Shah Abbas, another ruler, Shah Ardabil, sent a letter to Gurbani in an Istanbul copy. The letter of both kings to Izzet Khan consists mainly of threats. "When Gurbani arrives there, it is better to give Paruzat khanum to Gurbani and deliver her to the target. But if you disobey my order, I will punish you badly" (3, p.20).

The episode of Gurbani's meeting with the ruler of Ardabil is also very interesting, and we do not see it in other versions. It turns out that the ruler of Ardabil wants ashugs plays on saz, decapitates those who do not love them, and demonstrates them to the public. At the moment, 39 ashugs have been beheaded. When Gurbani to play and sing in front of him, he tells himself, half-seriously, half-jokingly, that it seems that the fortieth head to be cut off will be mine. The ruler of Ardabil loves the vision and love of the victim. Gurbani realizes that the ruler who spoke to her behind the scenes is a girl, and Gurbani says this in his speech. Satisfied

with Gurbani, the ruler of Adrabil sent a letter to Izzet Khan by courier demanding to marry his sister in Gurbani. Seeing that all her efforts were in vain, Ms. Nigar dug a false grave and sent the old women to meet with the victim. They tell the lover that his lover is dead.

Gurbani was shocked by this bad news and recited the following poem:

*Fate, from your hands
be a square of the suffering,
Let's say the time is yours
be kind, benevolent.
I went to my teacher
i got my wish,
What can I do, be the only one with the right?
O beloved, who moved
you from the mortal world,
O Divine, how could you do it,
To this young life.
Gurbani was told that
Don't grief for tomorrow,
This fortune is written like this,
be a sign to the world (3, p.38-39).*

Despite the bad news, envoys from Gurbani, Shah Abbas and Ardabil Shah went to the palace of Izzet Khan. Izzet Khan accepts and reads letters, knows history. He severely punishes the elderly in the country. After that, Gurbani and Paruzat got married for forty days and forty nights and reunited them. It should be noted that in this article we have not listed all the different episodes and moments of the Istanbul version. Compared to the Ganja version, the text of the Istanbul copy is smaller, and the number of verses is less. In the language of the work, attention is drawn to a number of old Turkish words (for example, "said" instead of "ayitdi"), Ottoman words, words related to Anatolian life. For example, a soldier in the army of the rulers is called "sergeants" The poems recited by the ashug are called "turki" and not "goshma". The words "pasham", "efendi" are used as a form of appeal. However, we must say unequivocally that the language of the work is Azerbaijani Turkish. However, we must say unequivocally that the language of work is Azerbaijani and Turkish. Here the transition from one event to another is the same as in fairy tales and a number of our epics. For example: "Release the messenger, he is going to Gurbani"; "Let the Gurbani fall asleep, let's talk about Nigar khanum" and so on.

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Teymur Kərimli, Paşa Kərimov

“Qurbani” dastanının İstanbul çapı haqqında

XÜLASƏ

Orta əsrlərdə yaşamış, əsərləri əlimizə çatmış Azərbaycan aşıqlarından biri də Qurbani-dir. Dəqiq doğum tarixi məlum olmasa da tədqiqatçılar onun adı ilə bağlı olan dastana, şeirlərinə əsasən şairin XV əsrin ikinci yarısı – XVI əsrin əvvəllərində yaşadığını, Şah İsmayıl Xətəinin hakimiyyət illərində (1501-1524) saraya yaxın olduğunu göstərirlər.

Bu yaxınlarda Aşıq Qurbaninin adı ilə bağlı olan dastanın surəti Berlin Dövlət Kitabxanasından əldə edilmiş çap nüsxəsi göstərir ki, əsərin Anadoluda yazılıb qələmə alınan versiyası mövcuddur. 1880-ci ildə İstanbulda çap edilmiş, 40 səhifədən ibarət bu nüsxə bir neçə baxımdan diqqətimizi cəlb edir. İndiyə qədər bizə məlum olan versiyalarla müqayisədə daha əvvəl qələmə alınmış bu nüsxənin ətraflı araşdırılması dastanın tədqiqində araşdırıcılara kömək edəcəkdir.

Açar sözlər: Qurbani, dastan, Şah İsmayıl Xətayi, Şah Abbas, qoşma

Теймур Керимли, Паша Керимов

Стамбульское издание дастана «Гурбани»

РЕЗЮМЕ

Гурбани один из средневековых азербайджанских ашыгов, произведения которых дошли до нашего времени. Исследователи на основе связанного с его именем дастана, его стихов утверждают, что он жил в конце XV – начале XVI веков, в годы правления Шах Исмаила I (1501-1524) был приближенным ко дворцу.

Недавно из Берлинской Государственной Библиотеки была приобретена копия издания дастана, связанного с именем Ашыга Гурбани. Это издание говорит о том, что существует версия произведения созданная и переписанная в Анadolу. Эта книга, изданная в 1880 году в Стамбуле, состоявшая из 40 страниц привлекает внимание с нескольких точек зрения. Этот список, который был переписан раньше других известных нам списков произведения поможет исследователям в более всестороннем изучении дастана.

Ключевые слова: Гурбани, Дастан, Шах Исмаил, Шах Аббас, гошма, Карабах