



Gurbî's "Qasida of Yeni Pazar" in the Context of 18th-Century Bosnian Yeni Pazar

Gurbî'nin "Yeni Pazar Kasidesi" Bağlamında 18. Yüzyılda Bosna Yeni Pazar

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Abstract

In the Ottoman literary tradition, poets from provincial regions shaped their works by blending the classical poetic style with regional motifs. In this context, Gurbî, one of the prominent provincial poets of the period, established a unique place within Ottoman provincial literature through his panegyric dedicated to Yeni Pazar, Bosnia. This study examines the socio-cultural structure of Yeni Pazar in the 18th century through an analysis of Gurbî's Yeni Pazar Panegyric. Gurbî's panegyric provides a detailed portrayal of Yeni Pazar's geographical beauty, natural resources, economic structure, spiritual and religious identity, as well as its historical and strategic significance. Beyond being a mere literary text, the poem serves as an important document that offers valuable insights into the social life, cultural dynamics, and societal structure of the Ottoman provinces. While depicting the mosques, dervish lodges, commercial hubs, and natural landscapes of Yeni Pazar, the poet simultaneously reflects the literary sensibilities of his era from a provincial perspective. In Gurbî's poetry, Sufi thought intertwines with social observations of the Ottoman provinces, thereby presenting both a religious and cultural perspective. This study focuses on Gurbî's panegyric to analyze the cultural identity of the Ottoman provinces and its place within the broader literary tradition.

Keywords: Dervîş Ahmed Gurbî, Yeni Pazar, Ottoman provinces, 18th century, classical Turkish literature, sufism.

Öz

Osmalî edebî geleneğinde taşrada yetişen şairler, klasik şiir anlayışını bölgesel motiflerle harmanlayarak edebî metinlerini şekillendirmiştir. Bu bağlamda, dönemin önemli taşra şairlerinden biri olan Gurbî, Bosna Yeni Pazar için yazdığı kasidesiyle Osmalî taşra edebiyatı içinde özgün bir yer edinmiştir. Bu çalışma, Gurbî'nin Yeni Pazar Kasidesi'nden yola çıkararak şehrin 18. yüzyıldaki sosyo-kültürel yapısını incelemektedir. Gurbî'nin kasidesi, Yeni Pazar'ın coğrafi güzellikleri, doğal kaynakları, ekonomik yapısı, manevi ve dini kimliği ile tarıhsel ve stratejik önemini ayrıntılı bir şekilde ele almaktadır. Kaside, yalnızca edebî bir metin olmanın ötesinde, Osmalî taşrasındaki sosyal yaşamı, kültürel dinamikleri ve toplumsal yapıyı anlamamızı yardımıcı olan önemli bir belgedir. Şair, Yeni Pazar'ın camileri, zaviyeleri, ticaret merkezleri ve doğal güzelliklerini tasvir ederken, dönemin edebî anlayışını da taşra perspektifinden yansıtmaktadır. Gurbî'nin şiirlerinde, tasavvufi düşüncesi ile Osmalî taşrasındaki toplumsal gözlemler iç içे geçmekte, böylece hem dini hem de kültürel bir bakış açısı sunulmaktadır. Bu çalışma, Gurbî'nin kasidesini merkeze alarak Osmalî taşrasının kültürel kimliğini ve edebî gelenek içindeki yerini analiz etmektedir.

Anahtar Kelimeler: Dervîş Ahmed Gurbî, Yeni Pazar, Osmalî taşrası, 18. yüzyıl, Klasik Türk edebiyatı, tasavvuf.

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Introduction

The 18th century was a period of significant political, social, and cultural transformations within the Ottoman Empire. During this time, provincial centres, particularly those in the Balkans, gained prominence not only as administrative units but also as key centers for the production and dissemination of Ottoman culture and art. Yeni Pazar (present-day Novi Pazar, it is the centre of the part of the Sandzak region that is in the Serbian part.) stood out as one of the most important cities of the Ottoman Balkans, recognized both as an administrative hub and as a centre of cultural activity, including sufi traditions, literature, and artistic pursuits.

In this context, the concept of the "province" in classical Turkish literature goes beyond simply denoting a geographic area outside the central power. It also signifies a space where the norms of Ottoman central literature were blended with local elements, giving rise to new forms of expression (Ak, 2014, p. 87). Gurbî, one of the classical Turkish poets of the 18th century, is among those who successfully captured the essence of Ottoman provincial life in literary works. His poems are significance not only for their literary value but also for how they reflect of the socio-cultural structure of his time, his Sufi thought, and the cultural life surrounding Yeni Pazar.

This study focuses on Gurbî's qasida dedicated to Yeni Pazar as well as his biographical data, analysing the social and cultural dynamics of 18th-century Ottoman provincial life through the lens of Yeni Pazar. Furthermore, the study examines Yeni Pazar's position in the 18th century, including its natural resources, economic and commercial potential, social life, the Sufi-oriented religious atmosphere centred around zawiyyas, and how these elements are reflected in Gurbî's works. The paper aims to explore a segment of provincial literature by focusing on Gurbî's works and their cultural context, while analysing Yeni Pazar's influence on the cultural identity of the period.

Historically, the origins of Yeni Pazar date back to the mid-15th century. The city, established as *Yenice-i Pazar* (Yeni Pazar) between 1455 and 1461 by İsa Bey, the son of İshak Bey, was designated as a sanjak in 1584. Administrative reforms in the Bosnian sanjak during the 18th century reduced Yeni Pazar to the status of a district (*kaza*). When Bosnia's administrative structure was reorganized into a province (*vilayet*) in 1865, Yeni Pazar became one of the seven sanjaks attached to the Bosnian province. Following the 1878 Treaty of Berlin, the Yeni Pazar sanjak was separated from Bosnia and annexed to the Kosovo province. Ultimately, during the Bosnian and Kosovo Wars (1992–2000), Yeni Pazar experienced significant turmoil. After Montenegro declared independence from Serbia in 2006, Yeni Pazar was divided, with its remaining Serbian section becoming the centre of the Sandžak region, continuing its

historical mission to this day (Aruç, 2009, p. 100–102). Aruç (2013) provides detailed insights into Yeni Pazar's historical role and the trials it endured (p. 468–471).

Within the scope of this study, Yeni Pazar's significance in 18th-century Ottoman geography is evaluated with a focus on the qasida Gurbî wrote for the city.

In recent years, academic interest in the provincial poets of classical Turkish literature has grown. However, studies on the literary activities of Ottoman poets raised in the provinces and their interactions with their environment often remain limited in scope. Poets such as Gurbî are valuable not only for the artistic aspects of their works but also for the insights they provide into the socio-cultural fabric of their era. By incorporating the traces of their local environment into their poetry, these poets contribute to the preservation of the cultural heritage of their time. Nevertheless, academic studies focusing on Gurbî are still limited (Akbulut Selçuk, 2007; Hafiz, 2005; Kiraz-Yüksel, 2021).

1. Methodology

In this study, the literary, social, and cultural dynamics of the region where the poet Gurbî, one of the provincial poets of 18th-century Classical Turkish poetry, grew up, and of the broader Balkan geography, are analysed through his poem Yeni Pazar, which appears in his divan. The study is based on a qualitative research method that examines the content, form, and thematic elements of literary texts. In this context, both the internal and contextual analysis of the texts form the core methodological framework of the study. The method is further elaborated under the following subheadings:

The primary source for this study is the qasida titled “*Qasida-yi Dervîş Ahmedî'l-Gurbî Berây-i Yeñi Bâzâr Bosna*” from Gurbî's divan. Using the content analysis method, the qasida is examined to address the following research questions:

1. What geographical features and natural resources of Yeni Pazar are highlighted by the poet regarding the 18th century?
2. What observations does the poet make about Yeni Pazar's economic and commercial potential?
3. How is Yeni Pazar's spiritual and religious identity reflected from the poet's perspective?
4. From Gurbî's perspective, what is the historical and strategic significance of the city?
5. In the context of social and cultural life, does the poet mention notable places in Yeni Pazar?

The conceptual structures, thematic elements, and symbols within the qasida are analysed as literary data reflecting the Ottoman provincial life of the period. The content of the work is examined to provide insights into the socio-cultural structure and Sufi traditions of the time. The qasida from Gurbî's divan is treated as the primary source for the study. The qasida text is taken from Akbulut Selçuk's (2007) research and is included in the appendix of this paper. In addition to the qasida, secondary sources focusing on Gurbî and his works have also been utilized.

A text-centred approach forms the foundation of the methodology in this study. Concepts, word choices, stylistic features, and themes in Gurbî's poetry are meticulously examined, and their significance is analysed within the broader framework of the Sufi literary tradition and the cultural life of the Ottoman provinces. Literary texts are not only treated as aesthetic artifacts but also as documents reflecting the social, cultural, and ideological structures of the poet's era.

The hermeneutic method is applied to the interpretation of these texts. This method aims to uncover the internal layers of meaning within literary works while interpreting them in their historical and social contexts. The hermeneutic approach is used to analyse both the explicit and implicit meanings of the texts, and the influence of the poet's historical and social conditions on his works.

2. Findings

Gurbî, based on references in his poetry, is understood to have been born around 1698/1699 (Kiraz-Yüksel, 2021, p. 24). He was born and lived in Yeni Pazar, one of the Ottoman Empire's provincial regions. Understanding Gurbî's literary identity necessitates considering both biographical information and the analysis of his poetry. Unlike many poets of his era, who primarily addressed aristocratic audiences in palace circles, Gurbî occupies a distinct place in literary tradition as a poet who incorporated the traces of provincial life into his works.

Studies on Gurbî reveal that contemporary sources provide insufficient information about his life (Akbulut Selçuk, 2007; Hafiz, 2015). Information about the poet in literary histories and recent studies largely derives from his sole known work, his divan. In his divan, the poet identifies his given name as Ahmed and states that he was born in Bosnian Yeni Pazar:

Dervîş Ahmed adum okur her zamân

Bin 'Alî işbu kamu halk-ı cihân

(My name is Dervish Ahmed, yet all people call me Bin Ali)

Diyârumdur benüm Bosna bilâdi

Kamu halk-ı cihân bilür bu adı

(My homeland is the land of Bosnia; this name is known by all people.)

Benüm şehrüm Yenibâzâr içinde

Çü bülbül oturup gülzâr içinde (Akbulut Selçuk, 2007, p. 8)

(My city is in Yeni Pazar, like a nightingale sitting in a rose garden.)

Ergun (1946) notes that the poet lived in Edirne for an extended period, where he joined the Seyyid Ali Dergâh led by the Bektashi sheikh Muhammed Musli, known by the pen name Rahmî. Ergun adds that Gurbî wrote poetry under the names Dervîş Ahmed and Gurbî and that his affiliation with the Naqshbandi order occasionally limited the reception of some of his works within Bektashi circles. Ergun highlights his exceptional talent in writing poetry in both *aruz* (classical meter) and syllabic meter (p. 101–106). Hafiz (2015) echoes Ergun’s assessment of Gurbî as a skillful poet, adding that Gurbî came from a *sipahi* (cavalry) family and was affiliated with both the Bektashi and Naqshbandi orders. Hafiz also notes that Gurbî completed his divan in 1744 (p. 205).

While there is no definitive record of Gurbî’s death, inscriptions on his tomb in Yeni Pazar provide clues. The numerical values of the phrases *zâhir* and *hüvallah* on one of the inscriptions correspond to the years 1769–1770 (AH 1183), while another inscription dates to 1771–1772 (AH 1185), suggesting his death occurred around this time (Köksal, 2013).

Although Gurbî was part of the Sufi poetic tradition, his works reflect a perspective that is less abstract and metaphysical, and more concrete and localized. His poetry merges the daily life of Yeni Pazar with moral teachings and Sufi thought. Themes such as self-discipline, love, and unity (*vahdet*) are prominent in his works. However, Gurbî’s poetry is not confined to universal Sufi themes. The cultural atmosphere of Yeni Pazar—a provincial town—manifests in his poems both in content and style. His poetry frequently depicts everyday life in the provinces, local landscapes, moral values, and daily rituals. These features imbue his works with a distinctly local identity, making them a valuable reflection of the Ottoman provincial culture of his time.

The text referred to as the Yeni Pazar Qasida is recorded as the 26th qasida in Gurbî’s divan, titled *Kaside-yi Dervîş Ahmedî'l-Gurbî Berây-i Yeñi Bâzâr Bosna* Written in 1744 (H. 1157/M. 1744), the qasida consists of 61 couplets. It is composed in the *mefâilün/mefâilün/mefâilün/mefâilün* meter of aruz. Although it is written in accordance with the qasida form of classical literary

tradition, it is essentially a *şehrengiz* in terms of genre. *Şehrengizler*, also significant genres in classical literature, are written to depict the beauties and beautiful people of a city. They also serve as a genre that reflects urban life, bazaars, and social life in classical poetry. These works provide general information and praises about the city and its urban life. While various studies have been conducted on *şehrengizler*, one of the leading works is Agâh Sirri Levend's research. In his study titled '*Şehrengizler*' (1958), Levend states that poets appear sincere in *şehrengizler* as they do not overly concern themselves with artistic worries and strive to express their feelings as they are. He also notes that these works reflect the life of society and the characteristics of their era more vividly and colourfully than *divans* (p. 14). Gurbî's *qasida* fully reflects the characteristics of a *şehrengiz* in terms of content. The scope of our study is the analysis of this text written with a focus on Yeni Pazar.

The poet was able to vividly portray the characteristics of the geography he lived in through his poems. Yeni Pazar, an important center economically and culturally within the conditions of the period, found its place in Gurbî's poems with its various dimensions such as social structure, *zaviye* life, and religious culture. The combination of the poet's language and style with the aesthetic discourse of classical poetry provides a concrete idea of how material elements form material for literary texts.

As a poet raised in the 18th-century Ottoman literary tradition, Gurbî fulfilled his historical mission in reflecting the elements of Ottoman provincial culture in the Balkans into his art and made efforts in cultural transmission. In this respect, he synthesized Sufi and local dynamics with a local discourse that found resonance in the literary tradition of the period, realizing his art as both a traditional and innovative poet. Within the context of his era, he made significant contributions to the understanding of the cultural and religious structure of the Ottoman province through his observations, findings, and writings.

In this section, the findings on the social, economic, cultural, and spiritual structure of Yeni Pazar in the 18th century, based on Gurbî's *qasida*, are discussed in detail. Gurbî's *qasida* deeply describes Yeni Pazar, one of the Ottoman provincial cities of the period, not only with its geographical features but also with its social and cultural identity. In this context, it is possible to evaluate the poet's *qasida* as a microcosm of the Ottoman province of the period. The findings obtained from the detailed analysis of the poet's *qasida* are examined under five main headings as follows:

2.1. Geographical Features and Natural Riches of Yeni Pazar in Gurbî's Time

The geography in which the poet lived, and which shaped his literary works is significant not only from a physical standpoint but also in cultural and spiritual terms. Yeni Pazar is one of the important cities of the Ottoman Empire in the Balkans, situated in a geographically strategic location and surrounded by natural beauty. In the 38th couplet of the qasida, Gurbî describes the city as a center where trade routes converge and facilitate access to other surrounding cities, referring to it as a "key and locks."

Gurbî's admiration for Yeni Pazar's natural beauty is evident in his detailed descriptions of the city's mountains, rivers, and vegetation, which he likens to paradise. The opening couplets of the qasida praise the city's beauty while invoking divine protection:

*Yeni Bâzâruñ itsem ben gerekdür vasf-ı güftârin
Bilâd ile 'ibâdi hep ola hifzînda Settâruñ (K.26/1)**

(If I were to describe Yeni Pazar, I would say, may the God protect all its lands and people.)

In the prelude to the poem, Gurbî expresses his intention to praise Yeni Pazar, stating:

*Berü gel bir n'idem diñle açuben gûş-i hûşını
Biraz ta'rîf idem işbu zemîñün saña etvârın (K.26/11)*

(Come closer, listen to me, and open the ear of your mind; let me describe this city's state to you.)

Natural Elements and Landscapes

Gurbî frequently highlights the region's natural beauty through vivid and symbolic descriptions. For instance, mountains, valleys, rivers, and forests in the qasida represent not only aesthetic elements but also the cultural richness of the people. The mountains are portrayed as sources of inspiration, adorned with tulips, hyacinths, and roses, symbolizing divine grace and human dignity. Gurbî notes that Yeni Pazar is uniquely situated among seven mountains, five rivers, and three canals, emphasizing the city's exceptional natural and strategic significance:

Yedi tağ ile beş nehrüñ hem üç 'arkuñ arasında

* The texts related to the qasida under examination were taken from pages 109-114 of Sibel Akbulut Selçuk's Master's Thesis titled "XVIII. yüzyıl şairi Gurbî'nin divanı (metin-inceleme)" (*The Divan of the 18th Century Poet Gurbî: Text-Analysis*), prepared in 2007. In the quoted texts, qasida and couplet numbers are referenced.

Yaradup şehrümüz Mevlā ol 'ārif aňla esrârin (K.26/12)

(Our city was created by the God amidst seven mountains, five rivers, and three valleys; O wise one, understand this secret.)

The abundance of water sources is particularly emphasized, with descriptions of rivers like Tîrnova, Raška, Yuşapka, Dijva, and Ločka, which remain unfrozen even in winter. Gurbî describes the rivers' ability to power 24 millstones, highlighting their economic significance. The poet also mentions the Ibre River, renowned for its fish, reflecting the region's natural abundance:

Birinüñ Râşkadur adı kışın buz tutmaz enhâruñ

Biri Yuşâphadur biri dahi Dijvâ ile Loçkâ (K.26/13–14)

(One of the rivers is called Raška, which never freezes in winter; the others are Yusha, Dijva, and Ločka)

In his depictions, Gurbî associates nature with both physical beauty and spiritual inspiration. Mountains are described as embodying elegance, with peaks adorned by tulips, hyacinths, and carnations:

Başında lâle vü sünbil yaňaklarında zerrîn giül

Karanfil açılır tutmuş benefše tağ eteklerin (K.26/16)

(On the mountain peaks bloom tulips and hyacinths, on the slopes golden roses, and at the foothills carnations and violets.)

The poet also lists medicinal plants such as *cedvar* (spikenard), *râvend* (rhubarb), and *şahter* (fumitory), highlighting their significance for traditional medicine and Yeni Pazar's cultural richness:

Dahi râvend ile behmen olur cedvâr u kendüse

Olur şâhterle kantaryun hisâbı yok çok otlaruñ (K.26/17)

(On the mountains grow plants like ravend, behmen, cedvar, and kendüse; the number of herbs such as şâhter and kantaryon is beyond count.)

Integration of Geography with Human Life

Gurbî frequently links the region's geography with the lives and character of its inhabitants. The fertile land supports agriculture and livestock, contributing to Yeni Pazar's economic vitality. The surrounding nature strengthens spiritual life and provides tranquillity to daily existence. Gurbî's portrayals highlight the harmony between the city's natural wealth and its socio-economic and cultural life.

İki düzlik yirümüz var cerîde ögdiile aħbâb

Büyük ile küçük ova segirdür anda atların

(We have two vast plains; friends praise their beauty, and horses gallop freely across them)

Climatic and Environmental Reflections in Literature

The poet also addresses Yeni Pazar's climatic conditions, connecting them symbolically to the character of its people. Harsh weather symbolizes inner struggle and resilience, while milder conditions reflect peace and serenity. This nuanced use of nature enhances not only the aesthetic dimension of Gurbî's poetry but also underscores the cultural and spiritual depth of the region.

Through Gurbî's lens, nature is not merely a backdrop but an integral element reflecting the social and cultural life of the Ottoman provinces. His qasida offers a vivid and layered portrait of Yeni Pazar, capturing its natural, economic, and spiritual essence within the framework of Ottoman provincial identity.

Nevâhîsi güzel gâyet havâsi hem latîf olur

Derisinden olur gönler anuñ cümlé sigûrlaruñ (K.26/36-37)

(The region's air is very pleasant and delicate; the hides of its cattle produce the finest leather.)

2.2. Observations on Yeni Pazar's Economic and Commercial Potential

As in many regions of the Ottoman Empire in the 18th century, Yeni Pazar experienced periods of economic and commercial activity, particularly in agriculture and trade (Aruç, 2009, p. 469). Gurbî's qasida offers insights into the city's economic structure and trade, described through both literal and symbolic language. The term “çarşû vii bâzâruñ” (market and bazaar), mentioned in the poem, signifies a vibrant economic life on the city's flat terrain. In this context, Gurbî's observations highlight both the city's commercial vibrancy and its dynamic cultural and artistic life.

Thanks to its strategic location on major trade routes, Yeni Pazar held substantial commercial significance. The qasida references these trade routes, the merchants visiting the city, and the various trading activities. Gurbî underscores not only the material wealth of the city but also how the influx of different cultures and ideas shaped and enriched its cultural identity. The poet describes the bustling markets, the city's well-known old and new baths, shops, and caravanserais, emphasizing their role in fostering trade and social life. He notes that merchants from across the world visited Yeni Pazar, leaving with gifts, which reflect the city's commercial networks and connections to other regions. Additionally, the poet highlights craftsmanship and artisanal produc-

tion, such as the making of keys and locks, as evidence of the city's industriousness and technical skill.

Dahi hem dört ulu der-bend bogazı dörd cevānibde

Olur ammā zemīni düz direm çārsū vü bāzāruñ (K.26/20)

(The mountains have four great passes, yet the city's ground is flat, adorned with markets and bazaars.)

Yedi iklīme erbābı aluben yine erbâba

Hedāyā idüp iltürler kilt̄ ile anahtarın (K.26/38)

(People from seven climates gather here, offering gifts and exchanging locks and keys.)

Yeñi hammām ile eski hamām hem bezistānuñ

Bilür tüccār olan kimse anuñ hān u düükānların (K.26/50)

(Merchants are well acquainted with its new and old baths, its covered market, inns, and shops.)

The poet also reflects on Yeni Pazar's agricultural potential, pointing out the fertile lands and the significance of farming and livestock. Gurbî praises the small and large plains where horses run freely and highlights the connection between these fertile lands and agricultural productivity. He describes the city's abundant meadows and fertile soils as divine blessings, noting the high quality of local products such as honey, cheese, and butter, which he compares to *musk* and *amber*.

Gurbî also alludes to livestock farming as an important source of income, mentioning the quality of meat from sheep, rams, and lambs. He laments the lack of sufficient gratitude for such abundance while emphasizing the economic and cultural significance of livestock farming in Yeni Pazar. The poet also draws attention to the economic utility of cattle hides and the craftsmanship associated with them.

Çamu eträfi vāsi'dür giyāhu cümlə nāfi'dür

Biçüp mahşūl alan bilür ne deñlüdür çayırların

(The surrounding meadows are vast, and their grasses are beneficial; harvesters know their abundance well.)

Kati münbüt mübārekdüür zemīnümüz Hak emriyle

Gören misk ile 'anber dir 'asel peynirle yağların (K.26/32-34)

(Our land, by God's grace, is highly fertile and blessed; its honey, cheese, and butter are like musk and amber.)

Egerçi çok kuşurumuz bizüm şürkini itmekde

Eti gäyet leziz olur koyunla koç kuzularuñ

(Although we fall short in showing gratitude, the meat of our sheep, rams, and lambs is exceptionally delicious.)

The poet vividly describes the vibrant local markets, agricultural productivity, and the economic potential of the region, emphasizing the synergy between craftsmanship and agriculture, which forms the city's economic foundation. Gurbî portrays trade as not merely a material endeavor but also as a unifying and spiritually enriching activity. His emphasis on trade as a vehicle for social cohesion reflects its dual role in the city's economic and cultural vitality.

2.3. Reflections of Yeni Pazar's Spiritual and Religious Identity in Gurbî's Perspective

In the 18th century, Sufi teachings and religious identity had a profound influence on the Ottoman provinces, including Yeni Pazar. Gurbî portrays the city as a centre of spirituality, analysing its religious character from a Sufi perspective. Both material and spiritual teachings shaped the city not only religiously but also culturally. Gurbî's qasida deeply examines how Yeni Pazar's spiritual structure influenced its social and cultural life.

The poet begins the qasida by invoking divine forgiveness and highlighting the city's connection to spiritual protection:

Ne deñlü mücrrim ü aşim olursa cümle kavmine

Umaram olmazam nevmid ire gufranı Ğaffaruñ

(No matter how sinful and guilty my people may be, we never lose hope in the forgiveness of the God.)

Bizüm bu halk ile şehrə yavuz kaşd iden ā'dāya

Erenler himmeti birle irüsür hışmı Cabbaruñ (K.26/2-3)

(To those who maliciously attack our city and its people, God's wrath reaches them through the aid of the saints.)

Gurbî emphasizes divine forgiveness for the city's people despite their shortcomings, reflecting a spiritual bond with the community. He expresses

confidence in divine protection through the blessings of Sufi saints (*erenler himmeti*), portraying Yeni Pazar as under the safeguarding influence of spiritual forces. The poet prays for the city's purification and its transformation into a community of righteous individuals:

Hudā İslâh idüp tebdîl ide iy' hâle kem hâlin

İçinde fâsîk u 'âşî olan hem dâhi fiuccâruñ (K.26/5)

(God rectifies bad situations and transforms them into good ones, reforming even the sinners and rebellious among them.)

Gurbî likens Yeni Pazar to Medina, elevating its spiritual significance through sacred metaphors:

Medîne anlur çünki mübârek nâm-i digerdür

Okunur hoş ol ism-ile bu demde şehr-i muhtâruñ (K.26/6)

(This city is referred to by the blessed name "Medina," and it is joyfully mentioned with this title.)

The city's mosques, zawiyyas, and religious figures are central to its identity, serving not only as places of worship but also as institutions for moral and spiritual education. Gurbî mentions Yeni Pazar's thirty places of worship, including prominent structures such as the Old Mosque (*Eski Cami*), Altun Alem Mosque, and Hacı Hürrem Mosque. These places reinforce the city's Islamic character and its alignment with Ottoman architectural traditions:

Otuz mihrâba bâlgâdır eger artık degül ise

Kimi mescid kimi cum'a kîlinur bil namâzlaruñ

(The city has at least thirty prayer niches, if not more; some are used as mosques, and others for Friday prayers.)

Birisî Eski Câmi'dür bîri Altun 'Alem dirler

Biri el-Hâci Hürremdir bilenler bildi miğdârin (K.26/39-41)

(One is the Old Mosque, another is the Golden Dome, and yet another is the Hacı Hürrem Mosque; those who know appreciate their value.)

The poet's descriptions emphasize the significance of religious life and the influential role of spiritual leaders and Sufi practices in shaping Yeni Pazar's social fabric. The coexistence of religious institutions, daily life, and moral values illustrates the city as a spiritual and cultural haven within the Ottoman provinces.

2.4. The Historical and Strategic Importance of Yeni Pazar According to Gurbî

In the 18th century, Yeni Pazar's historical and strategic significance positioned the city not only as an economic hub but also as a vital military and cultural base. Gurbî's references to the city's historical past and strategic location highlight its importance in the Ottoman administration. In his qasida, Gurbî provides a historical perspective, emphasizing that the conquests of the city were achieved through divine will, aligning his narrative with a religious framework. He mentions historical figures such as Sinan Bey and İsa Bey, portraying them as heroic soldiers and prominent figures in the city's history.

The poet points out the challenges Yeni Pazar encountered throughout its history, particularly during invasions. He notes that the city was twice conquered and subjected to invasions, first in 1688 (AH 100) and later in 1737 (AH 1150). Gurbî presents these events as consequences of divine justice, suggesting that the city and its people deserved these trials due to their own failings. His acknowledgment of these hardships reflects not only historical documentation but also a form of societal self-criticism within the context of divine justice and fate.

*Sinān Beg ile 'Isā Beg o gāzīler ile cündī
Bu yirler emr-i Hakk-ile olupdur fethi anlaruñ*

(Sinan Bey and İsa Bey, along with warriors and soldiers, conquered these lands by the command of God.)

*İki kez fethi vaqtinden berü şehir istilā' görđi
Hudā emriyledür zīrā şorulmaz işi mi 'māruñ*

(Since its conquest, the city has faced two invasions; this occurred by God's decree, and His will cannot be questioned.)

*Biri biñ yüzdedür biri olupdur biñ yüz ellide
Biz 'isyān eyledük Hakk'a musallaṭ itdi kūffāruñ*

(One invasion occurred in 1100 and the other in 1150; we rebelled against God, and He sent the unbelievers upon us.)

*İkincisine ben irdüm neler oldı ani gördüm
Ulu dergāha yüz urdum bulinca derde tīmārin (K.26/42-45)*

(I witnessed the second invasion, saw what transpired, and turned to the great lodge seeking relief for my sorrows.)

Gurbî describes Yeni Pazar not just as a geographical location but also as a symbol of historical resilience and identity. He draws attention to the city's role as a key defensive position in the Ottoman Empire's expansion into the Balkans.

The poet also highlights the strategic significance of Yeni Pazar's fortifications. He describes the city as being surrounded by a fortress with "two gates and three towers," equipped with artillery and ammunition, including stored gunpowder. Gurbî underscores the fortress's defensive capabilities, mentioning a garrison of infantry and cavalry under the command of two leaders, illustrating Yeni Pazar's readiness to withstand enemy threats.

Yeni Bâzâruñ içinde bizüm bir kal'amuz vardur

İki kapu hem üç kulle olur devrinde dîvâruñ

(In Yeni Pazar, we have a fortress surrounded by walls with two gates and three towers.)

'Acâ'ib tâbi'âlar var dağı toplarla zindâni

Var ol cebhânede bârûd sözüm tut şorma ķanṭârin (K.26/51-52)

(It has remarkable structures and a dungeon equipped with cannons; the arsenal contains plenty of gunpowder—doubt it not.)

İki dizdârumuz vardur birisi Berrinîgindür

Piyâdeyle sîvârî biñ nefer var hem ağalaruñ (K.26/54)

(We have two commanders, one of them stationed in Berrinig, with around a thousand infantry and cavalry, along with their chiefs.)

Gurbî also provides a detailed depiction of Yeni Pazar's urban layout, mentioning its streets, neighborhoods, and key sites. These descriptions not only emphasize the city's defensive strength but also offer insights into its administrative and societal organization.

Through his vivid and symbolic descriptions, Gurbî presents Yeni Pazar as a microcosm of Ottoman resilience and strategic vision, reflecting both its historical significance and its cultural and military value within the empire.

2.5. Are There Places of Interest in Yeni Pazar in Terms of Social and Cultural Life?

In the context of Yeni Pazar's social structure and cultural life, the places of interest, natural beauty, and historical and cultural landmarks are elaborated in detail in verses 22–31 of the qasida. In these sections, the poet portrays Yeni Pazar not only as a geographical region but also as a dynamic social and cultural

centre. By employing various images and symbols, Gurbî reflects on the city's daily life, social relations, and cultural activities.

Gurbî begins by emphasizing the abundance of places worth visiting in Yeni Pazar and then proceeds to describe them. In addition to highlighting the natural beauty of the city, the poet mentions its social and cultural venues. For instance, the term *kapluca* likely refers to a thermal spring or a recreational area, indicating spaces where both locals and visitors could relax and spend time:

Teferrüc-gāh çok gāyet revādur birkaçın dimek

Kamudan kapluca evvel anuñ köşk ile şuların (K.26/22)

(There are many places to visit; among them, the hot springs and their pavilions and waters stand out.)

The poet lists several places in Yeni Pazar as notable recreational and sightseeing locations, including Kaplıca, Alaksa Fountain and Pavilion, Pâdiçe Bayırı (Padişah Slope), Kavaklı Şestuva, Üsüye Water, Vîrnîk Water, Mâi Water, Kirazlık Bahçesi Water, Kiremithane Water, and Beg Garden. Gurbî guides the reader through these sites, providing information about their significance.

For example, Alaksa Pavilion and its fountain, along with Padişah Slope, are depicted as places where historical and natural beauty converge. Kavaklı Şestuva, famous for its water, and Üsüye Water, which revitalizes nature, are highlighted as key elements of Yeni Pazar's charm. The poet describes Vîrnîk Water as indescribably beautiful, Mâi Water as the source of fountains, and Kirazlık Bahçesi Water as a refreshing source of coolness for the city's wells. Kiremithane Water is portrayed as nourishing the vineyards and gardens, emphasizing its significance for the city's agricultural life and its impact on people's well-being.

'Alaksā Çeşmesi Köşki dinür bir dahi seyrān-gāh

Nedür ol Pâdiçe Bayırı ser-ā-pā üsti bâğlaruñ

(The Alaksa Fountain Pavilion and the scenic Padiçe Hill are entirely adorned with gardens.)

Kavaklı Şestuvā dirler biridür āb-ile meşhur

Biri hem Üsüye suyu müferrih bil çemenzârin

(Kavaklı Şestuva is known for its water, while Üsüye water refreshes the meadows.)

Eger Virnik şuyin dirseñ ne mümkündür beyän itmek

Dahi Mâi şuyi dirler odur başı buñarlaruñ

(It is impossible to describe Virnik water, and Mâi water is said to be the source of the springs.)

Kirazlık Bakçası āb-ı revāndur çeşmeler andan

Şuyi gäyet sovuk olur şehir içre kuyilaruñ (K.26/23–26)

(The Cherry Orchard is famous for its flowing waters and fountains; the water from its wells is extremely cold.)

The city tour concludes with Gaziler Yolu (Path of the Veterans) and Beg Garden. The poet emphasizes the exceptional fruits grown with the aid of the cold waters of these gardens, demonstrating his awareness of the natural blessings provided by Yeni Pazar and their value to the community:

Diyem gel Gâziler Yolın dahi Beg Bakçasın dinle

Temâşā-gâh-ı 'irfândur gelüp bir gör kavaqların

(Come, listen to the Path of the Warriors and Beg Garden; it is a place of wisdom and a scenic spot-come and see its poplar trees.)

Yire başmaz dinür emrûd olur buzlu şılı alma

Bulunmaz degme bir yirde kiyâs it sâ'ir esmârin (K.26/30–31)

(Known for its pears that are picked before touching the ground and its icy juicy apples, they are incomparable to other fruits.)

Although Gurbî describes many features of Yeni Pazar, such as its mountains, plains, waters, history, vineyards, and gardens, he acknowledges his inability to fully articulate the beauty of his city. He confesses that even if seas were ink and trees pens, it would still be impossible to describe Yeni Pazar's splendor, showering the city with praise:

Ne mümkün biñde bir şerhîn beyâna eylemek işâl

Mürekkeb olsa deryâlar kalem hem cem '-i eşcâruñ (K.26/29)

(Even with a thousand detailed descriptions, it is impossible to convey the beauty of this place; even if the ink were as vast as the seas and pens were made from all the trees.)

Social Structure and Cultural Life

The qasida also provides insights into Yeni Pazar's social structure and class dynamics. Various social classes, such as *beg i̇i beg-zāde* (lords and their descendants) and *seyh i̇i seyh-zāde* (sheikhs and their descendants), are mentioned, depicting the city as a place of social diversity. Gurbî highlights the creative and unifying power of this diversity, illustrating how interactions among different social groups contribute to shaping Yeni Pazar into a dynamic cultural environment. By describing the local people's daily lives and routines, the poet conveys the city's rich cultural fabric.

Yeni Pazar's cultural activities, such as entertainment, music, literature, and Sufi traditions, are significant elements in the poet's depictions. These cultural activities reflect the city's lively and interconnected social and cultural environment, underscoring its richness as a provincial centre.

Based on Gurbî's qasida, the physical features and natural beauty of Yeni Pazar, along with their impact on the city's lifestyle, are evident. The city's economic and commercial activities shaped the socio-economic conditions of its population, while its tekke- and zaviye-centered religious identity strengthened its social morality and spiritual atmosphere. The qasida offers a comprehensive depiction of Yeni Pazar's historical, social, and cultural significance, positioning it as a vibrant and vital component of Ottoman provincial life.

3. Discussion

The provincial literature of the Ottoman Empire in the 18th century is often considered a reflection of social, cultural, and economic life outside the central power. In this context, Dervîş Ahmed Gurbî's *Qasida for Yeni Pazar* serves as a unique example that combines the local elements of provincial literary traditions with the classical forms of Ottoman literature. The qasida written for Yeni Pazar not only depicts the geographical and natural beauty of the city but also provides details about the socio-economic and spiritual life of the era. Thus, the qasida can be evaluated not only as a literary work but also as a historical document offering insights into the daily life, cultural dynamics, and socio-economic structures of the Ottoman provinces in the 18th century.

3.1. Depictions of Natural Wealth and the City in Gurbî's Poetry

The evaluations made based on the above example texts regarding Gurbî's Yeni Pazar qasida reveal that the city's natural beauty is depicted in great detail and expressed through rich imagery. The city is emphasized as being strategically located at the crossroads of major trade routes. The mountains, rivers, plains, and vegetation described in the qasida provide valuable

information about the relationship between the natural environment and social life in the Ottoman provinces.

In Gurbî's descriptions, the mountains of Yeni Pazar are not merely physical elements but also sources of inspiration and beauty. This aestheticization of natural features aligns with the classical Turkish poetic tradition's conceptualization of nature, while also demonstrating Gurbî's development of a localized perspective. His depictions of Yeni Pazar's natural resources—such as water, plants, and agricultural products—reveal how provincial literary traditions incorporated material realities into an aesthetic framework.

The geographical and natural elements in Gurbî's poetry also offer insights into the cultural and economic dynamics of the Ottoman provinces. Through descriptions of Yeni Pazar's mountains, rivers, and plains, Gurbî emphasizes the city's abundance and its effects on the lives of its inhabitants. For instance, the richness of the rivers and their contributions to transportation, agriculture, and mills illuminate Yeni Pazar's economic structure. These portrayals underscore the city's significance as both an agricultural and commercial centre.

3.2. Economic and Commercial Potential: Yeni Pazar's Strategic Location

The social order of the 18th-century Ottoman provinces was deeply shaped by economic and commercial activities. In Gurbî's qasida, depictions of Yeni Pazar's economic structure and commercial potential are crucial for understanding the city's role within this context. The poet portrays Yeni Pazar as a center where trade routes intersect, emphasizing the vibrancy brought by its markets, bazaars, and merchants.

While highlighting the wealth associated with local production and trade, the qasida also reflects on the economic activities shaping Yeni Pazar, such as craftsmanship and agriculture. References to specific trades, such as the production of locks and keys, provide concrete details about the city's manufacturing capabilities. Furthermore, descriptions of marketplaces, agricultural production, livestock, and food products reveal the economic diversity and dynamism of Yeni Pazar.

Economic activities like trade and craftsmanship contributed not only to material prosperity but also to social and cultural interaction. Gurbî's observations suggest that Yeni Pazar was not merely a commercial hub in the Ottoman provinces but also a crossroads of different cultures and ideas. This cultural diversity enriched the city's social fabric and cultural life.

3.3. Yeni Pazar's Spiritual Identity and Sufi Traditions

One of the most striking aspects of Gurbî's qasida is its emphasis on the spiritual and religious identity of Yeni Pazar. The city is depicted as a provincial center shaped by the Sufi traditions of the Ottoman Empire. Gurbî explores the city's spiritual structure, focusing on the role of tekkes and zawiyyas in providing religious and moral education to the community.

The qasida also highlights the diversity and functionality of Yeni Pazar's religious structures. Mosques, masjids, and zawiyyas are portrayed not only as places of worship but also as spaces for social interaction and education. Gurbî's mention of "thirty mihrabs" underscores the intensity of religious life and the variety of places of worship in the city.

While describing Yeni Pazar's spiritual atmosphere, Gurbî also emphasizes the importance of social solidarity and moral values. The presence of dervishes, muezzins, and Sufis reflects the richness and diversity of the city's spiritual life. Gurbî's Sufi-inspired poetic perspective sheds light on how religious life in Yeni Pazar was integrated with the social fabric and daily lives of its inhabitants.

3.4. Historical and Strategic Importance

As one of the Ottoman Empire's provincial cities in the Balkans, Yeni Pazar's historical and strategic significance receives considerable attention in Gurbî's qasida. The city functioned not only as an administrative unit but also as a military and cultural center. Gurbî refers to Yeni Pazar's historical missions, including past conquests and invasions, highlighting the city's resilience and importance in Ottoman history.

The qasida provides details about Yeni Pazar's military infrastructure, such as its fortress, towers, and defense systems, which underscore the city's role as a fortified center against enemy attacks. Gurbî's descriptions of the fortress and its military equipment emphasize Yeni Pazar's significance in the Ottoman Empire's strategic expansion policy in the Balkans.

3.5. Social and Cultural Life

Gurbî's qasida also offers vivid details about Yeni Pazar's social and cultural life. The poet describes the city's social fabric through the interactions of various classes and professional groups. Beys, sheikhs, teachers, merchants, and craftsmen are mentioned, reflecting the diversity of Yeni Pazar's social structure.

The qasida also extensively covers Yeni Pazar's recreational and scenic locations, such as thermal springs, vineyards, gardens, and picnic areas. These places are depicted as spaces for relaxation and social interaction, catering to

both residents and visitors. Gurbî's descriptions capture the natural and cultural allure of Yeni Pazar, showcasing its importance as a centre of provincial life.

Conclusion

Gurbî's *Qasida for Yeni Pazar* stands out as a remarkable example of provincial Ottoman literature, reflecting the socio-cultural, economic, and spiritual dimensions of 18th-century Yeni Pazar. The qasida not only highlights the city's physical beauty but also provides valuable insights into its economic vitality, spiritual identity, and cultural richness. As a literary and historical document, Gurbî's work illuminates the dynamics of provincial life in the Ottoman Empire, offering a microcosmic view of its broader social and cultural structures.

The *qasida* written by Gurbî for Yeni Pazar provides a rich and multidimensional portrait of 18th-century Ottoman provincial life. The Yeni Pazar *Qasida* holds significant value as a document for understanding the social, cultural, economic, and spiritual dynamics of life in the Ottoman provinces. Gurbî skilfully blended the traditional structure of classical Turkish literature with local elements of the province, establishing a unique position among provincial poets.

This *qasida* portrays Yeni Pazar's geographical features, natural beauty, economic vitality, spiritual structure, and historical significance in the context of the 18th century, thereby shedding light on the town's place within the Ottoman geography. Gurbî's ability to balance natural elements, religious themes, and social imagery in his poetry not only distinguishes him as a provincial poet but also positions him as a witness to his era.

With all these characteristics, the Yeni Pazar *Qasida* is a key text for studies in classical Turkish literature and the cultural geography of the Ottoman Empire. It is an essential reference for examining the transmission of local culture and folkloric elements within these fields.

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1. Bu makalenin yazar(lar)i, etik kurul iznine gerek olmadığını beyan etmektedir.
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Geniş Özeti

18. yüzyıl, Osmanlı İmparatorluğu'nun siyasi, sosyal ve kültürel açıdan önemli değişimler ve dönüşümler yaşadığı bir döneme işaret etmektedir. Bu dönemde, özellikle taşra merkezleri ve Balkan coğrafyası, yalnızca idari birimler olarak değil, aynı zamanda Osmanlı kültür ve sanatının üretim ve yayılım alanları olarak da dikkat çekmiştir. Yeni Pazar da Osmanlı İmparatorluğu'nun Balkanlar'daki önemli şehirlerinden biri olarak hem idarî bir merkez hem de tasavvufî gelenekler, kültürel yaşam, edebiyat ve sanat faaliyetlerinin yaşadığı bir bölge olarak bilinmektedir. Bu bağlamda, klasik Türk edebiyatında "taşra" kavramı, yalnızca merkezin dışında kalan bir coğrafi alanı ifade etmekle kalmayıp aynı zamanda merkezi Osmanlı edebiyatı normlarının yerel unsurlarla harmانlandığı ve yeni ifade biçimlerinin doğduğu bir alanı da tanımlamaktadır. 18. yüzyılda yaşamış klasik Türk edebiyatı şairlerinden Gurbî, Osmanlı taşra hayatını edebî metinlerde yansıtılabilmiş kişilerden biridir. Gurbî'nin şiirleri, sadece edebî değerleriyle değil, aynı zamanda onun yaşadığı dönemin sosyo-kültürel yapısını, tasavvufî düşüncelerini ve özellikle Yeni Pazar çevresinde oluşan kültürel hayatı

anlamak açısından da önem taşımaktadır. Bu çalışmada, Gurbî'nin şirleri arasında yer alan ve özellikle Yeni Pazar için yazmış olduğu kasidesinden ve biyografik verilerden hareketle, 18. yüzyıl Osmanlı tasşrasındaki sosyal ve kültürel hayatın dinamikleri Yeni Pazar özelinde ele alınmıştır. Ayrıca, Yeni Pazar'ın 18. yüzyıldaki konumu, doğal zenginlikleri, ekonomik ve ticari potansiyeli, sosyal hayatı, zaviye eksenli tasavvufî atmosferi ve bu atmosferin Gurbî'nin eserlerindeki yansımaları, manevi ve dini kimliği, toplumsal yapı ve sosyal dayanışma boyutlarından irdelemiştir. Çalışmanın amacı, klasik Türk edebiyatının bir temsilcisi olan Gurbî'nin eserlerini ve yaşadığı çevreyi merkeze alarak, taşra edebiyatının bir kesitini ortaya koymak ve Yeni Pazar'ın dönemin kültürel kimliği üzerindeki etkisini analiz etmektir. Klasik Türk edebiyatı ikliminde yetişen taşra şirleri üzerine yapılan çalışmalar, son yıllarda akademik camiada giderek ilgi görmektedir. Bununla birlikte, taşrada yetişmiş Osmanlı şairlerinin edebî faaliyetlerini ve yaşadıkları çevre ile olan ilişkilerini ele alan çalışmalar, genellikle sınırlı bir çerçevede kalmaktadır. Gurbî gibi şirler, bu bakımdan hem eserlerinin sanatsal yönü hem de dönemin sosyo-kültürel yapısını anlamada yetişikleri coğrafyanın izlerini şirlerine taşıdıklarından dönemlerine ait kültürel mirasın aktarımında önemli malzemeler sunabilmektedir. Çalışmadan, 18. yüzyıl Klasik Türk edebiyatının taşra şirlerinden Gurbî'nin şirleri esas alınarak dönemin edebî, sosyal ve kültürel dinamikleri analiz edilmiştir. Çalışma, edebî metinlerin içerik, biçim ve tematik unsurlarını inceleyen nitel araştırma yöntemine dayanmaktadır. Bu bağlamda, metinlerin içsel ve bağlamsal analizi, çalışmanın temel yöntemsel çerçevesini oluşturmaktadır. Yöntem, belirlenmiş olan alt başlıklar çerçevesinde detaylandırılmış olup çalışmanın ana kaynağını, Gurbî'nin divanında yer alan "Kaside-yi Dervîş Ahmedî'l-Gurbî Berây-ı Yenibâzâr Bosna" adlı kaside metni oluşturmaktadır. Gurbî, 18. yüzyılın başlarında, şirlerinden hareketle M.1698/1699 yıllarında doğduğu anlaşılmaktadır. Osmanlı İmparatorluğu'nun taşra bölgelerinden biri olan Yeni Pazar'da doğmuş ve yaşamıştır. Gurbî'nin edebî kimliğini anlamak için hem hakkındaki biyografik bilgiler hem de şirlerinin analizini göz önünde bulundurmak gerekmektedir. Gurbî, bu dönemde öne çıkan pek çok şairden farklı olarak, sadece saray çevresine hitap eden aristokratik bir şair değil, aynı zamanda taşra yaşamının izlerini eserlerinde yansıtan bir figür olarak edebî gelenekte yerini almıştır. Gurbî'nin hayatına dair dönem kaynaklarında yeterli bilgi bulunmadığı, hakkında yapılan çalışmalarla ortaya konulmuştur. Başta edebiyat tarihleri olmak üzere son dönem kaynaklardaki şairle ilgili bilgiler bilinen tek eseri olan divanından hareketle literatüre girmiştir. Edirne'de uzun zaman yaşamına devam eden şairin burada kaldığı dönemde Seyyid Ali Dergâhî'nda Rahmî mahlaslı Muhammed Muslî adındaki Bektaşî şeyhine intisap ettiğini belirtir Ergün (1946) şairin *Dervîş Ahmed* ve *Gurbî* mahlaslarıyla şirler yazdığını ve Nakşibendî meşrebine intisabından dolayı bazı manzumelerinin Bektaşî geleneginde ilgi görmemişini, aruz ve heceyle şiir yazma konusunda oldukça yetenekli bir şair olduğunu kaydetmiştir. Ergün'ün başarılı bir şair olduğu tespitine katılan Smail Balîç'in *Boşnak Kültürü* adlı eserinde Gurbî'nin sipahi ailesinden olduğu, Bektaşî ve Nakşibendî tarikatlarına mensup bir şair olarak divanını 1744 yılında tamamladığı Hafız'in tespitlerinde yer almaktadır. Gurbî, tasavvufî şiir geleneği içinde yer almakla birlikte tasavvufun soyut, metafizik anlatımlarından ziyade, daha somut ve yerel bir bakış açısı geliştirmiştir. Onun şirlerinde, Yeni Pazar'daki tekke ve zaviye hayatı, günlük yaşam, ahlaki öğretiler ve tasavvufî düşüncelerin birleşimi dikkat çekmektedir. Tasavvufî öğretiler, özellikle nefsin terbiye edilmesi, aşk, vahdet gibi konular, şirlerinde yoğunluk göstermektedir. Fakat Gurbî'nin şirleri, sadece evrensel tasavvufî temalarla sınırlı değildir. Onun şirlerinde, taşrın gündelik hayatına dair tasvirler, çevredekî doğa manzaraları, insanların ahlaki değerleri ve günlük ritüelleri sıkılık yer almıştır. Bu durum, onun şirlerine yerel bir kimlik kazandırmış ve dönemin Osmanlı taşra kültürüne yansımış olmuştur. Edebî açıdan bakıldığından şirlerinden hareketle divan edebiyatı geleneği içinde yetişmiş bir şair olduğunda tereddüt bulunmamaktadır. Dolayısıyla şirlerinde klasik Türk edebiyatının aruz ölçüsü, gazel, kaside gibi geleneksel biçimlerini kullanmıştır. Ancak, dönemin edebiyatında giderek daha fazla görülen bir eğilim olarak Gurbî de bu klasik formları kendi yerel ve bireysel bakış açısına göre harmanlamıştır. Divan şirinin yüksek ideallerini, taşra kültürüne daha halkçı ve günlük yaşamla iç içe olan öğeleriyle buluşturmış, böylece şirine hem estetik hem de toplumsal bir derinlik katmıştır. Yaşadığı coğrafyanın özelliklerini şirlerinde belirgin biçimde ortaya koymayış şairin, dönemin koşulları içinde ekonomik ve kültürel anlaında önemli bir merkez olan Yeni Pazar'ın tarihi dokusu, doğal güzellikleri, sosyal yapısı, tekke-zaviye hayatı ve dini kültürü gibi unsurları farklı boyutlarıyla şirlerinde kullanmıştır. Bu bağlamda mahalli bir söylemle tasavvufî ve yerel dinamikleri terkip eden şair, yaşadığı devrin Osmanlı tasşrasındaki sosyal, kültürel, dini, yapıların anlaşılmasına gözlemleri, tespitleri ve yazdıklarıyla önemli katkılar sunmuş, maddi unsurların edebî Osmanlı İmparatorluğu'nun 18. yüzyıl taşra edebiyatı, genellikle merkezin dışındaki sosyal, kültürel ve ekonomik yaşamın bir aynası olarak işlev görmektedir. Bu bağlamda Dervîş Ahmed Gurbî'nin Yeni Pazar Kasidesi, taşrada gelişen edebî geleneğin mahalli unsurlarını klasik edebiyatın geleneksel biçimleriyle birleştiren özgün bir örnek teşkil etmektedir. Şairin Yeni Pazar için yazdığı kaside, bir yandan şehrin coğrafi ve doğal güzelliklerini tasvir ederken, diğer yandan dönemin sosyo-

ekonomik ve manevi yaşamına dair detaylar sunmaktadır. Bu bağlamda kaside metni sadece edebî bir eser olarak değil, aynı zamanda 18. yüzyıl penceresinden Osmanlı taşrasındaki gündelik yaşam, kültürel dinamikler ve sosyo-ekonomik yapılar hakkında bilgi veren ve tarihe ışık tutan bir belge olarak da değerlendirilebilir. Sonuç olarak Gurbî'nin Yeni Pazar için yazdığı kaside, 18. yüzyıl Osmanlı taşra hayatının zengin ve çok boyutlu bir portresini sunmaktadır. Yeni Pazar Kasidesi, Osmanlı taşrasındaki sosyal, kültürel, ekonomik ve manevi yaşamın dinamiklerini anlamak için önemli bir belge niteliği taşımaktadır. Gurbî, klasik Türk edebiyatının geleneksel yapısını taşranın yerel unsurlarıyla harmanlamış ve taşra şairleri arasında kendine özgü bir yer edinmiştir.