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# A Husrev Ü Şîrîn by Âzerî

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The theme of *Husrev ü Şîrîn*, one of the well known stories in Oriental literatures, was first dealt with in Persian literature and then it appeared in Turkish literature through translation and resembling. The first example of Husrev ü Şîrîn mathnawis as dual hero love mathnawis is by Kutb. In resources, the most successful mathnawi examples of this theme are the works of *Şeyhî* in Anatolia and those of Nevâî in *Türkistan*.<sup>1</sup> According to an account by Faruk Kadri Timurtaş, totally 21 poets in Turkish literature have works on that theme.<sup>2</sup>

Neither in the 21 works listed by Timurtaş, including tezkires, nor in other biographical works, there is a *Husrev ü Şîrîn* by Âzerî. Considering mathnawis as remarkable products of the old Turkish literature, finding out an undetected work is significant in the history of Turkish literature.

İbrahim Çelebi, a 15th century mathnawi poet mostly known as Âzerî (his pen name) or Muallimzâde (his nickname) in resources, is the son of Mevlânâ Ahmed bin Şeyh Muslihiddin Efendi, also known as Muallimzâde, who was the kazasker of Anatolia and Rumeli (chief army chaplain) during the reign of Selim II.<sup>3</sup> In resources, there is no recorded date of birth of the poet who was born in Bursa.<sup>4</sup>

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<sup>1</sup> Timurtaş, Assoc.Prof., Faruk K., *Şeyhî'nin Husrev ü Şîrîn'i-İnceleme-Metin*, İstanbul, 1963, p. 43-44.

<sup>2</sup> For further information about the Turkish poets who wrote Husrev ü Şîrîn and their works see Timurtaş, Faruk Kadri, "*Türk Edebiyatında Husrev ü Şîrîn ve Ferhâd u Şîrîn Hikâyesi*", İstanbul Üniversitesi Edebiyat Fakültesi Türk Dili ve Edebiyatı Dergisi, C. IX, 1959, p. 70-80.; Timurtaş, Faruk Kadri, "*Husrev ü Şîrîn ve Ferhâd u Şîrîn Yazan Şairlerimiz*", Türk Dili, issue: 10, 1952, p. 15-21.

<sup>3</sup> Okuyucu, Cihan, "*Âzerî İbrahim Çelebi*", Türkiye Diyanet Vakfı İslâm Ansiklopedisi, C. 4, p. 325.(=Okuyucu); Banarlı, Nihad Sâmî, *Resimli Türk Edebiyatı Tarihi*, C. I, 2nd

Âzerî, the son of a wise man and the student of Ebussuûd Efendi, was well educated. According to Riyazî<sup>5</sup>, Âzerî left school and went to Konya, since he had fallen in love with a beautiful girl, and then he was taken to İstanbul by his relatives. After going to İstanbul, he continued his education and was given the title of fellow (mülazım) by Ebussuûd Efendi. Âzerî, who was a *kadi* in Tire and Kestel in Anatolia, died of malaria in 993/1585 at a young age when he was the *kadi* of Hama, a city in today's Syria. His close friend Cinânî, who was a poet, wrote a historical verse upon his death which ends in the following line: “*Didiler geçdi Âzerî Çelebi*” (=H. 993).<sup>6</sup>

Although there is hardly any record about Âzerî's life, it is clear from the poems in *Divan* by Cinânî, a close friend under his protection, that Âzerî İbrahim Çelebi liked poetry gatherings and talks, and that he protected artists.<sup>7</sup>

Although it is known that Âzerî wrote an authorised divan, it has not been discovered, yet. His poems which mainly consist of *nazire* and *tazmin*, *muhammes* and *müseddes* in various magazines are enough to form a little divan (divançe). Âzerî, who was under the influence of poets like Fuzulî and Nev'î and famous for his resemblings addressed to those poets<sup>8</sup>, acquired his fame with his mathnawi called *Nakş-ı Hayâl*, a religious and mystic didactic work which was completed in 987 (according to the Hegira Calendar)/1579 (according to the Gregorian Calendar). Although he stated that he had written a *Leylâ vü Mecnûn*

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edition, Millî Eğitim Bakanlığı Yayınları, İstanbul, 1997, p. 602.; Kutluk, Dr. İbrahim, *Kınalı-zade Hasan Çelebi-Tezkiretü's-Şuarâ*, C. I, Türk Tarih Kurumu Yayınları, Ankara, 1989, p. 152.

<sup>4</sup> Baykaldı, Remzi, *Âzerî İbrahim Çelebi ve Nakş-ı Hayâl Mesnevisi (İnceleme-Metin)*, Doctorate Thesis, Erciyes University, Institute of Social Sciences, Kayseri, 1994, p. 1. (=Baykaldı); İpekten-Haluk, İsen-Mustafa, Toparlı-Recep, Okçu-Naci, Karabey-Turgut, *Tezkirelere Göre Divan Edebiyatı İsimler Sözlüğü*, Kültür Bakanlığı Yayınları, Ankara 1988, p. 58.

<sup>5</sup> Riyazî Mehmed Efendi, *Tezkire-i Riyazî (Riyazü's-Şuarâ)*, Millet Kütüphanesi Ali Emiri Efendi No.765, p. 21b.

<sup>6</sup> Okuyucu, p. 326.; Baykaldı, p. 7.

<sup>7</sup> Okuyucu, p. 326.

<sup>8</sup> Okuyucu, p. 326.

mathnawi in the following verses in the reason for publishing part of *Nakş-ı Hayâl*, a copy of that work has not yet been discovered:

NÂz ile güftÂra gelüp ol âanem  
 Açdı süðan semt-i süðandan o dem  
 [...]  
 Didi ki ey mÂye-i faøl u hüner  
 Leyli vü Mecnûn'uña úldum naðar  
 Buldum anı bir güher-i tÂbdÂr  
 Her varaúi baór-i cevÂhir-niâÂr<sup>9</sup>

However, Remzi Baykaldı argues that the work mentioned in the recorded copies of *Nakş-ı Hayâl* in *Murad Buhârî* 330/2 of Süleymaniye Library and Yz. A. 704 of the National Library is not *Leylâ vü Mecnûn*, but *Husrev ü Şirin* and adds that such a work by the poet has not been found out, yet<sup>10</sup>. In the following sections of the copies from Yz. A. 704 of the National Library and *Murad Buhârî* 330/2 of Süleymaniye Library, *Husrev ü Şirin* is mentioned, as Baykaldı points out:

NÂz ile güftÂra gelüp ol âanem  
 Açdı süðan semt-i süðandan o dem  
 [...]  
 Didi ki ey mÂye-i faøl u hüner  
 Ôusrev ü Şirin'üne itdüm naðar<sup>11</sup>  
 NÂz ile güftÂra gelüp ol âanem  
 Açdı süðan semt-i süðandan o dem  
 [...]  
 Didi ki ey mÂye-i faøl u hüner  
 Ôusrev ü Şirin'üne itdüm naðar<sup>12</sup>

In the resources including information about the poet's life and works, *Husrev ü Şirin* is not mentioned<sup>13</sup>. However, in the two above mentioned

<sup>9</sup> Baykaldı, p. 45-46.

<sup>10</sup> Baykaldı, p. 27.

<sup>11</sup> Âzerî İbrahim Çelebi, *Nakş-ı Hayâl*, National Library Yz. A. 704, p. 16b.

<sup>12</sup> Âzerî İbrahim Çelebi, *Nakş-ı Hayâl*, Süleymaniye Library Murad Buhârî 330/2, p. 29b.

<sup>13</sup> As well as those quoted in this article, the main resources on Âzerî İbrahim Çelebi and his works are as follows: Ergun, Sadettin Nüzhet, *Türk Şairleri*, C.I, İstanbul, 1931, p. 155.; Faik Reşad, *Eslaf*, İstanbul, 1311, p. 141.; Mehmed Süreyya, *Sicill-i Osmanî*, İstanbul, 1333, p.95.; Bursalı Mehmed Tahir, *Osmanlı Müellifleri I-II-III ve Ahmed*

copies, the term “kıssa-i Mecnûn” is used for the same work, three verses after the one where *Husrev ü Şîrîn* is referred to. There is the same term in other copies where the work is called *Leylâ vü Mecnûn*, which increases the possibility that the related work is called *Leylâ vü Mecnûn*:

Didi ki ey mÂye-i faøl u hüner  
 Òusrev ü Şîrîn'üñe itdüm naðar  
 [...]
 Lik òired buldı aña bir úuãür  
 ÒÂûiruña gelmesün andan fütür  
 Rûm u èAcem'de niçe şîrîn-zebÂn  
 Úiããa-i Mecnûn'ı kılupdur èiyÂn<sup>14</sup>

On the other hand, although it is vague that the work referred to in the above verses is *Leylâ vü Mecnûn* or *Husrev ü Şîrîn*, we can definitely say that Âzerî wrote *Husrev ü Şîrîn* mathnawî, as a copy of the mathnawî was discovered.

*Husrev ü Şîrîn*'i<sup>15</sup> by Âzerî İbrahim Çelebi is recorded in the library of Hungarian Academy of Sciences as Török O. no: 427. This is a sixty-page-work. The paper size is 170x100 mm, and the font size is 120x55 mm. The number of lines on each page is 15 and the pages include two columns. The work which is apparently in good condition is leather hardcover, it has a carved rosette at the center which is called *şemse* (meaning sun in Arabic); and also a book-flap (*miklep*). The chapter headings of the work, copied in black ink on paper watermark in the style of Arabic script, are Turkish and written in red ink. The work also

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*Remzî Akyürek Miftâhu'l-Kütüb ve Esâmî-i Müellifin Fihristi*, prepared by Mustafa Tatçı-Cemal Kurnaz, Bizim Büro Yayınları, Ankara 2000, (C. II) p. 68-69; Kocatürk, Vasfî Mahir, *Türk Edebiyatı Tarihi*, Ankara, 1964, p. 375.; Mecdî Mehmed Efendi, *Hadâ'iku's-Şakâ'ik*, prepared by Abdülkadir Özcan, Çağrı Yayınları, İstanbul, 1989, p. 429-430.; Nev'î-zâde Atayî, *Hadâ'iku'l-Hakâ'ik fî Tekmileti's-Şakâ'ik*, prepared by Abdülkadir Özcan, Çağrı Yayınları, İstanbul, 1989, p.284.

<sup>14</sup> Âzerî İbrahim Çelebi, *Nakş-ı Hayâl*, the National Library Yz. A. 704, p. 16b.

<sup>15</sup> Prof. Dr. İsmail Parlatır, who prepared the Turkish manuscript catalogue for the library of Hungarian Academy of Sciences, found out *Husrev ü Şîrîn* by Âzerî. I would like to thank the professor for providing me with the opportunity of studying it, giving me a photocopy.

has nexus (*râbita*).<sup>16</sup> When it is considered, it is seen that there are missing parts between pages 6b-7a and 15b-16a. *Husrev ü Şirin* starts with the following verse;

El-óamdü li-vÀhibi'l-èaüÀyÀ  
Ve's-şükrü li-gÀfiri'l-òauÀyÀ (p. 1b)

and ends with;

În-cÀ zi-süòan varaú-neverdem  
Ber-óamd-i ÖudÀy òatm-kerdem (p. 60a)

On the last page of the manuscript (p. 60a), “fi evÀsiü-ı äafer 987” is recorded. With the available information, it is not possible to have a definite opinion about the date in the record; Safer 987/March-April 1579. Is it the date of writing or the date of copying? Apart from *Husrev ü Şirin*, the only separate work available of the poet, as mentioned earlier, is *Nakş-ı Hayâl*. It is clearly stated *Leylâ vü Mecnûn* mathnawî, mentioned in the reason for publishing part of *Nakş-ı Hayâl* and remained undiscovered, was written before *Nakş-ı Hayâl*. The date of writing of *Nakş-ı Hayâl* is 987 (according to the Hegira calendar)/1579 (according to the Gregorian calendar), as it is clear from the historical verses at the end of the work.<sup>17</sup> The “fi evÀsiü-ı äafer 987” record at the end of *Husrev ü Şirin* refers to the same year. If the work is not *Leylâ vü Mecnûn*, but *Husrev ü Şirin*, as mentioned in the copies of *Nakş-ı Hayâl* in the National Library and Süleymaniye Library, then it is more difficult to say the record “fi evÀsiü-ı äafer 987” at the end of *Husrev ü Şirin* is date of writing. “The name [Husrev ü Şirin] in the appendix of this manuscript is recorded, and it bears two different seals; but the seals are blackened so they are illegible.”<sup>18</sup> The pen name of the poet is found in the following verses on pages 6b and 21a of the work:

143 Ey Áðeri-i mükedderü'l-óÀl  
AãóÀba âenÀ úıl itme ihmÀl  
220 Ser-menzil-i miónete müsÀfir

<sup>16</sup> Parlatır, İsmail-Hazai, György, *Macar Bilimler Akademisi Kütüphanesindeki Türkçe El Yazmaları Kataloğu*, Türkiye Bilimler Akademisi Yayınları, Ankara, 2007, p. 112.(= *Türkçe El Yazmaları Kataloğu*)

<sup>17</sup> Baykaldı, p. 45.

<sup>18</sup> *Türkçe El Yazmaları Kataloğu*, p. 113.

584 Bu Âðeri-i şikeste-òÀùir  
 Dili bir gevher-i nÀ-yÀbe òaridÀr úlup  
 Âðeri yine beni şöhre-i bÀzÀr itdüñ

*Husrev ü Şîrîn* is composed of 1685 verses including 17 stanzas. The meter of the stanzas vary, “*mefèülü mefÀèilün faèülün*” pattern of the metrical system is used for each. Yet, in some verses, *sekt-i melih* or a sound and harmony maneuver used by poets is seen:

667 Sūd gerçi gelür nihÀyeti you  
 Úalbüñ ammÀ úanÀèati you  
 716 èAşú Àteşi yandurup derünin  
 ÔÀhir úılmış úamu cününin  
 1124 èUşşÀú ile her úaraf güzeller  
 CÀnib cÀnib gezerdi yek-ser  
 1128 Ol beste-i pÀy-bend-i sevdÀ  
 Yaèni FerhÀd-ı bi-şekibÀ  
 1201 Úoma beni bu belÀda nÀ-çÀr  
 Senden àayrı penÀh kim var

The work is written according to the classical mathnawi arrangement. Therefore, the introduction part starts with *tevhid* (poems dealing with such elements as the essence of creation and the universe) (3-19) after the two-verse *tahmid* (thanksgiving) (1-2)<sup>19</sup>. Following *tevhid*, there are these parts respectively: *münacât-ı kâdi'l-hâcât* (praying God, the observer of all wishes) (20-43), *na't* (poem praising the Prophet Muhammad) (44-95), *mi'raciyye* (poem of the Prophet Muhammad's ascension) (96-142), *medh-i çehar-yâr* (part of poem where the four caliphs are praised) (143-154)<sup>20</sup>, *sebeb-i telif* (the reason for writing) (155-193), a praise for the Sultan (194-262) and a prayer for the Sultan (263-275).

The reason for writing part tells that the poet wrote this work upon his lover's suggestion during a conversation between them (176-183). The poet is away from his lover and sadly suffering. One day, he receives good news; his lover is coming! She talks about poetry during their conversation and speaks highly of Âzerî's talent:

<sup>19</sup> The figures show verse numbers.

<sup>20</sup> As of verse 154, there are missing parts.

- 161 Eân-ı muââabetde nâ-gâh  
Eşêâr u ... aındı ol şâh  
162 Didi ola sende bunca úudret  
Olmaya niçün èuluvv-i himmet  
163 Eşêâr ile bunca ülfetüñ var  
ÒÂmeñ niçün olmaya dürer-bâr  
164 Sulûân-ı serir-i maèrifetsin  
Òurşid-i sipihr-i menziletsin  
165 Úut ol úalem-i varaú-nigârı  
AókÂmuñı elde eyle cârı

Upon this, the poet tells his lover that he is restless, because the wheel of fortune (fate) makes him idle and silent with sorrow as well as being unhappy due to his lover's unkindness and he adds that he is not willing to write poems:

- 166 Didüm ki şehÂ mürüvvet itdün  
Maèúül didün iâÂbet itdün  
167 AmmÂ ki óuøür-ı úalb youdur  
Dilde sebab-i àumüm çoudur  
168 Ben nice bu àamdan olmayam zâr  
Maózün u belÂ-keş ü dil-efgâr  
169 Devrân beni àamla lâl úıldı  
ÁvÂre vü pây-mâl úıldı  
170 Artuúluâi itdügüñ cefâlar  
Eksüklügi zâr u muøuar eyler  
171 Bir luúfuña biñ cefâlaruñ var  
Cevr eylemeden âafâlaruñ var  
172 İtdükce bu bendeñe cefâlar  
Düşmen sevinüp ider âafâlar  
173 Áyine-i òÂûrum mükedder  
Gülzâr-ı úabiâatüm òas-Âver  
174 Bunca elem ile òÂûr-ı zâr  
Hiç eyleye mi hevÂ-yı eşêâr

When his lover hears these things, she suggests him to write a story and cry his love all over the world. Promising him to reunite with his beloved if he does so, she wants him to tell Ferhad's grief in the story because of his love for Şirin:



- 175 Gûş itdi çü bu sözi o mehveş  
 Biñ nÂz ile didi ey belÂ-keş  
 176 Bir úiããaya eyle sen ser-ÀãAz  
 èÁlemlere âal bülend ÀvAz  
 177 Olsun aña cÂyize cemÂlüm  
 Naúd-i şeref-i dem-i viãÂlüm  
 178 Virdükde sen aña zib-i itmÂm  
 Ben saña virem viãÂlden kÂm  
 179 Bir òüb fesÂne eyle bünyAd  
 TÂ ola anuñla úalbümüz şAd  
 180 FerhAd àamin rivÂyet eyle  
 Şîrîn şîrîn rivÂyet eyle  
 [...]  
 183 Hiç Ôusrev'e eyleme taèarruø  
 TÂ úavlüñe gelmeye tenÂúuø

“After the reason for writing part, a praise for the Sultan at that period starts (194-262)”. The Sultan is mentioned in the following verse;

- 197 Cemşid-vaúÂr u Cem- òaãÁéil  
 SulûAn-ı cihÂn MurAd-ı èÂdil

Given Âzerî's date of death 987(according to the Hegira calendar)/1579 (according to the Gregorian calendar), it is understood that Sultan Murad, who is referred to in the verse, is Murad III (1546-1595), who accessed to the throne in 1574.

The section where the theme is discussed (*âğâz-ı dâstân*) takes place between verses 276 and 1637. Here, story of *Husrev ü Şîrîn* starts after a four-verse-introduction. The theme of the story is based on the love affair between *Husrev-i Perviz*, one of the Sâsâni emperors, and Şîrîn, the daughter of Mehin Banu's aunt, the *Ermen* queen.

The story starts with the praise for the sultanate and personality of Mehin Banu, the *Ermen* queen (280-292). Mehin Banu does not have any children, since she has never got married. She prayed God for a child, gave the poor gold and silver coins and made good deeds but no matter what she did, she could not have a child. However, she does not feel so sorry. Because she loves her aunt's daughter as if Şîrîn were her own child and chose her the heir to the throne (293-351).

One day, while the young beautiful Şirin is drinking and chatting with her friends, a towncrier informs that a talented artist called Şavur<sup>21</sup> is in town. Şirin has told the towncrier to inform her when the artist comes because she would like the artist to paint her picture. Then, Şirin tells them to invite the artist to the palace. Şavur comes before Şirin. Şavur talks about the beauty of Husrev's country and how handsome Husrev is during their conversation. Şirin wants Şavur to draw Husrev's picture. Şavur does that and shows her the picture. Şirin falls in love with Husrev in the picture and she admires him so much (352-478):

- 468 Ol âureti gördi çünki Şirin  
Fi'l-óÀl aúıtdı eşk-i õünin  
469 Rūyı müteâyyir oldı ol dem  
Úalbini pūr itdi miónet ü àam  
470 Nuúúı ùutilup úarÀrı gitdi  
Terk itdi vaúÀrı èÀrı gitdi  
471 Rengin yüzi oldı òÀk mÀnend  
èAşú eyledi dest ü pÀyını bend  
472 Úalmadı cevÀba iútidÀrı  
Terk eyledi èirøı vü vaúÀrı  
[...]  
475 Didi o dem ey yegÀne üstÀd  
èAúlum benüm aldı ol perı-zÀd  
476 Bilmem beni neyledi bu âüret  
èAúlumı úaàıtdı bu melÀóat  
477 ÜftÀde vü pÀy-mÀl úıldı  
âüret gibi bi-mecÀl úıldı  
478 ÁzÀde idüm esir oldum  
èAşúıyla elem-peõir oldum

Şirin, who has fallen in love with Husrev upon seeing his picture, tells Şavur her feelings. She says she wants to see Husrev and asks Şavur for help. Şavur draws her picture and sets off to show Husrev the picture.

<sup>21</sup> The name of this character appears in two different ways: “Şávur” and “Şábúr”. When *Husrev ü Şirin* mathnawıs by other poets are considered, the name is *Şávur* in some works, and *Şápúr* in others.

Looking forward to Şavur's coming back, Şirin impatiently spends her days crying over her deep love (479-535).

When Şavur arrives, he joyfully tells Husrev that Şirin is in love with him. He speaks highly of Şirin's beauty and her country. Then, the artist shows Husrev Şirin's picture. Upon seeing it, Husrev falls in love with Şirin and just like her; he starts to shed tears because of love (536-587):

- 576 Pervîz naôar idince ol dem  
Teng oldı başına dÂr-ı èÀlem  
577 èAûlın ûaâıdup yitürdi kendin  
Baâladı biline èaşû derdin  
578 Terk eyledi dildeki neşÀûı  
Divşürdi neşÀû-ı inbisÀûı  
[...]  
586 èAşû itdi anı zebûn-ı bîmÂr  
Eylerdi dün ü gün Âh ile zÂr  
587 Aâlar idi yana yana her dem  
Ûolmışdı fiâAnı ile èÀlem

On the other hand, Şirin asks Mehin Banu for permission to go hunting, as she does not want to be separated from Husrev any more and she secretly goes to Medayin to see Husrev. After a long journey, she comes nearby and meets Husrev, who is with his men hunting. When Şirin opens the piece of cloth on her face, Husrev understand that she is the one in the picture. In high spirits, he tears his neckband and falls onto the ground. Upon seeing this, Şirin recognizes him and cries out. Thus, the two lovers meet suddenly in an unexpected way:

- 608 Ol vaût meger o yÂr-i gül-fÂm  
Ol dil-ber-i gül-ruò u gül-endÂm  
609 İrişmiş idi kenÂr-ı şehre  
äolmışdı o lÂle-reng çehre  
610 Ğurbet eleme yol ıòûırÂbı  
İncitmiş idi o meh-rikÂbı  
611 ÓayrÂn idi ol arada ol mÂh  
Òusrev óaşemiyle irdi nÂ-gÂh  
612 Gördi ki bir ÂftÂb-ı enver  
Òurşid-èiöÂr u mÂh-manôar  
613 Ğurbet eâeri yüzinde ôÂhir

- Öann eyledi kim ola müsÀfir  
 [...]
- 615 Varınca o mÀha úarşu nÀ-gÀh  
 Úaldurđı niúÀbı yüzden ol mÀh
- 616 Öusrev naðar itdi ol cemÀle  
 Baúdı o èiðÀr-ı bi-miÀÀle
- 617 Gördi ki bu ùarz u bu leùÀfet  
 Bu óüsñ ü cemÀl bu melÀóat
- 618 Ol naúş durur ki yazdı ŞÀbūr  
 Mermer üzerine úazdı ŞÀbūr
- 619 Fi'l-óÀl yaúasın eyledi çÀk  
 Pest oldu zemine niteki òÀk
- 620 Şirin ki bu óÀle nÀôır oldu  
 Perviz idügi ôÀhir oldu
- 621 Ol daòı miÀÀl-i şÀh-zÀde  
 Naèra urup oldu [ol] fütÀde

They go to Husrev's palace happily. Husrev orders to have a feast, where they all eat and drink for days (588-644).

After the part about the first time Husrev and Şirin meets, the story of Ferhad, another man in love with Şirin, begins. Ferhad, a man of honour and good character, is a famous skillful architect in Medayin. One morning, Şirin invites Şavur to her house and asks him to suggest a solution to her problem. What should she do to have fresh milk from the cattle ranch delivered to her house constantly, as she loves milk so much? Şavur says her wish will become true if she builds a canal and a pool. They find Ferhad for the construction. When Ferhad comes to her house for work, he falls in love with Şirin, but he starts work without revealing his feelings. Deeply in love, Ferhad prays God for a cure. He spends his days suffering. Finally, Ferhad finishes the construction in a week. Şirin is told that the work has been done. Really glad to see such hard work completed in a short time, Şirin makes Ferhad compliments. She offers him a lot of jewellery in return for his work. Ferhad refuses and goes away. He goes mad suffering and disappears in the mountains and deserts (645-810).

When Husrev learns that love story, he gets furious. He contacts his connections and gets information about Ferhad. Then, he sends for

Ferhad. After a long talk, he decides not to kill Ferhad, but to send him to prison, because he has answered Husrev's questions honestly. Husrev wants Ferhad to suffer during the cell imprisonment and give up his love for Şîrin. Ferhad's painful days in the cell begin (811-932).

Learning the truth, Şîrin gets angry with Husrev and writes him a letter because she believes that a lover does not deserve such a torture. She tells Husrev that such cruelty does not befit his state and adds that he should try to get his throne back from Behram, instead of torturing Ferhad (933-964).

Behram-ı Çûbin, the political rival of Husrev, acceded to the throne immediately after the death of Hürmüz, Husrev's father. Upon Şîrin's letter, Husrev notices that he needs to get the throne back and decides to fight Behram. In the meantime, Şîrin goes to the prison to visit Ferhad. Ferhad is very glad about the visit and he becomes happier when he hears Şîrin's compliments and comforting words. Because of the complaints in Şîrin's letter, Husrev sends a message to his servants and wants them to release Ferhad. Therefore, Ferhad gains his freedom back and his pain relieves a bit (965-1013).

Offended by Şîrin's harsh scolding, Husrev sadly sets off towards Rum in order to get the throne back from Behram with some military aid from the Rum Kaiser. When he arrives, he tells Kaiser everything. Kaiser, who loves Husrev much, immediately assigns him soldiers and supports him financially. In cooperation with the Rum Kaiser, Husrev sends Behram a message of war. One morning, the armies of Behram and Husrev stand face to face. After a merciless war, Behram loses. Husrev cuts off Behram's head and accedes to the throne. Grateful to the Rum Kaiser, he goes back to his country to meet Şîrin (1014-1069).

Şîrin has been so sorry for what she did since Husrev went to fight Behram and she spends her days with regret and sorrow. One day, she hears that Husrev has come back. Upon this news, Şîrin happily goes to meet Husrev. The two lovers become happy, as they are together again (1070-1080).

On the other hand, Ferhad has still desperately been in love with Şîrin. He sometimes goes to the place where Şîrin is to see her. Husrev gets jealous of Şîrin when Ferhad comes to see her and she remains truehearted to Ferhad and he wants to send Ferhad to prison again. But

later, he gives up this idea. He sends for Ferhad and wants him to build a passage through Mt. Bîsütun since it is an obstacle for him while he is going hunting. Ferhad agrees and starts work (1081-1120):

- 1115 FerhÂd yüz urdı itdi maúbûl  
Didin n'ola her ne ise meémûl  
1116 Baş üzre şürûè idem bu kÂre  
Ol kûhı idem hezÂr-pÂre  
1117 Fi'l-óÂl varup el urdı FerhÂd  
Ol kÂre şürûè úldı bünyÂd  
1118 El tişeye urdı èÂşıúÂne  
Úaşlar keser idi yane yane  
1119 Şeb-tÂbe-seóer o ôÂr ü àamnÂk  
Eylerdi o kûhı çÂk çÂlÂk  
1120 ÔÂrÂyı iderdi pÂre pÂre  
İşler olur idi ÂşkÂre

One fine spring day, while Ferhad is making a hole in Mt. Bîsütun, Şirin goes for an outing on her horse Şebdiz's back. After a while, she remembers Ferhad and heads for Mt. Bîsütun. When she comes to a desert land, she hears Ferhad's voice and sees him coming towards her. When they meet, Şirin asks Ferhad who did this to him, who made him cry. Upon her questions, Ferhad admits her into his confidence and tells her that it is she who has troubled him and he has been in love with Şirin since he first saw her. He adds that he has been desperate knowing that she loves Husrev, not him:

- 1165 FerhÂd işidince bu ôiüÂbı  
Refè eyledi perde-i óicÂbı  
1166 Didi ki ÔudÂ penÂhuñ olsun  
Her óÂlde destgÂhuñ olsun  
1167 Sensin ki beni bu derde âalduñ  
Bir kerre görüşde èaúlum alduñ  
1168 Úalmadı tenümde tÂb u ùÂúat  
Refè oldı èalÂyim-i selÂmet  
1169 Rüs vÂ-yı zamÂneyem àamuñdan  
Dillerde fesÂneyem àamuñdan  
1170 Yoú sende vuúûf ben helÂküñ  
Şemşir-i àamuñla sine-çÂküñ

- 1171 ÂâÂr-ı óayÂt gitdi benden  
 Ümmîd-i necÂt gitdi benden  
 1172 Sendê heves-i cemÂl-i Òusrev  
 Úalbûñde àam-ı viâÂl-i Òusrev  
 1173 Bende heves-i hevÂ-yı èaşúuñ  
 Derd ü elem-i belÂ-yı èaşúuñ  
 1174 Sen illere ûÂlib ü saña ben  
 Hiç vÂâil olur mısın baña sen  
 1175 Her rûz ziyÂdede melÂlüm  
 Bir zÂra mümÂâil oldı óÂlüm

After this talk, Ferhad tells Şirin a sad love story. Hearing the story from Ferhad, Şirin bestows him and treats him kind, favorable. Spending a fine day together, Şirin decides to go back but she comes across a huge rock. When Ferhad sees that Şirin cannot go further because of the rock, he shoulders her and her horse and takes them to the palace. Şirin, amazed by his behavior, is really glad. She tells him that she will never leave him till death put them apart and goes inside wishing him well. Then, Şirin starts to talk about him all day long and never forgets him (1121-1231).

Husrev learns that Şirin has visited Ferhad. He finds a wicked old woman to tell Ferhad Şirin has died. The evil woman goes near Ferhad, who is busy with making holes in the mountain, and tells him the news. Ferhad falls down grieving. When he comes to his senses, he looks up and throws the mattock in his hand into the sky, which later goes down directly into his head. Ferhad dies in this way: (1232-1305)

- 1296 FerhÂd bu óÂli çün işitdi  
 DünyÂyı yitürdi èaúlî gitdi  
 1297 LerzÂn oluban yıúıldı miskin  
 Ne derde âataşdı bildi miskin  
 1298 Bir niçe zamÂn yıúıldı úaldı  
 MÂtem àamı èakl u hûşın aldı  
 1299 Çün Âoir irişdi èaúlî başa  
 Urdı [baş-ı] nÂ-tevÂnı úaşa  
 1300 Úaldurdu başını yana yana  
 Ol tişeyi atdı ÂsmÂna  
 1301 Başın açup aña úarşu úutdı

- Keyfiyyet-i âoóbeti unuttı  
 1302 Öurd oldu o ser uóuındı tişe  
 Hep eış-i óayÀtı döndi nişe  
 1303 ÖÀk üzre düşüp yíúldı miskin  
 CÀnÀn didi virdi cÀn-ı şirin  
 1304 Ol daòı biraúdı kÀyinÀtı  
 Terk eyledi mÀye-i óayÀtı  
 1305 Geçdi bu zemîn ile zamÀndan  
 Göç eyledi kevn ile mekÀndan

Upon his death, the evil woman regrets telling him a lie. She sadly goes to Husrev and tells him everything. Husrev, who considers Ferhad as a rival, regrets causing this tragic death. Husrev kills the woman and sends Şirin a letter of condolence. When she learns that Ferhad has died, Şirin becomes sad. She feels a deep compassion for Ferhad. She discovers the cause of his death. She becomes unhappy when she learns that an evil old woman caused him to die. She writes Husrev a letter full of anger. Husrev feels embarrassed and sad because of the letter. He complains to his relatives. They tell him that Şirin loves Husrev and she will be happy with Husrev soon when her mourning is over (1306-1392).

After Ferhad's death, the resentment and separation continue for a while. Then, the two lovers decide to get married, thinking that life goes on. Wedding preparations start. After one-month lasting wedding, the two lovers come together and start to live happily (1393- 1452):

- 1429 EsbÀb-ı cihÀna oldu tertib  
 Sūr olmaâ içün úurıldı tertib  
 [...]  
 1433 Bir ay müretteb oldu eışret  
 èÁlem götüri àariú-i nièmet  
 [...]  
 1437 äoñra o nigÀr-ı meh-liúÀyı  
 Ol dürr-i girÀn-ı bi-behÀyı  
 1438 Devletle getürdiler sarÀya  
 Öurşid muúÀrin oldu aya  
 1439 Bir yire gelüp ol iki meh-rū  
 NÀz eyledi birbirine úarşu  
 1440 Būlbūl güle başladı niyÀza



- 1441      Gül bûlbûl-i zÂra èarø-ı nÂza  
 Bir ðerre göñüllerinde àam youú  
 1442      ÂlÂyiş-i óüznden elem youú  
 Âyine-i dilleri mücellÀ  
 Zeng-i àam-ı dehrden müberrÀ  
 1443      ÂlÂm-ı firÂú zÂéil olmiş  
 Her biri murÂda vÂâil olmiş  
 1444      Eylerler idi hemişe èişret  
 Youú ðerrece iótimÂl-i fûrúat

One morning after their wedding, a messenger comes before Husrev. The messenger has brought Husrev a letter by Prophet Muhammad, calling for adherence to Islam. The poet says he could not write Husrev's reply to the letter, as it was vulgar (1453-1487).

One day after this incident, Husrev's son from his previous marriage, Şiruye sees Şirin and falls in love with her. Şiruye is never loved by his father. He thinks of being together with Şirin, and goes into their bedroom while they are asleep at dawn. Because he wants both the throne and his wife, he kills his father using his sword. When Husrev is killed, Şirin lies beside him unaware of the murder. When she wakes up, she sees that he is dead and starts to mourn crying out. She laments his death. After a while, Şiruye accedes to the throne. He tells Şirin not to feel sorry for Husrev, because he will protect her better than Husrev did and will give her the whole country. Şirin remains silent, but she intends to play him a trick. She tells him she wants to mourn for a while and will start to live with him after Husrev's funeral. During the funeral, she falls onto the dagger that she has brought with her secretly and dies beside Husrev's grave:

- 1626      Şirûye virince aña destûr  
 Girdi úabre o zÂr u mehcûr  
 1627      Òancer var idi yanında pinhÀn  
 Fi'l-óÂl çıúardı itdi èüryÀn  
 1628      Ol òancerüñ üstine düşüp tiz  
 CÀn virdi vü didi Àh Perviz

When people see Şirin has committed suicide, they start to mourn and bury her beside Husrev. Thus, the two lovers unite (1488-1637).

Following this part, another part entitled “Hâtimet-i Kitâb ve Şikâyet-i Rûzgâr” (Final say and complaint about wind) where the poet tells the reader he needs to end the story because he is deeply suffering, although he has many things to say with his enthusiasm for prose and poetry. The mathnawî ends with a ten-verse-part called “Münâcât-ı Kâdî'l-Hâcât (praying God, the observer of all wishes), where Âzerî prays God for the success of his work (1638-1685).

As a result, when *Husrev ü Şirin* by Âzerî which has remained unknown until today, is compared to the other *Husrev ü Şirin* mathnawîs in Turkish literature, we see that it is successfully written in terms of theme, language and style, although it has a smaller size. As well as the love story between Husrev and Şirin, Ferhad's love for Şirin and his sufferings are discussed in details, as the poet emphasizes in the reason for writing part of the work. It is remarkable that Âzerî does not mention certain episodes at all, although his work is not very different from *Husrev ü Şirin* mathnawîs by other poets in terms of fiction. The literary value and the importance of the work for Turkish literature could be discussed in a more extensive future study.<sup>22</sup>

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<sup>22</sup> The transcribed text of the work is prepared by the author and will soon be published together with a comprehensive examination.

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