

GAZI BURHANADDIN'S "DIVAN" AND ITS RESOURCES

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Summary

The sources of the XIV century Azerbaijani poet Qazi Burhanaddin's creativity are diverse and rich. These resources are mainly:

1. Oral folklore
2. Written all-Turkic poetry
3. Religious sources, Quran motifs
4. Sufistic philosophy

Oral folk literature is defined as the main and primary source for the poet's creativity. As we investigate, it becomes clear that the work of Yunus Emre, one of the representatives of Turkish-language poetry, had a serious impact on the worldview of the poet. The reason for this is primarily Yunus Emre's creativity, including It is shown that the Sufism poetry of XIII, XIV centuries became widespread. The influence of the poet by Nizami Ganjavi's poetry was also emphasized. As well as his excellent religious education and the demands of the time, the motifs of the Qur'an also acted as a source for the poet's creativity. The question of reflection of the Sufism philosophy, which became the object of controversy in the artist's poetry for a long time, was also clarified. As a result, it has been proved by facts that Sufism philosophy plays the role of a source for the poet's creativity.

Key words: Gazi Burhanaddin, resources literature, Sufistic philosophy, oral folklore.

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1. Introduction

The creativity of Gazi Burhanaddin, who is widely read and entered our literary history as the author of the first Turkish (Azerbaijani) Divan, has various and rich sources. However, while talking about the poet's sources of ideas, our linguist A.M. Damirchizade attributes this to two sources. Linguist scholar states that "Gazi Burhaneddin's poems depend on two sources

1. National folklore 2. Persian and Arabic literature" (*Demirchizade, 1979 p. 144*). It is true that the poet's creativity is closely related to these sources. However, we would like to add that G Burhaneddin's creative sources, as mentioned above, are not limited to these two sources. Thus, written Turkish poetry, "Qurani-Karim" suras, and medieval mysticism ideas also played the main source role in the poet's creativity. In the words of one of our classical literature experts, A. Safarli, "Gazi Burhanaddin's poetry perfected on the traditions of Azerbaijani oral and written literature and the poetic achievements of the Turkic peoples" (*Safarli, 2008, p. 317*).

2. Main text

It is clear that among these sources, Burhanaddin's poetry takes its origin from folk poetry, which has become his first and most important source and dominant one more. Thus, the main creative aspects of the poet are determined. It should be noted that the poet, who knows Arabic definitely well and wrote scientific works in this language, preferred Turkic (Azerbaijani) to write his poems. In this period, poets such as İzzeddin Hasanoğlu and Şeyh Safiaddin Erdebili wrote their works in Turkic, but such examples were not enough. Creating a "Divan" in the Turkic language in such a period is indeed a confirmation of how much respect and love the poet has for his national roots and language.

At the same time, "In the communication process, people sometimes rely on such a poetic system in which the aesthetic power of the word is more effective than the poetic word, which is the product of literary language. For this reason, examples of oral literature hold a key place in the creativity of all great writers and poets" (*Zindedel, 1988, p. 86*).

In the "Divan" of the poet, there are sayings and expressions taken from the people, proverbs and sayings, applause and curses, as well as separate folklore elements, motifs, images, etc. taken from legends and narratives, epics and tales. In addition to confirming the truth of our ideas and indeed the poet's high appreciation of folk creativity, it also reveals once again that the examples of folklore created by the common people are a source of inspiration for him.

In general, his life spent in battles and communication with ordinary people also had an effect on giving a wide place to examples of oral folk literature in the works of the great poet. If we pay attention, we witness that the "Divan" first of all resonates with the general spirit of "Kitabi-Dada Gorgud". According to the words of our eminent scientist Alyar Safarli, "There is no other warrior like him in the millennial history of Azerbaijan, who used the words and terms of war like him, man brave, lion, lion, tiger, sword, shield, ram, gagan, etc. it is difficult to find a poet" (*Safarli, 2008, p. 320*). At the same time, as we research, we see that this issue is predominantly manifested in *tuyugh*s. In the studies of some researchers, we find ideas about the similarity of this type of poetry with the examples of folk literature, especially with the old ones.

The alliteration system, which is manifested in the "Kitabi-Dada Gorgud" epic, attracts attention here as well. The rhythmicity created by the harmony of voices brings the work closer to folk creativity. On the one hand, this characteristic shows that the poet was inspired by folk creativity and, as we mentioned before, he was spiritually connected to folklore, on the other hand, it reveals that written literature and oral folklore were at a meeting point even in that period. It is true that unlike "Kitabi-Dada Gorgud", the poet does not use alliteration as a means of rhyming, but only as a means of increasing the rhythmic power of the poem. According to the famous scientist A. Safarli, "The rhythm of the people's wars was created through alliteration", – which once again confirms what we have said.

Proverbs and parables, which are clear examples of folk wisdom, are one of the types of folklore that the poet often uses in his works. The poet has widely used proverbs and sayings as a creative and poetic tool while expressing his ideas more and more concisely.

As we know, proverbs not only reflect the people's worldview, but also are precious folk gems that have been proven over and over again after passing the test of millennia. First of all, the proverbs that keep alive the spirit and wisdom of the people are, finally, "the expression and measure of the people's national thinking, sense of life, worldview, spiritual-moral dimensions, social views, religious beliefs, beliefs about everyday life – in a word, the national value system. They were the instructions and wills of our ancestors from the past to the present, from today to the future" (*Ahmadov, Gurbanov, 2007, p. 3*). "Proverbs are actually the summation of

lived life experience, the basis of which is the determination of norms so that future generations do not make the mistakes of their predecessors" (*Valiyeva, 2013, p. 737*).

The artist, who skilfully uses proverbs and proverbs, gave a wide place to widely used expressions in the vernacular in his work. So in the vernacular, "my collar is left in my hand", "the oil of my eye", "picking hair from hair", etc. expressions like these are mentioned in Gazi Burhaneddin's "Divan" "The collar is never out of the hand, the collar is in the hand" (*Burhanaddin, 2005, p. 42*), "Because you are the apple of my eye" (*Burhanaddin, 2005, p. 86*), "I will pull the sword from the sword" (*Burhanaddin, 2005, p. 92*), developed in the form.

Today, as in the XIV century, bringing the idioms and expressions used in our language without any changes to "Divan" adds a folk tone to the content of the poems, and also has a historical significance in terms of studying the historical evolution of our literary language.

We also witnessed that, in "Divan" the characters of fairy tales and epics, such as Leyli and Majnun, Vamig and Azra, Mehr and Mushtari, Khosrov and Shirin, Shams and Gamar, Tahir and Zohra, as well as the names of historical figures, legends and narrative motifs are often creatively used.

However, as we mentioned above, G. Burhanaddin's poetry did not originate only from folk creativity. Because when we examine the "Divan" carefully, we find traces of the representatives of Persian and Turkish poetry. These facts prove that the poet skillfully benefited from the creativity of many of his predecessors as well as his contemporaries, and it can be said that their creativity was also a source for Gazi.

Thereby, for Gazi Burhanaddin, the poem, which was written entirely in Turkish, played an important resource role as well as popular creativity. Therefore, the influence of the sufi poet Yunus Emre is clearly felt in Gazi Burhanaddin's "Divan". It was impossible not to be indifferent to the work of Yunus Amre, who charmed hearts with his divine poems, whose voice reached far and wide, and whose name was the heart of languages, and fell under the spell of his poetry. This was generally not possible for a poet like Gazi Burhanaddin who valued poetry and art, was deeply devoted to poetry and knew the secrets of poetry deeply. The parallels between the works of Gazi Burhanaddin and Yunus Amre give reason to say this. This similarity manifested itself both in the subject and in the use of certain poetic tools. Of course, the influence of Yunus Amre's creativity is more evident in the expression of mystical ideas. In our opinion, one of the reasons why Sufistic ideas are included in Gazi Divan is the influence of Yunus Emre's poems. Because at that time, after Yunus Emre, there were many poets who somehow included sufi meetings. "Yunus Emre was able to synthesize the traditions of classical Eastern (Turkish) Sufi poetry with local poetry, especially Turkish-Azerbaijani love poetry. After Y. Emre, poetry began to tell great truths about Sufism in a plain language. Yunus has a simple, clear complexity in poetry. created the poetics" (*Aliyeva-Kangerli, 2014, p. 38*). This was one of the main reasons. Along with this, we would like to emphasize one issue in particular, that the period in which Yunus Emre and Gazi Burhanaddin lived – especially, the XIII-XIV centuries, was a time when Sufi ideas were widespread. In this period, the reflection of Sufi ideas in poetry was also related to the influence of a kind of environment, and in such an environment, of course, it was inevitable that there would be similarities in the works of many poets, including Gazi Burhaneddin and Yunus Emre.

The work of Azerbaijani poet Nizami Ganjavi also left an indelible mark on the poet's "Divan". So, in "Divan", we first meet Nizami Ganjavi's "Khamsa" heroes – Khosrov, Shirin, Farhad, Majnun, Leyli and others. Thus, in "Divan" we first meet Nizami Ganjavi's "Khamsa" heroes, Khosrov, Shirin, Farhad, Majnun, Leyli and others. True, these characters are also considered legendary heroes. However, it should be noted that the legend of "Khosrov and Shirin"

became popular after Nizami, and poets repeatedly refer to this image in one way or another in their works. There is no doubt that these images in Gazi's "Divan" were influenced by Nizami Ganjavi's "Khamsa". In particular, the poet's ghazal "Sənsiz" confirms that G. Burhanaddin did not remain indifferent to Nizami's works. Gazeli resonates with N. Ganjavi's ghazal of the same name. This can even be considered a nazira written in Nizami Ganjavi's ghazal. All this shows the sympathetic approach of Gazi Burhanaddin to Nizami's art.

It is also noteworthy that the poet was inspired by the help of poets such as Izzeddin Hasanoglu, Sadi Shirazi, Salman Saveci, Omar Khayyam, Hafiz. Thus, "Gazi Burhaneddin mentions the names of Anvari, Khayyam, Salman Savaji, Sadi, Hafiz, Kamali Isfahani and others in a number of his poems. He remembers Anvari and Kamali Isfahani in a bayt" (*Safarli, 2008, p. 316*).

The name of Sadi Şirazi is found in the poems of the artist. "In one bayt, he likens himself to the great poet and mystic Sadi, and Sivas to Shiraz. In another bayt, it is said that the lover's lips make the heart a source of sugar with a breath, and with a single breath he can turn out that many Saadis like Shirazi are famous poets and mystics. says" (*Dalbudak, 2008, p. 245*).

For medieval poets, the "Qurani-Kerim", as well as a number of religious sources and sources, played an important role. "In the works of artists, the verses of the "Quran" were used both as the holy book of Islam, as a magnificent artistic monument, as a moral and spiritual resource, and as concise instructive statements, and in many cases poets referred to the verses of the "Quran" to increase the credibility of their words" (*Guliyeva, 2008, p. 303*). Gazi Burhaneddin's creativity is also of this kind. Gazi Burhaneddin, who has a deep knowledge of religious sciences, is even known for his treatises "Tercihu't-tavzih" and "Iksiru's-Saadat fi Esrari'l Ibadat", which reflect his religious outlook on the world of science. Thus, on the one hand, having a deep religious worldview, on the other hand, the appeal to the motifs of the "Qur'an" related to classical poetry traditions, united in a unity and enriched the "Divan" in terms of the weight and power of the word.

It should be noted that, like the classics, the "Quran" plays an important role in Gazi Burhaneddin's work, both in terms of subject and content, form and workmanship. In addition to a number of religious figures, -Fatiha (The Opening), Ya-Sin (Ya Sin), al-Ikhlās (Monotheism), al-Maidah (The Table) etc. The frequent mention of the names of such surahs and the large number of verses and hadiths from the "Quran" even though their names are not mentioned, and the references to some verses prove this once again. In the poet's "Divan" we find the names of prophets like H. Adam, H. Nuh, H. Ibrahim, H. Musa, H. Yaqub, H. Yusif, H. Suleiman, H. Davud, H. Khizir, H. Ayyub. as appropriate, the "Qurani-Kerim" verses and hadiths related to them are also indicated. Thus, in Gazi's "Divan", separate statements, quotations from the verses and chapters of the "Qurani-Kerim" and references to events in the lives of religious figures once again prove that the "Qurani-Kerim" and other religious sources and sources are Gazi. It played the role of an important resource and source for Burhaneddin's "Divan".

One of the ideological orientations of Gazi Burhaneddin's poetry is Sufism and Sufistic ideas of a religious-philosophical nature. It should be noted here that the Middle Ages, especially the XIII-XIV centuries. If we look at the centuries, we can find very few poets whose works do not bear traces of Sufism, which has a religious-philosophical essence. This shows that the fact that Sufism was at its highest level of development had an impact on literature. Sufi thinkers who have survived until today have grown from the works of Sheikh Safieddin Erdebili, Mahmud Shabustari and Shams Tabrizi. Likewise, the Anatolian region where Gazi Burhaneddin lived played a central role in which Sufism became widespread in these centuries. It is true that the poets mentioned in the works of Gazi Burhaneddin, whose names are

Sufi assemblies, do not have as deep shadows as in the works of Yunus Emre. Although the traces of Sufism and Sufi philosophy are not clearly seen in the poet's works, they are clearly visible to a certain extent. At this point, such a question makes us think. What was the reason for the spread of Sufism in Anatolia in these centuries? First of all, let us state that "When many religious and scientific people came to Anatolia, the scientific and literary tradition of the Islamic world was also transferred to Anatolia" (*VIII-XIII centuries Turkish literature, 2011, p. 89*). It is clear that Sufism is also based on Islam, and this is a religious-philosophical movement. In this respect, mystical ideas are also reflected in the works. This was more evident in Persian and Arabic literature. So how did these meetings find a place in Turkish literature? In addition to the observation of the spread of tekkas as a result of political and social developments in the XIII century, we can say that the existence of intellectuals who had mastered the Arab and Persian Islamic culture conditioned the religious-religious development very well. Sufi literature in Anatolia and the development of important representatives of this literature. At that time, the writing of scientific works in Arabic and literary works in Persian led to the need to explain religion and mysticism in their own language to Turks who did not know these languages. As a result of all these, a language that expresses Islam in Turkish and a Sufi literature based on it emerged in Anatolia. While the intellectual mystics who grew up in the city wrote poems in Persian, the Yesevi, Haydari and Bektashi dervishes who spread to Anatolia also created tekka literature using Turkish. The first representatives of this religious Sufi literature that emerged in Anatolia are Mevlana, Sultan Veled, Yunus Amre" (*VIII-XIII centuries Turkish literature, 2011, p. 105*). In particular, "Yesevi darvishes who came to Anatolia from Khwarezm spread religious and mystical thoughts among the people and they tried to console them with the wonderful feelings of divine love. As a result, those living in these cities turned to Sufism, where the nomadic Anatolian people gained spiritual strength, and concentrated around the lodge" (*VIII-XIII centuries Turkish literature, 2011, p. 105*).

As a result of these factors, Anatolia played a central role for sufi literature as well as the spread and development of local literature. As we mentioned above, the creativity of Gazi Burhaneddin, who is the son of this time and this place, comes from this source. At this point, it should be noted that "poets who have two different characteristics of Sufism in Divan literature express different characteristics". The first group is the poets who lived through Sufism such as Hallac Mansur and Nesimi, and the second group is the poets who only benefit from the rich treasury of terms, metaphors and metaphors of Sufism. Gazi Burhaneddin is one of the poets in the second group" (*Dalbudak, 2008, p. 2*). As a continuation of these thoughts, as we said Yunus Amre, we cannot call Gazi Burhaneddin a truly mystical poet. Because there are many differences between the lives of Y. Emre and G. Burhaneddin. However, careful examination of Gazi Burhaneddin's "Divan" proves that mystic ideas and sufi meetings are really reflected here. It is of course natural for a person with extensive religious knowledge to have Sufi ideas in his works, who lived and created in such a time and in such a region, and it would be a mistake to think otherwise. Despite all these basic reasons, the problem of the reflection of mystical ideas on the works of Gazi Burhaneddin has been a matter of discussion in the scientific literature for a while. From this point of view, there are interesting and at the same time different views on the existence of mystical tendencies in the works of Gazi Burhaneddin in the history of literature. In general, this subject has been mentioned in the researches of Fuad Köprülü, Ali Nihad Tarlan, Duygu Dalbudak, Abdulgadir Karakhan, Rifat Araz, British scientist Vicolson Gibb, Amin Abid, Ismayil Hikmet, Alyar Safarli, Sirajeddin Haji, Khuraman Hummatova, Maharram Valiyev and others. Although some researchers acted cautiously on this issue, others insistently and concretely stated that there were no such thoughts in the Court. The research we have done

and the points we have reached once again revealed that these ideas have nothing to do with reality. To prove this claim, we will talk about examples below.

Famous Turkish scholar Fuad Köprülü described the poet's work as a whole: "The ephemerality of the world is in the eyes of the lovers; the domination of two worlds by a glass and the union of the lover and the lover exerts a slight influence. In the themes of this poet, who belongs to the Iranian mystics, there are sincere, national secrets taken from daily life. there is a valiant, knightly, valiant spirit of his village under these lines" (*History of Azerbaijani literature, 2009, p. 16*).

British scholar Wilcolson Gibb evaluated Gazi Burhanaddin's ghazals as non-religious in general and "this was the first event" (*Wilkinson, Gibb, 2000, p. 143*). Thus, when Gibb talked about the work of I. Wisdom Gazi, they saw him more as a living poet who glorified human love (*Wilkinson, Gibb, 2000, pp. 143, 193*). However, the examination of the poet's Divan in this direction proves that Gazi Burhaneddin's Divan is not at all separate from religion and his ideas with a mystical-religious-philosophical character. A. Abid, the author of the first large article on Gazi Burhanaddin titled Azerbaijani literature in feudal lords period and poet Burhanaddin's tuyughs expressed the following against the above idea stating that Gazi Burhanaddin's "Divan" is not free from Sufistic ideas

"Those who gave mixed information about the technique in Burhanaddin's tuyughs, "the greatest merit of this poet is his liberation from Sufism", they also made wrong judgments about his subjects with their points of view. In particular, if we take into account that the issue of Sufism, such as "pantheism-idealism", which reached a high peak with Maulana Jalaladdin Rumi in the XII century, developed greatly in Azerbaijan, Syria, and Anatolia during Burhanaddin's time, it is natural that his works will not be freed from this influence" (*Amin, 2007, pp. 58, 65*).

Since Sufism had a special place in the literary environment of Gazi's time, the poet tries to find his place in this "sea of love", (*Haji, 2001, p. 72*), the author of S. Haji Ali Nihad Tarlan, as well as A. Garakhan, approaching the poet's creativity from a wider perspective, in our opinion, a more correct conclusion is that "there are words and sayings that treat metaphorical love and real love separately and can be explained in both senses.", (*Karahan, 1985, p. 265; Haji, 2001, p. 72; Tarlan, 1958, p. 8*) come to the conclusion.

It seems to us that one of the issues that confuse researchers is the mixed expression of divine love and human love in Gazi's work, as noted by Sirajeddin Haji, Abdulkadir Garakhan, and Ali Nihad Tarlan. It is a quick transition from one to another. Probably, one of the reasons behind the idea of Sufi meetings in the poet's work is related to his lifestyle.

First of all, the extensive use of Sufi terms in G. Burhanaddin's "Divan" attracts attention as one of the factors confirming this. Dervish, Baga, Fana, Ittihad, Sufism, Sufi, Ascetic, Ahli-Irfan, Zahid, Arif, Unity, Repentance, Transcendence, Massif, Ikhlas, etc. signs and terms such as Zulf, aghyar, husn, love, mey, lal, lab, etc., have symbolic shades. Words used figuratively like this also confirm this. At first glance, even when reading "Divan" in a random way, these terms are found, which proves that even if the poet did not reflect Sufi views, he was not indifferent to this field and had certain knowledge. The fact that Hallaj Mansur's name appears repeatedly in "Divan" is one of the proofs of this. It is true that the poet sometimes uses the name of Hallaj Mansur as a poetic device. However, the deep sympathy of the poet is also evident in those verses, which is an important tool for revealing the inner world of such an artist.

If I become a Mansur for the sake of this love

May thine hair become treatment for me. (*Burhanaddin, 2005, p. 409*)

(Mansur olur isem nola bu eshq yolına

Shol zulfu qed ilə bana chun daru resensin)

As a result of our research, it is clear that the vast majority of researchers who talk about Gazi's creativity have focused on this idea. At the same time, while examining Gazi Burhanaddin's "Divan", our attention was drawn to the poet's views on the philosophy of the unity of the body, which were scattered in separate verses.

Research revealed poet's views on the philosophy of the unity of being randomly indicated in separate couplets of Gazi Burhanaddin's "Divan". On systemizing and collecting of those views it became obvious that the poet dealing broadly with the unity of being reflected propositions on its stages and courses in separate couplets. All of these gave ground to express opinion that Sufistic views, Sufism ideas acted as one of the leading ideas of Gazi Burhanaddin's "Divan".

3. Conclusions

In general, we can say that for the creativity of the poet who grew up in the hot literary environment of the 13th–14th centuries, both oral folk creativity, religious texts, and Sufism, which has a religious-philosophical essence, as well as the works of a number of Persian-speaking and Turkish-speaking literary representatives, played an important role.

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