

26-The textological analysis of the “Menakib-i İbrahim Gulshani”(on the basis of scientific-critical text)

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Abstract

The literary and linguistic activity of Muhyi Gulshani, one of the ancient poets and linguists were analyzed. His work called "Menakib-i İbrahim Gulshani" is one of the examples of ancient art giving some information about the development of literature science in the Middle Ages and compare it with the current state of science as a whole can give us a basis to determine the development of science in the ancient times and its modern level. Without knowing the past it is not easy to step up to future. The basic aim of this study is: 1) to carry out a textological analysis of the work, 2) to make a tour to the creative activity of İbrahim Gulshani, 3) to study his life through "Menakib", 4) to introduce him to the people of the Azerbaijani where he was brought up, 5) to analyze his artistic examples in the literary-stylistic direction, derived from his poetic ability, 6) to promote the poet's literary heritage, and figurative-emotional creative talent in the context of entire East. One of the most highly cultered and most intelligent people of his time İbrahim Berdei was known in the *literary* history of Turkey under his makhlas of Gulshani. Great murshid or spiritual guide Gulshani`s teachings and doctrinal foundations of the Gulshaniyya, socio-political events circulated in Egypt were narrated in “Menakib”. This study investigated İbrahim Gulshani`s poetic style along with an observation of his taking advantage of his predecessors, his truthfulness to the traditions of devoting poems to his penpals, and citing the creative activities of prominent poets, to discover his true coordination with elements of folk literature. Based on scientific-paleographic description and graphic peculiarities of the manuscript, this study are also aimed at doing textological analysis of the critical text of the literary monument, its literary linguistic structure, and individual professional style, its literary creative method, its use of traditions and innovative tendencies.

Keywords: Muhyi; menakib; textological analysis; sheikh; tariqa (*order*).

“Menakıb-ı İbrahim Gülşeni” eserini tekstoloji (metinsel eleştiri) araştırma (inceleme esasında)

Öz

Eski şair ve dilbilimcilerinden biri olan Muhyi Gülşenin edebi ve dilsel etkinliklere dair görüşleri incelenmiştir. Onun "Menakıb-ı İbrahim Gülşeni" isimli eseri orta çağlarda edebiyat biliminin gelişimi hakkında bilgi veren antik sanat örneğinden biridir ve bilimin modern durumunu eski çağlarla karşılaştırmakla edebi alandaki gelişimi için bize zemin vere bilir. Günümüzde geçmiş bilmeden geleceye adım atmak kolay değildir. Bu çalışmanın temel amacı şunlardır: 1) eseri tekstoloji bakımdan araştırılmasını gerçekleştirmek, 2) İbrahim Gülşenin yaratıcı etkinliğine tur atmak, 3) "Menakıb"a istinaden onun hayatını öğrenmek, 4) onu Azerbaycan doğumlu gibi

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tanıtmak, 5) şiirsel yeteneklerden kaynaklanan sanatsal örneklerini edebi-üslubi yönde incelemek, 6) şairin edebi mirasının, sembolik-duygusal yaratıcı yetenegini Doğu çapında yükseltmektir. Zamanının çok kültürlü ve çok yetenekli isimlerinden biri olan İbrahim Berdei Türkiye edebiyatı tarihinde "Gülşeni" mahlası ile tanınır. Ünlü müşid ve manevi rehber Gülşeni'nin öğretimleri, Gülşeniyye tarikatının doktrin temelleri, Mısırda devr eden sosyo-politik hadiseler "Menakib"de anlatılır. Bu çalışmada öncüllerinden yararlanma gözleminin yanı sıra, İbrahim Gülşenin şiirsel tarzı, önde gelen şairlerin yaratıcı etkinliklerinden alıntı yaparak kalem arkadaşlarına şiir ayırma gelenekleri, halk edebiyatı unsurlarıyla gerçek koordinasyon (bağlantı) incelenmiştir. "Menakib"ın bilimsel-paleografik tasviri ve grafik özelliklerine dayanarak bu çalışma edebi eserin eleştirilen metnini tekstoloji incelemeye, onun edebi dil yapısı, bireysel mesleki üslup, onun edebi yaratıcı yöntem ve yenilik eğilimlerini araştırmaya hedeflenmiştir.

Anahtar kelimeler: Muhyi; menakib; tekstoloji araştırma; şeyh; tarikat.

1.Introduction

Naturally, different branches of sciences have a historical process of development in the past and this process is based upon the evolutionary, gradual path of development. Finding out which elements of literature and linguistics existed in the old periods of history and how they are considered at the present time is of great importance from the view of development of both literary and linguistic sciences. So, the fact that we have made attempts to investigate historical problems can be substantiated on our desire to shed light on some problems taking place in the past and making these problems known to modern researchers.

The author of the book "Menakib-i Ibrahim Gulshani" Muhyi Gulshani was an outstanding man of literature. In the history of literary, Muhyi's life and philosophical thoughts polished by spiritual truth have been the focus of interest of many researchers. From this viewpoint, we can say that the work, subjected to scientific analysis, is monumental historical work of art, hiding many true facts which we can discover by analyzing the narratives, stories, legends presented in this literary monument.

Outstanding for centuries Muhyi Gulshani rising up the cognition of divine love to the peak of life philosophy was one of the personalities, possessing high erudition. In some sources, his date of birth was mentioned as the year 1528/29 in the city of Adirna. In the literary sources he is valued as a person linked with celestial power, a person who always supported mighty God, and heavenly orders. Muhyi's date of death, if we base on historic data sources is mentioned as the year of 1604/1605 [Trimingham, 9].

In the Western world, while attempts on discovering artificial language were begun to be made in the XIX century, whereas in XVI century in the oriental world, just Muhyi Gulshani acted as the initiator of this problem. It is not occasional that Muhyi, whose footsteps went down into history as the creator of artificial language is considered as the creator of common language for Turks, Arabs and Persians. Muhyi took responsibility of discovering more qualified common language serving the human communication among different peoples, its international forms, upon him. Muhyi described himself as "zaban-zada-i abkaman (one who gives a language to mutes)". He stated on the language he constructed, "I have constructed a very self-contained language which mankind has not constructed yet. While integrating Turkish and Persian into this language, I further fortified it by using Arabic syntax". <http://maverd.blogspot.com/2014/12/from-balaibalan-to-esperanto.html>

As to the opinion of the investigator Mustafa Koch, Muhyi acted with the intention of creating a language, giving possibility to acquire immense knowledge, a language which existed in the treasure of God but was not yet introduced for the use of the people [Koch, 10]. Muhyi, calling the people belonging to different religions and cultures to unite, in speaking the only language, the only communication, alongside the unity of religion he highlights the importance of the unity of language as well. This new language, serving the common language, the unity of spoken and written norms of the language, which is called *Baleybelen language* – the lexis-grammatical and phonetic peculiarities of Arabic, Persian and Turkic languages and their language norms being taken into consideration was created on the principles of comparative method [Eren, 463].

While constructing Baleybelen, Muhyi took oral and written usage of a language into account. Therefore, he described the language's phonetic system in his book. He wrote the grammar books in Ottoman Turkish including example sentences with their Turkish, Persian and Arabic translations. <http://maverd.blogspot.com/2014/12/from-balaibalan-to-esperanto.html>

Baleybelen – the Esperanto-type language – and the dictionary he formulated are being examined today as the first practical product of *lingua sacra* – the first and purest language God was said to have taught to Adam [Emre, Türkiye Araştırmaları Literatür Dergisi, 120].

Multi-numbered investigations, worked-out considerations, by the discovered proofs and facts remained unknown for the world of science as a result of which the activity of the creator of the artificial language was left in the shade, despite the fact that his discovery drew the attention of not only Turkish sultans who claimed to be the rulers during the Ottoman domination, but also it echoed among the people of publicity who created possibilities for the Turkic poet's name to go down into history with golden letters.

2. Scientific attitude to the semantic revelation of the word "Menakib"

Muhyi's ability to create "Menakib", having collected his literary-poetic heritage, his rich activity of a translator, his work in the linguistic orientation, his convictions, his valuable contributions given to literature of collected poems, his collection of too many bibliographic materials on the mystic sheikhs, characterize him as the master of encyclopedic wisdom. Muhyi Gulshani who was one of the leading poets of his time, the author of the book "Manağib-i İbrahim Gulshani" establishing the peak of his literary heritage, devoted this book to Sheikh İbrahim Gulshani Berdei, his father-in-law who was the founder of *Gulshaniyya tariqa* [Trimingham, 312]. Muhyi began the "Menakib" in 976/1569, after serving as the turbedar (overseer of a tomb or mausoleum) the Cairo lodge for almost twelve years. He gathered information orally from his pir, Ahmed-i Hayali – Gulshani's son and successor to the order's leadership – as well as other fellow Gulshaniyya members, sympathizers, and affiliates of the order [Emre, Türkiye Araştırmaları Literatür Dergisi, 121-122].

"Menakıb-i İbrahim Gulshani" basing on the literary objective laws of Ottoman ruling in the middle ages basing on the requirements of the phonetic-lexic-grammatical norms of Osmanli language was written in the Arabic alphabet. The fact that it took to Muhyi 36 years to write this book by the request of the sheikh, and taking up his pen after the sheikh's death, its existence in brief and complete versions are the points which establish similarity with the work of "Menakib al-arifin" written by Aflaki [Yazichi, 26]. Though the work of wise person Muhyi in the first variant was called "*Kalb-e ketab-e eshab-i terayiq*" ("*Heart book of friends in conviction*"), during a course of time, this book being

subjected to modification has been stabilized under the name of "Menakib-i Ibrahim Gulshani" [Ibid, 3]

If we pay attention to the scientific explanation of the word *manaqib* deriving from the word *neqabe* (to deal with something), which is the plural form of the word *manqaba* and the lexical meaning of the word *manaqib* is "a beautiful act, movement or behavior to be praised". The words *manqaba* or *manaqib* in the ancient history were the words, used by mystic philosophers to express extraordinary occurrences or stories since the IX century [Bajat, 27]. The motive of ability which contains the core of the word *manaqib* is valued as specific feature belonging to a few ancestors, as a gift presented by God all mighty.

Aziz Mirahmadov explains the word *manaqib* as follows: "*Manqaba (manaqib)* is a piece of literary work in the equivalent of biographic essey in the oriental literature. In such a piece of work called *manqaba* the distinguished events in the writer's life, his personality, literary atmosphere, his friends, influence of his art on the people and other peculiarities are described" [Mirahmedov, 107].

Since the period when the tariqa (order) in turkic-islamic territories were established, beginning with the XI century the *manaqibs* served to propagandize and introduce miraculous capabilities of the pirs (saints) which were considered as the islamic beliefs and heralds of moral completion [Trimingham, 309].

Investigator Guler Eren says that "in the middle ages the *manaqibs* played important role in the development of turkic culture and in the formation of moral values"[Eren, 39]. As it is seen these independent *manaqib* writings belonging to the builders of order firstly, began to be written about sheiks even about their family members who played important role. These pieces of information bearing half legendary, half historical facts it is impossible to accept them as unconditional truth [Research of Azerbaijan., 10]. The purpose to raise the participants of menakib writings up to the level of extraordinary personalities to legendary creatures being a means to purposeful assumption by the writers of menakib in the expression of historical processes brought to the creation of (non - real) fantastic stages in the literary language of the time.

As to Fuzuli Bayat "Each of the hero of manaqib being a historical hero, has been legendary in this or that degree" [Bajat, 384]. The characters described in *menakib*, in a certain period of history liked, were distinguished for their literary-historic, social activity and by the way of life activity became legendary and metaphorized peoples.

The Menakib-i Ibrahim Gulsheni remains today the most well-known narrative of the history of the Gulseniye and the biography of its founder [Emre, 30]. Thus, the work called "Menakib-i Ibrahim Gulshani" reflecting the extraordinary capabilities in lyrical pieces and in narratives, being the characterization of the cult of the saints, has collected life stories of Ibrahim Gulshani Bardai who turned to be a historical-legendary personality in Azerbaijan, Middle East, including South-East Anadolu and Egypt and the life stories of dervishes who came to visit him in his abode.

Sheikh Ibrahim Gulshani, a native of Azerbaijan, was a celebrated mystic of the Khalwati order [Brown, 269].

The art monument, which was an honorary source for the mentioned period, by describing existing historical processes in the territories of Azerbaijan, Anadolu, Middle East, Near East, Egypt, the

literary-cultural environment, intergovernmental social-economic relations and state management in itself.

The Menakib, as noted, in addition to being a hagiography of the founder of the Gulseniye order, depicts the historical-cultural and reiligious background of the late ninth and tenth/fifteenth and sixteenth century Islamic lands, thus it links socio-political events that influenced the early modern courts of the Aqqyunlus, Ottomans and Mamluks [Emre, 30-31].

The Menakib-i İbrahim Gulshani by Muhyi Gulshani (d.1026/1617), a hagiography written in Ottoman Turkish honoring Sheikh İbrahim Gulshani (d.1534) eponymous founder of the Gulshani branch of the Khalwati sufi order and close advisor to Yaqub is an especially rich source for Aq Qoyunlu history [Lingwood, 32]

The main hero of Muhyi Gulshani's work, consisting of one *sai*, ten *taqallub*, one *silahdar* and one *rikabdar* sections, the founder of tariqa *Gulshaniyya*, Gulshani Berdei who demonstrated extraordinary qualities, miraculous actions, the fact that he repeated the words which he heard and then repeated despite the fact that he was only two years old baby and could not speak was similarly sounded by the fact that his majesty Issus spoke still being in the cradle and which was written in saint Koran [Konur, 94]. The fact that Gulshani Berdei being just 8 years old child by telling fortunes heralded the family of the person by the name of Haji Ali's exact time of return to his family who had not come back from a long-term travel and description of this ability was to be considered as the indication of his extraordinary ability.

3. The social-political situation and formation of order in Egypt

First introduced to the court by Maulana Hasan, the chief magistrate (qazi al-quzat) of Uzun Hasan and himself a mystic Gulshani was soo appointed to the prestigious position of keeper of the royal signature seal (tauqi`i) [Lingwood, 90].

In the process of the events going on in due courses, while Gulshani's mighty deeds increased, simultaneously the prosecution of the men of religion who were in the attitude of enmity to Gulshani increased too, we witness of the facts of wise man's leaving Tabriz, to avoid the prosecutions, sufferings and troubles. Hulvi, who narrated sheikh's story of running to Egypt as to the facts spoken by his son Ahmad Khayali, the fact that Gulshani Berdei, by using the word *Hu (God)* subjected the enemies into the mist, was described as the fact of his possessing a magic power [Hulvi, 527]. Thus the life story after Gulshani, who was located in Egypt in the place called "*Gubbat al-Mustafa*" begins. Already in the following narratives İbrahim Gulshani who was known as the founder of the order Gulshaniyya, it is possible to point out his increasing prestige among the people. In the other narratives taking place in the text, different situations dealing with the execution of religious sacraments, consisting of poetry and music taking place in order parties, exhortations from the saint Koran, moral-didactic talks, spiritual views of other mystic philosophers have been described.

As far as the death of Gulshani Berdei is concerned, we must say, during the outburst of the disease of cholera in Egypt, in order to prevent mass slaughter of the people for the sake of rescuing the people from this disease already 100 year old sheikh Gulshani after performing namaz having said *Allah, Allah (God)* breathed his last. In the text the death date of Gulshani has been registered April 22, 1534 The fact that the cypress tree in Muntaji Muhammad bey's yard suddenly fell during the time when he

breathed his last, caused the surprise of the people who had gone to search for wood from cypress tree to make a coffin for Ibrahim Gulshani, possessing extraordinary ability. During washing his corpse, the fact that sweet scent spread all around demonstrated belief among the people on the everlasting survival of his miraculous deeds [Yazichi, 451].

Doris Behrens Abouseif describes the takiyyat as follows: The Takiyyat al-Kulshani stands on the western side of Taht al-Rab street opposite the site of the Rab al-Zahiri and the western facade of al-Muayyad`s mosque. As it originally stood, a flight of steps led to the building where it was met by a vestibule with two doors. The door to the right opened onto a second flight of steps to the platform at the center of the complex. The platform, paved with stone, had a prayer niche on the left side of entrance. In the middle of the platform was a mausoleum dome, behind which was a garden. [https://archnet.org/sites/2426/publications/3023].

If we review Gulshani Berdei basing on "Menakib" it is necessary to feel lyricism, conditioning the literary creative method of his poetics, his mode of emotional-sensitive thinking, literary traditions filtrated from folklore of the common people, literary world of characters of the poet in coordination with the motives of people`s spirit, which make influence on the ability of his thinking. Ibrahim Gulshani`s personality establishes harmony with the attachment of the spirits of *Dada Omar Rovshani*, *Nasimi*, *Yunus Emre*, with the spirit of poetic metaphors of parallel philosophical contents, moral solution of the problem of complete personality, with the cognition of truth. The fact that the particle separating from the unit rejoins the whole again, which is characteristic for Dada Omar Rovshani`s heritage, fight for ideal environment being characteristic for Nasimi, and retreat from the abstract reality, characteristic for Yunus Emre`s gentle lyricism, are similar for his creative activity from the view of usage of content-idea, lyric elements put for the by these 3 geniuses.

4. The manuscript copies of work "Menakib-i İbrahim Gulshani"

Two modern publications of the book of Muhyi called "Menakib-i Ibrahim Gulshani" consisting of three manuscript copies and one, being in the original graphics have been attracted to the comparative investigation and textological analysis of the literary monument has been carried out on the existing sources.

The knowledge on the manuscript of "Menakib" existing initially and having reached up to the present time are these:

1. Millat library Ali Emiri Efendi (poems) - (B) №1046. Maroon leather with 212 lists, size is 243x178, number of lines 29, written in ordinary rika. The title of the text with vaqf stamp. The headline is read. From the top of this copy till the 173 rd list is written in ordinary rika and the following parts are written with vaqf Ali Emiri Efendi hand writing. On the margins there are some corrections.
2. Millat library Ali Emiri Efendi - (A) №1045. 536 lists, size is 195x125, number of lines different, hand writing different, the first double pages are ordinary decorated, the others without tables. The headline is red. Dark brown leather with polished paper. The end of the text is incomplete within the vaqf stamp written in rika.
3. Suleymaniyya library Es`ad Efendi - (S) №1342. Sugar-colored leather with 127 lists, size is 200x140, number of lines 23. Written in talik. Bound in painted (ebru) covers. The end of the text is complete within vaqf stamp in title [Catalogue of..., 505-506].

Turkic investigator Tahsin Yazichi initially has carried out comparisons on the available copies between brief Suleymaniyya copy (S) (№1342) with complete copy *Millat* (A) (№1045), the text which he worked out compared with the copy *Millat* (B) (№1046) which he quite accidentally came across and taking this copy as a complete one, he worked out the complete text of the work. So, the investigator basing on the copy existing in the library *Millat* (B) (1046) in 1982 introduced the scientific-critical text of "Manaqib" to the public as an important scientific-literary monument. Tahsin Yazichi groups the critical text as follows: 1) Introductory words, 2) Muhyi Gulshani, 3) his works 4) "Manaqib-i Ibrahim Gulshani" and its historical value, 5) Style and language of Manaqib, 6) Preparation of the text, 7) Shiweyi-tarikat-i gulshaniyya (dialect of Gulshaniyya tariqa), 8) Shamlalizadeh Ahmed Afendi, 9) People and occurrences on which information is given in the introductory word, 10) Bibliography and abbreviations. At the same time in the part *introductory words* in the form of transcriptions the distribution of the alphabet which was characteristic for the period and diphthongs were numerated. The investigator first of all notes that the whole of the text of "Manaqib" has been written in the language nearer to the Azerbaijani Turkic language than the language of the Anadolu Turks, besides he came across phonetic, lexis and grammatical compositions, language phenomena and objective laws in coordination with language system, being characteristic to the Azerbaijani Turkic language and which based upon the language atmosphere of the XVI century [Yazichi, 11-12]

Thus, "Menakib" basing on the language composition, phonetic laws such as letter-sound conformity, harmony of sounds, distribution of sounds, elision of sounds, sound substitution, the application of proper language categories are conditioned in the text. It was discovered that during the vowel-consonant paralelism in the text, the expression possibilities of system of vowels which are not actively used in the Anadolu Turkic language are similar with the consonant equivalents in the Azerbaijani Turkic language used in the vocabulary structure. Alternations of poetry and prose, the language elements characteristic for that period, the text consisting of coordination of combinations, as to the development stages of the Azerbaijani Turkic language are in coordination with the language composition of other XVI century literary monuments. In the language composition of "Manaqib" it is possible to observe visually that such language categories as nouns, numerals, pronouns, verbs, adverbs from time to time have been subjected to flewtions, the requirements of such objective laws as sound substitutions from-time to time have been violated.

The quantity of usage of onomastic units in the XVI century examples being different from the previous stages, have stabilized as the lexis units in the vocabulary of the language and has shown perspective essence for the language norm. Statistic analysis carried out on the onomastic lexis of the work as a result has been of scientific interest. This can also be said about the investigation of the world of characters possessing emotional stylistic shades of meanings.

5. Specific features of the work "Manaqib-i Ibrahim Gulshani"

Onomastic units (*anthroponyms, toponyms, hydronyms, zoonyms* etc.) existing within the text have demonstrated, historic-ethnographic specificity, expressive-emotional lyrics, literary folklore, poetic landscapes, style of master hood taking place in the existing period. Poetic anthroponyms, creating emotional lyrisms, world of sentimental feelings, variety of characters in "Menakib" characterizes the stylistic possibilities of proper names (*personal names*), their character and practical activity.

1. Life stories of Uzun Hasan, Sultan Yagub, Sultan Bayazid, Sultan Suleyman Ganuni, Emir Teymur, Seyid Yahya Bakuvi, Dada Omar Rovshani, Ibrahim Gulshani, Huseyn Baygara, Muhyiddin Garamani which have risen up to the level of historical characters thanks to anthroponyms, reflect the literary might of the author, the development tendency of name category in the historical-linguistic aspect in the manuscript.

2. The woman anthroponyms establishing minority as to the quantity in the literary style of the text, such as Hadiyyatullah – Mother of Sheikh Ibrahim Gulshani, Shah agha – daughter of Sultan Yagub of Aghgoyunlu ruler, Baxtlu – neighbour of Sheikh Ibrahim Gulshani, wife of Haji Ali, are of leading power in educating saint family values, in strengthening ties among the members of dynasty, in memorization of wise old-age women with respect.

باباسی شرف الدینہ واقعہ سنہ درلر کہ سکا بر قز ہدیہ ویرلدی، اول سبیدن نامنی ہدیہ اللہ قور

The father Sharafaddin was told while sleeping: "You are presented a daughter as a gift and for that reason give her the name of Hadiyyatullah [Ibid, 15].

3. Toponyms: Toponymic units expressing the meanings of historical places, other names of places in "Menakib", for centuries have witnessed the real events, have preserved their origin, despite the facts that some names such as names of states, countries, cities, fortresses being subjected to some phonetic lexica changes, having passed from the language of one generation into the language of other generation are protected as geographical names at present.

a) Names of states: Garagoyunlu, Aghgoyunlu, Osmanli

b) Names of places cities: Garabagh, Barda, Nakhchivan, Mekka, Medina, Baghdad, Tebriz, Kashan, Khorasan, Urfa, Mavaraunnehr, Sultaniyye, Amid, Khoy, Marash, Samnan, Semergend, Bukhara, Shiraz, Astrabad, Nishabur, Sham, Merend, Yemen, Gezvin, Bursa etc.

صوفی خلیل نخچوانده بو هجومی استماع اید یجک الغار یله گلوب،سلطانی همان قلدروب؛ عادلایجان جانیندن عراغه گیدر

Sufi Khalil having heard about this attack quickly having awoken the sultan would pass to Iraq Sufi Khalil having heard about this attack quickly having awoken the sultan would pass to Iraq from the Azerbaijani side [Ibid, 117].

If we base upon the narrated events in "Menakib" they once more affirm the facts of violation of our location, playing the strategic role of stronghold for the historical processes taking place in the Azerbaijani lands, during the occupation and robbery by foreign forces. Narration in "Menakib" about our historical territories in *Barda*, *Garabagh* shows that Azerbaijani lands were turned into the centre of policy during the ongoing processes.

4. Hydronyms: *Kura river*

بر گون کوره صوی یاننده قشلاقده قاضی عیسی و سلطان یقوبله فارغ البال صہبت ایدرکن بر شیخ گلوب ایندی کہ

To day at the river Kura in winter while talking to Gazi Isa and Sultan Yaqub one Sheikh came and said that... [Ibid, 191]

The hidronym *river Kur* being used in the literary language structure in *Menakib* proving the syncretic correspondence of the events with the Azerbaijani territories, turns our furtite lands, geographical position to the vivid witnesses of real facts. Usage of Azerbaijani realities in "Menakib" highlights the creation of real description of our native land, the domination of foreigners appearing in the middle

ages in our native lands, system of state management, the problem of homestead into productive forces.

5. Phytonyms: Saffron

افندی مرحوم بیوردی که بر برادرم واردی، ا لنند ه نور گبی زعفرانله الله اسمی یازلمش ایدی

The terired Afendi said that he had a brother, on his forehead with light saffron the name of Allah (God) was written [Ibid, 190].

6. Zoonyms: swallow, fox, lion, frog, bat, dragon.

یکن بیرا دده دیمش که سن اول دلکویه بکزرسن که ارسلان شکارین

Dada said that you are like the fox which ate the lion's hunt [Ibid, 54].

The grammatical characterization of the work "Menakib-i Ibrahim Gulshani", from the view of language categories, complicity of syntactic units, from the functional-stylistical expressions, contains self-belonging morphological-syntactic indications:

1. By means of derivative nouns: *khalvetkhana* "a secret place, corner" *sadetkhana* "a house of a respected person"

بر گون اول اثنا دا مرحوم خیالی افند بیه حد به حاصل اولور: مرحوم گولتینکن حاضر اولان فقراسندن یوزدن زیاده دروش الوب گیدر.

One day the retired Khayali efendi is invited; having assembled more than hundred fakirs of Gulshani he would go to sadetkhana (a house of a respected person) [Ibid, 45].

The principles of usage of demonstrative and interrogative pronouns in the language compositions of the literary monument, basing on the evaluation process which language objective laws were subjected in the historical process of development of the language, formation of different structural changes in the language combinations, resulted in violation of some phonetic norms. For e.g. (instead of *o* → *ol* (*that*) *hansi?gangisi?* (*which*))

شیخ همان اول مجلسدن قالقوب روان اولور

Sheikh immediately left that gathering and went on his way [Ibid, 34].

قیوجی باشی اسحق آغا اللی یصاول ا یله واروب مجلسده شیخ قنغسی در

The guardsman Ishag agha together and asked which of them was the sheikh [Ibid, 27].

In the usage of both adverbial modifier of manner, time and adverbial modifier of place alongside the language units in the Osmanli turkic language a certain quantity of lexic units of arabic, persian origin attracts our attention (instead of *nagah* (*suddenly*) *tez* (*quickly*)) have been used.

گلم ناگاه اون گوندن صکره شروان طرفندن فتح خبری ابله شیخ حیدرک باشی

Suddenly after ten days from the direction of Shirvan with the news of execution Sheikh Heydar's head was brought [Ibid, 195].

پادشاه بعض نسنه سپارش ایدوب علی العجله واروب گله سز دیو ارسال اتدکده

Padshah asked to bring some things and ordered to come quickly [Ibid, 34].

When systematic category of secondary parts of speech used in the literary monument as a whole is analyzed we discover that in the structural-semantic aspect they have been subjected to some modifications which can be considered as diversion (*violation*) of the norms of literary language.

Usage some of the expressions in the language of literary monument which were ousted from the Osmanli Turkic language, serve to strengthen expressiveness, increase of emotional-literary meaning load, strengthening of lyrism from the stylistical-semantic view point (For e.g. *filvage* in the meaning of – *true, really*).

فی الواقع اوچ گوندن صکره مرحوم برادرم گلدی

Truly after 3 days my dead brother came [Ibid, 22].

The fact that the temporal category of verbs within the composition of the critical texts remained without being subjected to serious changes is characterized by the stable form of poetic-stylistic varieties.

سلطان حسنک دیوانه واروب فریاد ایدوب داشنه طپراق سپمش و دیمش که بو شهرده شاه ایکی میدر؟ سلطانک نشاننی یرتوب

Having come to Sultan Hasan's gathering screamed out and scattered dust on his head and asked who in that city padshah was that Sultan's order was broken [Ibid, 27].

In the usage of negative form of the future tense form, the phonetic language phenomenon consisting of elision of sounds keeping its actuality has created a ground to increase the power of emotional influence.

شیخ جواب ویرور که اول باغ و قصر دگیل تمامت اوغلونک سلطنتک ویرسه لر میل ایتم.

Sheikh answers that is neither a garden nor a tower and if they give him the whole of his wealth he wouldn't have inclination for that [Ibid, 120].

During the textological analysis of the text it was discovered that infinitive, participle constructions have historically been stabilized (*-mag²*, *-an²*, *-digda²*) and in comparison with the past period no changes have been observed which can be considered as the coordination of these categories with the language norms, stylistic varieties with language phenomena and objective language laws.

مقرردر. قاسم پادشاه در که مفتاحی ویرمگه آدم ارسال ایده یم و هم گوندرمک دخی

Gasim padshah says that he shall have a man sent to give the keys and to have a man sent is very important [Ibid, 279].

لالاسی قبره قودقده طشره چقوب بر گون بر گیجه بی خود اولدی

When the educator was put into a grave having left the grave he remained consciousness for a day and a night [Ibid, 191].

During the textological analysis of the literary monument, as to the semantic composition of "Menakib" lyric-psychological situations basing upon the oriental traditions, harmonical lyrism have been analysed from the specification of literary view point, together with the world of literary symbolic characters in the syncretic form. The semantic composition of the text characterizing the alternations of short or long vowels in the phonetic system of the language, their sequence, systematic distribution and their harmony, by creating intonation melody, completion pronunciation, and rhythm, bases upon the exactness of thought in lines, completion of thought, deep meaning load.

In the creative style of the author, poetic specimens, formulating poetic power of the series of characters, such as literary-aesthetic essence, stylistic semantic shades of meanings have been grouped as to the *poetic meters like this: 60 examples remel, 32 examples hazaj, 15 examples muzare, 6 examples khafif, 5 examples mujtes, 4 examples mutegarib, 2 examples kamil, 2 examples rajaz, 1 examples garib, 1 examples munserih*. Coordination of poetic elements which is characteristic for the language structure of the text, with the narrative style has caused the parallel usage of common expressions folklore traditions with the poetic traditions of the middle centuries, has created condition for the appearance of lyric-psychological situations in the description of poetic elements and literary symbolism. Muhyi, turning the facts, characteristic for that period into the composition of small stories and legends, has used the semi titles as it is narrated that, narration, assumption it may be known that etc..

During the textological investigation the terms such as *nazmi-vafir, nazmi-kamil, nazmi-teyl* used as titles in the Arabic language, involving poetic specimens in this language, from the view of language and style, are in the minority. The specimens being considered as the pearls of classic poetry such as *masnavi, ghazal, qitah, ruba`i* act as the moral ideal from the view of both the inner world and celestial inclinations. They also act as the call for keeping away from hypocrisy, doing wrong deeds, possessing the qualities of moral perfection.

Generally during the analysis of literary, language stylistic peculiarities of the text we have comparatively more often met persian pietisms consisting of classic poetic specimens such as 16 *masnavi, 3 ghazal, 2 ruba`i* and 1 *qitah*. Gulshani's ghazels all are more or less mystical, because mysticism played so prominent a part in the earlier stages of the development of Turkish poetry. Mystical poet reflected spiritual life, divine love, the doctrine of vahdati-vujud in his literary activity. Gulshani left a large Diwan in which his religious, philosophical views are reflected.

These literary examples showing the manifestation of Muhyi's bright literary ability, his might as an arts man, reflect the mode of moral-didactic thinking, admonishing-wise aesthetic world outlook, motives of his ambition to fight, courage and heroism.

6. Conclusion

In the process of textological analysis it was discovered that in the narratives, there were direct coordination with the way of life of Gulshani Bardai. The fact that the names of Azerbaijan, Barda, Nakhchivan lands were mentioned in these narratives shows that from the very beginning Azerbaijani lands were subjected to the aggressive attacks of foreigners which had found their reflections in his creative activity.

The evaluation of the historical chronicles of the period, as well as contemporaneous hagiographies, biographical dictionaries, and poetry that make up the vast body of literature created by the founder Ibrahim Gulshani and the prolific Gulshanis demonstrate that the Gulshanis held considerable socio-political influence in Egypt and the wider Ottoman landscape in the decades following the region's Ottoman conquest in 1517 [129].

Spiritual master or a true sufi sheykh Gulshani used religious dogmas, philosophical thoughts in his poetry, when exploring the subtleties of human nature. Gulshani elevated the ideas of humanism, human rights to a new height and expressing moral sentiments in his poetry.

The fact that Gulshani called himself as a true turk having the Turkic background and related to the prototype of turkic saint Oghuz Ata [Hulvi, 527]. Sheikh Ibrahim-i Gulseni`s external genealogy (neseb-i zahirisi) reaches back to Oghuz-Ata [Emre, 2]. This fact finds its true justification in the usage of anthroponymics, toponymics in the text. As to generation-dynasty being linked to the Azerbaijani root of mystic sheikh, in a short period of time both by the poetic examples and examples prose having gone beyond the Ottoman lands and reached the land of Egypt, being considered as the temple of science and religion, "Menakib-i Ibrahim Gulshani". Created a lyric descriptive masterpiece.

During the time when in the middle centuries Ottoman literary laws were dominant, usage lexis-grammatical-phonetic categories similar to our language, phonetic phenomena and laws on the language compositions, usage of stabilized norms of speech elements, are the indications of relatively stable potential of the Azerbaijani language for hundreds of years and manifestation of the fact that the Azerbaijani language bases on the ongoing cultural development.

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