

Cem Erdem

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Recenzja: Muhsin Maci (red.). 2017.

***Hatâyî Divânı*. İstanbul: Türkiye Yazma Eserler Kurumu.**

Shah Ismail Hatâyî (1487-1524) is the founder of the Safavid State in Iran. In addition to being an important figure in the political history of the 16th century, he was also a leading figure in Turkish poetry. Shah Ismail, who was also a sheikh in Erdebil Tekkesi, had a major influence on the Anatolian and Persian territories. Going through a tough childhood, Shah Ismail educated himself both in literature and politics. He was a successful politician in Iran and Anatolia alike. Until the battle of Chaldiran, he was victorious in all his military endeavours.

At the same time Shah Ismail was a patron of arts – he supported artists and people engaged in cultural activities. During Shah Ismail's reign artists lived in the golden age (Canby 1999). In this period, due to the pressures of the Ottoman geography, Turkmens moved from Anatolia to the Safavid Empire. Qizilbash dervishes and poets who spoke Turkish attracted considerable attention in the Safavid palace (Savory 1987). Shah Ismail himself also wrote poems, in which he expressed his beliefs and philosophy of life.

It is certain that Shah Ismail influenced his followers with his high mystical power and charismatic personality. Shah Ismail's views were

known not only in the Safavid Empire but also in the Ottoman territory. His poems were performed during the indispensable rituals of the religious assemblies called *cem*. In Alevi-Bektashi community poems written by Shah Ismail under the pen name Hatâyî are still an important part of these meetings, especially during musical rituals. Poetry, an indispensable part of the religious mystic identity of Shah Ismail, continues to have an influence, especially on the Alevi-Bektashi communities. Shah Hatâyî is one of the seven great poets of the Alawite minority.

“Hatâyî Divânı” was edited by Muhsin Macit and published in 2017 in Istanbul, Turkey. It consists of two parts. The first part is a critical edition of the text and the second part consists of the “Şevket Rado” manuscript. The critical edition comprises a table, which provides numbers of poems and verses that occur in more than one manuscript in order to determine the similarities between the copies.

Below, I provide a list of manuscripts which constituted the source material and number of poems found in each manuscript.

HATÂYÎ DİVANI	
Location of the copy	Number of poems
1 Berlin State Library Eastern Manuscripts, 259	33
2. Kütübhane-i Meclis-i Şura-yı Milli, 4077	36
3. Fatih Millet Library Ali Emiri, 131	44
4. British Library MS, Or. 11388	53
5. İBB Atatürk Kitaplığı Osman Ergin Manuscripts, 226/2	85
6. Egypt National Library Turkish Manuscripts, 40 [MF 54810]	145
7. Arthur M. Sadler Gallery, DC. SI986.60	150
8. Mezar-ı Şerif Bah ter Museum/ Baku Institute of Manuscripts, E 234	174
9. Biblioteca Vatikan, 221	176
10. Kütübhane-i Meclis-i Şura-yı Milli, 4096	219

11. British Library, 3380.	232
12. Bibliotheque Nationale, Supplement Turc, 995/64	233 + Persian odes + 2 couplets
13. Tashkent Academy of Sciences, Institute of Şarkşinaslık, 1340/1032	246
14. Tebriz National Library, 1251	250
15. Bibliotheque Nationale, Supplement Turc, 1307/83	260
16. Tashkent Academy of Sciences, Institute of Şarkşinaslık, 1339/1412	257 + 6
17. Gulpāygānī Library, 5/141	318 + 1 Persian 'tahmis'
18. Golestan Palace Library, 2194	347 + 2 Persian odes
19. Mescid-i Azam Library, 2009	351 + 2 Persian odes
20. Istanbul Research Institute, Şevket Rado manuscripts	51359 + 1 Persian 'tahmis'

There is a connection between the time of copying of manuscripts and the number of poems. If we exclude the missing copies and study the table above, the number of odes and eulogiums in the Tashkent copy of "Hatâyî Divânî", which is strictly known as a historical record, is 263 if we add 6 odes present on leaves which fall out. There are about one hundred differences between the number of poems in the "Şevket Rado" and the Tashkent copy, which contain the highest number of poems.

The total number of odes and eulogiae written along with different poems in all manuscripts is 501. It seems that the number of poems in manuscripts increases according to the chronological order.

The analytical part of the work consists of three main parts. In the first one, a presentation of the script is given, followed by a preface, abbreviations and transcription alphabet. First, Shah Ismail and his poetry are discussed. This is followed by information concerning

sociopolitical changes that occurred since Shah Ismail's birth and Erdebil Tekkesi, which had the most important influence on his literary direction. In this section, the author depicted the cultural and artistic environment which developed around the figure of Shah Ismail. In the second section, all works of Shah Ismail are comprehensively presented. Detailed information on available copies of the poet's works and on the research carried out on each of his works is also provided.

The section "Hatâyî Divânı" discusses copies of the manuscript, manuscript records, numbers of poems and manuscripts related to divans. At the same time, the author has presented numerical evaluations of manuscripts and publications.

The study includes narratives and citations related to the poems, poems added by the copyists, poems present in only one copy, common poems in the "Divan of Hatâyî" and in "Deh-nâme" (another work of Shah Ismail) and poems of Hatâyî in journals and *cönks* (a compilation of the most popular poems of a poet). The conclusion and evaluation are given after this part. At the end of this chapter, the author described in detail the method used in the transcription in the critical edition. After the bibliography, the order and the number of poems in the manuscripts of "Hatâyî Divânı" is provided.

We learn that Shah Ismail's 479 Turkish poems were included in "Hatâyî Divânı", that is 19 eulogiae, 440 odes, 1 *müseddes*, 2 *mesnevi* (apart from *de-name* and *nasihatname*), 10 *tuyug*, 1 *kita* and 1 *matla*. The analytical part of the work consists of 595 pages. It is followed by 107 pages, on which the facsimile prints of "Hatâyî Divânı" are displayed. (Istanbul Research Institutes Şevket Rado Yazmaları No.: 51).

The eleven publications on the Divan are as follows:

1. Ergun, Sadettin Nuzhet. 1956. *Hatayi Divanı Şah İsmaili Safavi Edebi Hayatı ve Nefesleri*. İstanbul: Maarif Kitapevi.
2. Araslı, Hamid. 1946. *Şah İsmail Hatayi*. Bakü: Azerbaycan İran ile Alaka Cemiyeti Neşriyatı.
3. Gandjei, Tourjhan. 1959. *II. Canzonierre Di Sâh İsmâ'il Hatâ'î*. Napoli: Enstituto Universitarro Orientale.
4. Memedov, Azizağa. 1966. *Şah İsmail Hatâyî Eserleri*. Bakü: Azerbaycan İlimler Akademisi Neşriyatı.
5. Yusufov, Elifyar Seferli Halil. 1988. *Şah İsmail Hatâyî – Geçme Namerd Köprüsünden*. Bakü: Yazıcı.
6. Birdoğan, Nejat. 1991. *Alevilerin Büyük Hükümdarı Şah İsmail Hatai*. İstanbul: Cem Yay.
7. Arslanoğlu, İbrahim. 1992. *Şah İsmail Hatâyî ve Anadolu Hatâyîleri*. İstanbul: Der Yay.

8. Mir Salih Hüseyinî. 1380/2002. *Divân-ı Şah İsmail Safevi- Hatâi*. Tebriz: Hemvatan.
9. Mirza Resul İsmailzade. 1380/ 2002. *Şah İsmail Safevi Külliyyâtı*. Tahran: Alhuda Neşriyat.
10. Cavanşir, Babek, Ekber N. Necef. 2006. *Şah İsmail Hatâi Külliyyâtı*. İstanbul: Kaknüs Yay.
11. Şahin, Şah Hüseyin. 2011. *Hatâyî Divânı ve Diğer Hatâyî Şiirleri*. Ankara: Pir Sultan Abdal 2 Temmuz Kültür ve Eğitim Vakfı Yay.

In order to characterize Shah Ismail's poetic identity, the author analyzed information provided in biographies and periodicals starting from the sources dating back to the period of Shah Ismail. The views of literary historians who elaborated on the poetry of Shah Ismail, especially M. Fuat Köprülü, were critically evaluated. In the study, the author tried to gain access to all known copies of "Hatâyî Divânı" and all available copies were presented in detail. He also provided a table, which consisted of all poems and their respective place in each copy. This makes it possible for the reader to compare poems and manuscripts. It has been determined that "Hatâyî Divânı" was inspired by the famous calligraphers of the Safavid palace. It was emphasized that these calligraphers contributed to the development of representatives of the "nestalic" line in the Ottoman realm. It has been established that manuscripts of "Hatâyî Divânı" contain some poetry by Şeyhi, Ahmet Pasha and Karamanlı Nizâmi, especially Nesîmi. Comments on these poems have been made as well. Considering the existing literature on critical editions, a consistent methodological approach has been followed.

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