

TURKISH FOLK POETRY AND FOLK MUSIC IN *MECMUÂ-İ SÂZ U SÖZ* BY ALİ UFKÎ BEY (ALBERT BOBOWSKI)

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Abstract:

Albert Bobovius, who was born into a royal Polish family in 1610 in the city of Lvov which is in Ukrain today, was named Wojciech. Wojciech was well educated during his teenage years. He learned Latin, Greek and music as well. At the age of 18, he was captured as a slave by the Crimean Tatars and brought to Istanbul where the second half of his life began. In several rescources he was called with different names such as Albert Bobowski, Albert Bobovio, Albertus Bobovius in Polish and Ali Bey, Hali Bey, Alli, Hulis Bey after he became a Muslim. Eventually he adopted the pseudonym “Ufkî” and was renowned as “Santurî Ali Bey”. It is estimated that he was between 22 and 29 when he came to Topkapı Palace where he spent 19 years. He completed his education in Enderûn. Here he mastered his Turkish and dealt with Turkish music and repertoire. The fact that he knew how to notate the musical scores and the beauty of his voice made him stand out and in a short while he became a singer and music teacher. He prepared a work called “Mecmuâ-i Sâz u Söz” (Ali Ufkî Edvârı) notating Turkish classical music pieces next to folk tunes in European notation system. This work is kept in British Library in London today. Another manuscript titled as “Şiir ve Şarkı Mecmuası” can be considered as a draft of “Mecmuâ-i Sâz u Söz” and it is found in Paris Biblioteque National. He went to Egypt along with a Pasha in 1657 where he was freed from slavery and came back to Istanbul. He wrote many works till the end of his life. Şükrü Elçin’s book on the London manuscript called “Ali Ufkî Mecmuâ-i Sâz u Söz” printed in 1976 and Hakan Cevher’s PhD dissertation “Hâzâ Mecmuâ-i Sâz u Söz (Translation-Publishing-Analyzing)” which was prepared under my supervision in 2003 were referred in this article.

Keywords: Ali Ufkî, “Mecmuâ-i Sâz u Söz”, Turkish music, first modern notation.

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Ali Ufki Bey'in Mecmuâ-i Sâz u Söz Adlı Eserinde Halk Müziği ve Türk Halk Şiiri

Özet:

Soylu bir Polonya ailesinde 1610 yılında, bugün Ukrayna'da bulunan, Lvov şehrinde doğan Albert Bobovius'un adı Wojciech'tir. Wojciech delikanlılık döneminde çok iyi bir eğitim görmüştür. Latince ve Yunanca'nın yanı sıra musiki eğitimi de almıştır. 18 yaşında Kırım Tatarları tarafından esir alınarak hayatının ikinci döneminin başladığı İstanbul'a getirilmiştir. Böylece genç Wojciech'in. Çeşitli kaynaklarda ismi Albert Bobowski, Albert Bobovio, Albertus Bobovius gibi Lehçe isimlerinin yanı sıra Müslüman olduktan sonra Ali Bey, Hali Bey, Alli, Hulis Bey isimlerinin de kullanıldığı görülür. Sonunda Ufki mahlasını alır ve "Santurî Ali Bey" olarak şöhret kazanır. Tahminlere göre 19 yılını geçirdiği Topkapı sarayına geldiğinde yaşı 22 ile 29 arasında olmalıdır. Enderun'da eğitimini tamamlar. Burada mükemmel Türkçe öğrenir; Türk musikisi ve şarkılarıyla ilgilenir. Nota yazmayı bilmesi ve sesinin güzelliğiyle kısa sürede takdir kazanarak hanendeliğe yükselir ve musiki hocası olur. Avrupa nota sistemiyle Türk klasik musiki eserlerinin yanında halk ezgilerini notaya alarak "Mecmuâ-i Sâz u Söz" (Ali Ufkî Edvârî) adıyla bir eser hazırlar. Bugün bu eser Londra'da British Library'de saklanmaktadır. Bu eserin müsveddesi niteliğindeki "Şiir ve Şarkı Mecmuası" isimli diğer bir yazma da Paris'te Bibliothèque National'de Türkçe Yazmalar arasında bulunmaktadır. 1657 yılında da bir Paşa'nın yanında Mısır'a gitmiştir. Paşa'nın lütfuyla burada azat edilmiş ve İstanbul'a dönmüştür. Ömrünün sonuna kadar pek çok eser yazmıştır. Bu çalışmada kaynak olarak Londra'daki nüsha üzerinde yazılmış 1976'da Şükrü Elçin tarafından "Ali Ufkî Mecmuâ-i Sâz u Söz" adıyla yayımlanan kitap ile öğrencim Hakan Cevher'in doktora tezi olarak 2003'te hazırladığı "Hâzâ Mecmuâ-i Sâz u Söz (Çeviri-Yayım-İnceleme)" adlı eserleri kullanılmıştır.

Anahtar kelimeler: Ali Ufki, "Mecmua-i Saz u Söz", Türk musikisi, ilk modern notalama.

Ali Ufkî Bey is of Polish origin. He was born in the city of Lvov that is a part of Ukraine today and he was named as Wojerech. As the curious son of a noble family he was well-educated and led an adventurous life. He is called with different names in different resources like Albert Bobowski, Albert Bobovious, Alberto Bobevin, Leopolitano Bobowsky, Bobonius, Bozonius and Albertus Bobovius. He was known as Ali Bey, Ali Ağa, Ali Ufukî, Hali Bey, Alli and finally as Ali Ufkî which he chose as his pseudonym.

Apart from music, he was trained in Latin and Greek as a young man and he was captured as a slave by the Crimean Tatars and brought to Istanbul where his colorful and adventurous second life begun when he was 18 or 19.

Although there isn't sufficient information on his early adulthood, it is possible to draw some conclusions on his life from his works called "Mecmua-i Saz u Söz"¹ and "Topkapı Sarayında Yaşam"² (Life in Topkapı Palace)

1 Ali Ufkî Bey: Mecmua-i Saz u Söz, (Haz. Şükrü Elçin), Ankara, 1976; Ali Ufkî Bey ve Hâzâ Mecmua-i Saz u Söz (Transkripsiyon-İnceleme), (Haz. Hakan Cevher), İzmir, 2003.

2 Ali Ufkî Bey: Topkapı Sarayı'nda Yaşam, (Haz. Stefanos Yerasimos ve Annie Berthies), İstanbul, 2002.

and from the things that several travellers, merchants, missionaries and other visitors had written about him.

It is understood that he drew attention with his beautiful voice and was taken into the court. Due to the fact that he spoke several languages at such an early age and had a musical talent he was taken to the *acemi iç oğlanları* (recruit pages) quarters in Edirne and after a while he was sent to Istanbul. It is thought that he was between 22 and 29 when he was brought to Topkapı Palace. (Topkapı Sarayında Yaşam, p, 12).

Bobovius, who spent 19 years in Topkapı Palace, completed his education, learned Turkish and got acquainted with Turkish music and its instruments real closely. He became such a master in *santur* that he was called as Santurî (santur player).

As it is understood by his works that have reached today, he learned music, chanting, calligraphy and he even wrote Turkish poems and composed them. As he knew Western music notation, he could easily repeat the compositions which the other students had learned by heart thanks to the notes that he had written. And he was promoted as *meşk odası* (19th room) *erbaş*ı (sergeant of the music room).

As a sophisticated man he had been successful in fields like linguistics, poetry, translation and *nakkaşlık* (miniature painting). Some resources mention that he knew 15 to 20 languages, though exaggerated, and he became the chief translator of Sultan Mehmet IV (1648-1687). But there aren't any documents to prove this. Only, Hezarfen Hüseyin gave his name as the second translator after Panayiotis Nikusios between the years 1670-71.

In 1657, Ali Ufkî went to Egypt with a pasha and as he gained his friendship he was freed from slavery and returned to Istanbul. Between the years 1662 and 1664, he translated the Holy Bible into Turkish which he also defined as his most important work.³

There are documents showing that he was also known in Western world. For instance, Careavy, the library guard of the French King, had assigned Reverend Vansleb to travel to east and look for precious manuscripts, coins and medallions. In this course he ordered him to bring back the honest men of Turkish, Arabic and Armenian literacy to France, Ali Bey was also mentioned in the list that he gave to Vansleb.⁴

It is also understood that Ali Ufkî Bey, had taken on both cultural and diplomatic roles between Europe, Germany and Near East. The ambassadors,

3 The information in this last part is mostly taken from Hakan Cevher's work "Ali Ufkî Bey ve Hâzâ Mecmua-i Saz u Söz" İzmir, 2003 and the introduction part of Topkapı Sarayı'nda Yaşam.

4 H. Omont, Mission Archeologiques Françaises en Orient aux XVII et XVIII siècle, 2 V. Paris, 1902.

travellers, scientists, merchants and missionaries who either visited Istanbul or stayed there had constantly contacted with Ali Ufkî Bey. Antonie Galland and Geornellio Magni were among the renown orientalist who had contacted him between the years 1670-73 and 1679.

I completely agree with Yerasimos and Bethier on the things they wrote in the conclusion part of the introduction. Bobovius or Ali Ufkî Bey, who was curious and ambitious indicates the end of an era and the beginning of another one. While doing this he didn't act biased like many European people, he was sincere and loyal. He passed away as Ali Ufki Bey under his Ottoman identity in 1675. He was able to keep the balance between the two cultures and had described Istanbul and the court.

Ali Ufkî's relationship with Turkish folk poetry, court and folk poets and his musical perspective, especially folk music was very significant. He noted the *türkü*s (Turkish folk songs) in Western notation for the first time and this was his most important deed.

There are 104 *türkü*s in the "Mecmua-i Saz u Söz". All of these *türkü*s are collected from oral tradition. They are traditional and simple. They are generally on love, homesickness and chivalry. All of them were sang in syllabic meter and were dictated in the way they were sang.

59 of these *türkü*s are 11 syllabled, in 6+5 or 4+4+3 pattern; 38 of them are 8 syllabled, in 5+3 or 4+4 pattern. Only the 4 of them are 15 syllabled and 1 is 13 syllabled. Stanzas without refrain are used in 65 folk songs. 30 of the *türkü*s are written in 1 or 2 lined refrains.

There are 47 *varsâğıs* among the folk tunes that Ali Ufkî had collected and scored. The form and genre characteristics of the *varsâğıs* are similar to the folk songs. They only contain some verbal expressions of gallantry like "broy broy, bre".

There are 2 rhymes among anonymous genres. One of them is scored and the other is only given as a text.

Ali Ufkî Bey, also gave 10 more pieces under the title of *Raksiyeler*. It isn't clear if this title implied *Raks* meaning dance or there is a kind of mistake with the name. For example, it is hard to tell the difference between the *Raksiyye* text on page 33-3 and the *Türkü-Oyun* (dance) on page 49-2.

Ali Ufkî's work, *Mecmua-i Saz u Söz*, contains information that will shed light both on our music history and current folk poetry. Some of the poems that he collected and the *türkü*s that he scored were anonymous. Among the renown poets of the day, it is remarkable that he had chosen the Janissary originated ones. Öksüz Âşık, Hayalî, Kul Mustafa and Kuloğlu were some of them. I will give a list of these folk poets with the folio number. However,

I'd like to draw attention to another subject. The existence of the folk poets in the literary circles that were followed in Enderun shows that court wasn't distant from these poets. The folk songs which were written under the name of Köroğlu and Karacaoğlan add and extra significance to the matter. Karacaoğlan's poem, given with the title of *Türki (oyun)*(dance) on page 220 in "Mecmua-i Saz u Söz" shows that the poem was sung as a dance tune in Enderun or the place where Ali Ufkî made his collections and Karacaoğlan was famous at the time.

Some of the pseudonyms that were used by the folk poets in Mecmua-i Saz u Söz cause some misunderstandings. There are 14 poems recorded on a poet with Ali pseudonym. But it isn't clear if the other poems written with the names Taşbaz Ali(1) and Kâtip Ali (4) belong to the same poet. It is also another possibility that Ali in the name of Ali Ufkî was mistaken with these poet/s. There is the same problem with the pseudonym Mustafa. While there are 10 *türkü*s recorded under the name Mustafa, there are 3 other folk songs with the name Kul Mustafa. Thus, we have to consider the possibility of these two poets' being the same person.

We are presenting the list of the poems and their poets and their page numbers in a list. We will also present the full texts of the 12 poems recorded with the name of Ali Ufkî along with their scores hoping that it will provide material for the future studies.

We intended to briefly introduce Ali Ufkî who described İstanbul life between the 16th and 17th centuries both in the court and in the city. We have emphasized Ali Ufkî's significance in Turkish music with the PhD dissertation completed by Hakan Cevher under my supervision. We also compared the current Köroğlu *havas* (tunes) in Anatolia and Azerbaijan to see if the performance style still continued today or not. Similar future studies will enlighten some issues in our music history.

Ali Ufkî Bey's "Mecmua-i Saz u Söz" has the qualities of a *cönk* (personal notebook of the folk poet) in many other aspects apart from music. Next to the folk song lyrics and scores there are musical terms, *makam* names, several pieces of verse, advices and humorous question and answers such as:

Q: Tell me oh hodja do heaven and hell exist?

A: Now it is time to tell both "yes" and "no".(MSS, p.195)

Or:

If you want my heart oh beautiful girl, not only my heart but my soul is yours.

For the sake of the god that I worship, you are mine and I am yours. (MSS, p.41)

The work which contains these issues and many more is really like a mirror reflecting the cultural understanding and taste of the time. So it deserves many other studies each of which will enlighten a new matter.

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Apendix: Samples from *Mecmua-i Saz u Söz*

MSS (Mecmua-i Saz u Söz) s. 62-1

MSS s.62-1

TÜRKi BERĀY-I ĞAZĀ

Ğā zi ler her ki ūi niñ zā hī ri ne hūkm it meñ

Bel lü dür de me ye siz zi rā kim gü mān vi rir

Çok kim se me yi dān da kes kin lik gös te rir

Baş nı na na zar it señ har fın dan cā nı vi rir

1. Ğāziler her kiūiniñ zahirine hūkm etmeñ
Bellüdür demeyesiz zirā kim gümān virir
Çok kimse meydānda keskinlik gösterir
Başına nazar etseñ hāvından cān virir
2. Eş eşe yoldaşlar dem uruben gerilür
Nesne yok bu 'adūnuñ baş alub, baş virilür
Ğālibiz inşaallah hem söyler, hem tarlır
Mert olan din yoluna kān alub, kān virir
3. Amma top tüfeñkler boşanub aşılmadan
Koç yiğit hāşmına yürüyüb hüvelmeden
Şimşekler çakışayub kol kola tutulmadan
Atınıñ boynuna şarılıb yan virir
4. Bir lahzā içinde bırakub dil 'alāsın
Kandedir ol şāhbāz, kodañsa bulasın
Girmiş koz kabuguna gayb etdi isticlāsın
Çadira yetişince merdliğinden nişan virir
5. Niceleriiñ kılıcı hem 'Arab atı olur
Cerādet 'arız olmaz bir güher zātı olur
Ufki hem tevekkül, hem harābātu olur
Çāker ü dilaver ü cāndāra nān virir

TÜRKİ BERAY-I GAZA (The Song of War)

1. Oh warriors, don't judge people according to appearance. Don't be sure of your suspicions. Many people who fight bravely in the field, breath their last out of fear when you try to see inside their souls.
2. The comrades get ready for the battle, to behead the enemy. We will win the battle with God's will, the brave one is willing to slaughter in the name of religion.
3. However unless the rifles are fired, the brave fellow attacks to his enemy, the lightning strikes, clinging to his horse's neck.
4. In a heartbeat he has left the fame and has vanished. Find that gallant's whereabouts. He has hidden into the walnut shell. He boasts with his bravery when he comes into the tent.
5. Many gallant men have both Arab horses and their swords, Ufkî bows to fate and he is ruined at the same time. He looks after the gallant guardian.

MSS s. 67-2

MSS s.67-2 TÛRKİ BERĀY-I FİRĀK

Düşüb gur bet lik el le re Murād al mağ ne müş kül dür
Dā si tân o lub dil ler de Hā lāş ol mağ ne müş kül dür
Ne müş kül dür ne müş kül dür hā lāş ol mağ ne müş kül dür
Perseng

1. Düşüb gurbetlik ellere
Murād almak ne müşküldür
Dāsitan olub dillerde
Hālaş olmak ne müşküldür
Ne müşküldür, ne müşküldür
Hālaş olmak ne müşküldür
2. Fırkat ile yanma nāra
Derdine bir dermān ara
Bir haqıqatsız dildāra
Göñül virmek ne müşküldür
Eyzan ...
3. Gāziler tiği belinde
Cenk ider meydān yüzünde
Varub düşmanın elinde
Esir almak ne müşküldür
Eyzan ...
4. Āhır-dem ecel yetince
Defn olub kabre girince
Münkir ve nekir gelince
Cevāb virmek ne müşküldür
Eyzan ...
5. Ufki āh ü zārından
Gül idin düşmüş hārından
'Āşık sevgili yārından (yāhūd kendü diyārından)
Cüdā düşmek ne müşküldür
Eyzan ...

TÜRKİ BERAY-I FİRAK (The Song of Separation)

1. Going to the foreign lands to achieve your goal is so hard. It is so hard to be famous and reach safety. It is so hard, so hard to reach safety.
2. Don't let the pain of separation burn you up, seek for the remedy of your disease. It is so hard to fall for a dishonest lover. It is so hard, so hard to reach safety.
3. The ghazis fight with their swords on the battle field. It is so hard to fall captive to the enemy. It is so hard, so hard to reach safety.
4. When time of death comes and you are buried and out in the grave, it is so hard to answer the interrogation angels. It is so hard, so hard to reach safety.
5. Ufkî is burning crying like a thorn fallen of the rose. It is so hard to be far away from the beloved one/home. It is so hard, so hard to reach safety.

MSS s. 72-2

MSS s.72-2

TÛRKİ BERÂY-I MAĦABBET

Şun da bir kaş la rı ka re
Al dı gön lü mü vir me di broy broy broy
Yü re ği me u ran yâ re
Al dı gön lü mü vir me di broy broy broy
Perseng
Mü.

1. Şunda bir kaşları kare
Aldı gönlümü virmedi
Yüreğime uran yâre
Aldı gönlümü virmedi

2. Cümleñîñ Ħakdır penâhı
'Âşık çeker dâyim âhı
Hâlâ güzelleriñ şâhı
Aldı ...

3. Korkmaz mısın sen ölümden?
Deryâlar oldu selimden
Nâz eyle benim elimden
Aldı ...

4. 'Abdâl gibi gitsem yola
Mecnûn gibi düşsem dile
Nazlı dilber güle güle
Aldı ...

5. Güzêl bize etmez vefâ
Yadlar ile sürer safâ
Ufki'ye idub cefâ
Aldı gönlümü virmedi

TÜRKİ BERAY-I MAHABBET (The Song of Affection)

1. The one with black eyebrows stole my heart and hasn't given it back yet. The pain in my soul, hasn't given my heart back, yet.
2. Everyone should seek shelter from God, the lover always cries with pain. The queen of the beauty hasn't given my heart back, yet.
3. Aren't you afraid of death? My tears have become a sea. Be my coy lover. She has taken my heart and hasn't given it back, yet.
4. I shall take the roads like the Abdal, I shall be talked about like Mecnun. The coy mistress has taken my heart smiling and hasn't given it back, yet.

The mistress isn't loyal to me. She enjoys her time with the strangers. He makes Ufkî suffer. She has taken my heart and hasn't given it back, yet.

MSS s. 75-2

MSS s.75-2

TÜRKİ BERÂY-I FENÂ-İ CİHÂN

Dâd e lin den şu fe nâ nın

Be hey na zar gâ hım tağ lar broy broy broy

Sürer ler de mi ğinâ nın Ğarib i çün kim ler ağ lar broy broy broy

1. Dâd elinden şu fenânın
Be hey nazar-gâhım tağlar
Sürerler demi ğinânın
Garib için kimler ağlar
2. Aldanub da sen ğinâyâ
Bel bağlama gel fenâyâ
Geldi gitti bu binâyâ
Pâdişâhlar beçe bâylar
3. Diller ile vaşfa gelmez
Câhil olan anı bilmez
Bunda kimse karar etmez
Ğarib rızkı mâli neyler
4. Bir gün meydâna getirüz
Etdüğümüzü buluruz
Önde, sonunda biz de ölüüz
Unutmasun bizi sağlar
5. Ufki aydur yürek nârdan
Yanâr, âvâre öldi kârdan
Ayrı düşse âşk yardım
Rüz ü şeb âh idüb inler

TÜRKİ BERAY-I FENA-İ CİHAN (The Song of Unreal World)

1. Oh the mountains that I gaze, I need mercy in this unreal life. People enjoy the riches of the world, who will cry for this poor man?
2. Don't fool yourself with the riches of the world, don't depend on this unreal life. There have been countless emperors on this world.
3. It can not be expressed in words, the ignorant can't comprehend it. No one can decide it. This poor man doesn't have to do anything with goods.
4. One day we will all be interrogated and get what we deserve. We will eventually die. Oh the people who are alive, don't forget us!
5. Ufkî's heart is burning up with fire. He has left the worldly gain and become a wanderer. The lover cries day and night if he falls apart from the beloved one.

MSS s. 80-2

MSS s.80-2

TÛRKİ BERĀY-I GÖNÛL

Uğ rat dîñ be ni be lâ ya
Gö ñül ne be lâ i miş sin
Kul et dîñ göz ler e la ya
Gö ñül ne be lâ i miş sin

1. Uğratdñ beni belāya
Gönül ne belā imişsin
Kul etdñ gözler elaya
Gönül ...
2. Dîlber ise zulme mâyil
Cümle 'aqlım oldu zâyil
'Aşka olmaz gün hâyil
Gönül ...

3. Gâh kan mest olub çoşarsın
Gâh 'aqlñ gider şaşarsın
Her cânibe baş çoşarsın
Gönül ...
4. Ufûki aydur gülmezsın
Cefâsın çeker ölmezsın
Gel vâzgel dirin gelmezsın
Gönül...

TÜRKİ BERAY-I GÖNÜL (The Song of Heart)

1. Oh my heart, you have caused me trouble. You have turned me into the slave of the hazel eyes. Oh my heart, you are such a trouble.
2. The mistress is willing to make me suffer. I have lost my mind. Nothing can stand in the way of love. Oh my heart, you are such a trouble.
3. Sometimes you burst with joy. Sometimes you loose your mind. You fall for everything. Oh my heart, you are such a trouble.
4. Ufkî says that you won't find laughter, you will suffer but won't find death. I advise you to surrender, but you don't take my advice. Oh my heart, you are such a trouble.

MSS s. 165-3

MSS s.165-3

(?)

Yâ İ lâ hı sen den 'ud det
bi ze vir iş lâ ha müd det
Mevt ye tiş me din bâ şid det
Ya müh mil bi'd de re cât

1. Yâ İlahı senden 'uddet
Bize vir işlâha müddet
Mevt yetişmedin bâ-şiddet
Yâ mühmil bi'd-derecât
2. Hâyr işe gücenerem
'İbâdete işenerem
Muhtâc değilsin şanırim
Yâ Gani 'ani'l-mürâcât
3. Günâhım mişl-i kekkeşân
'Ömrümde hayrâta nişân
Komayub kaldım perişân
Yâ Gıyas fi'z-zâvicât
4. Saña lâyıq nemtüz vardır
Bed kavlü fi'l kula kârdır
Raḥmetiñe ümid vârdür
Yâ Raḥmân hel recât
5. Dünyâ vü nefsiñ bu'sinden
Hem şeytân vesvesesinden
Ulki ister necât senden
Ya Fettâh vü Kâdi'l-hâcât

?

1. Oh İlahi, please give us time and chance for amendment. Death, you didn't come fiercely, don't hesitate to come.
2. I am too lazy for charity and worship. Oh Gani, I think that you aren't in need of prayer.
3. Oh Gıyas, my sin is vast like the milky-way, I haven't endeavored for charity and now I am miserable.
4. What do we have that is worthy of your blessing? Oh Rahman, there is still hope to get your forgiveness.
5. Oh Fettah, Kadi'l-hacat, Ufkî seeks salvation from the wishes of the world and the soul, and the devil's delusions.

MSS s. 231-2

MSS s. 231-2

İLÂHÎ
Der Makâm-ı Râst

Yâ rab bi zâ tuñ sır rı dur Bu gül le ri ħan dâ n i den
Nür ı şı fâ tuñ sır rı dur Bül bül le ri nâ lâ n i den

1. Yârabbî zâtun sırrıdır
Bu gülleri ħandân iden
Nür-ı şifâtiñ sırrıdır
Bülbülleri nâlân iden
2. 'İzz-ü celâliñ sırrıdır
'Arz-ı cemâliñ sırrıdır
Va'de vişâliñ sırrıdır
'Âşıkları ħayrân iden
3. Cânı cihânı terk ider
Dâr-ı diyârı kor gider
Ėayrı murâdâtı nider
Makşûd-ı vaşl-ı cân iden
4. VaĖdet şerâbın nüş ider
Vuşlat kelâmın güş ider
Kalbi sivâdan boş ider
Cânânımı miĖmân iden
5. 'Âşkıyla bu gönülüm evi
YoĖdur murâd-ı dünyevi
Şems-i cemâlin pertevi
Dir Ufki'yi süzân iden

İLÂHÎ

1. Oh God, your appearance's mystery is the one that makes these roses smile. The mystery in light of your face is the one that makes these nightingales sing.
2. It is the mystery of your supremacy, your beauty and the hope to unite with you thorough death which enchants the lovers.
3. The lover who desires to unite with you has to be willing to leave what is worldly because he doesn't have any other wish.
4. If the lover fills his heart with the love of God, he drinks the wine of unity, hears the words of union and leaves what is worldly.
5. My heart is nested in my heart, and my heart doesn't have any worldly wishes. It is your light that burns up Ufkî.

5 The page numbers on the list refer to the numbers in Hakan Cevher's Ali Ufkî Bey ve *Mecmua-i Saz u Söz*.

List of the Poems Belonging to the Turkish Folk Poets		
Name of the Poet	Genre	Page No.⁵
Mustafa	Türki (Muhabbet)	166
	Şarki	167
	-	168
	Türki (Muhabbet)	169
	Türki (Gurbet)	261
	Türki (Dilber)	369
	Türki (Sefer-i Bağdad)	384
	Türki (Kıraat)	652
	Türki (Aşk)	773
	Türki (-)	910
Karacaoğlan	Türki (Oyun)	220
	Türki (Muhabbet)	323
Şahinoğlu	Türki (Aşıkân-ı Hüda)	244
	Şarki	248
	Türki	274
	Türki (Fırık)	364
	Türki (Fırak)	365
	-	380
	Türki (Muhabbet)	391
Ali	Türki (Fırak)	251
	Türki (Gurbet)	267
	Türki (Muhabbet)	268
	Türki	350
	Türki (Evvel Bahar)	376
	Türki (Gaza)	378
	Türki (Gurbet)	381
	Türki (Ehl-i Dil)	436
	Türki (Kühistan)	442
	Varsağı	511
	Türki	519
	Varsağı	541
	Türki (Gurbet)	558
	Türki (Muhabbet)	667
	Türki (Muhabbet)	262
	Türki	311

Katip	Türki (Aşk)	326
	Türki (Aşk)	327
	Türki (Sefer-i Bağdad)	366
	Türki (Seyrangah-ı Hazreti Eyüb)	368
	Türki (Felek)	370
	Tekerlerne	374
	-	383
	Türki (Muhabbet)	424
	Türki (Aşk)	902
Öksüz Aşık	Türki (Gaza-yi Bahri)	263
	Türki (Oyun)	549
	Türki	789
	Türki	805
Hayali	Varsağı Gazel Mani	360
Katip Ali	Türki (Asi Haydar)	270
	Türki (Dua)	279
	Türki (Celali)	563
Kul Mustafa	Varsağı	274
	-	269
	Türki (Medh-i Esb)	913
Geda Demuroğlu	Türki (Gurbet)	264
Ufki	İlahi	239
	Türki (Gaza)	265
	Türki (Gaza)	266
	Türki (Firak)	288
	Türki (Muhabbet)	310
	Türki (Fena cihan)	315
	Türki (Medh-i Şehinşah)	324
	Türki (Gönül)	332
	Varsağı	472
	-	559
	İlahi	729
	İlahi	770
Köroğlu	Türki (Muhabbet)	299
	Türki (Muhabbet)	321
	Türki (Turna)	322
	Türki (Sefer-i Bahri)	337
	Türki (Muhabbet)	417

	Türki (Nasihât)	752
	Türki (Turna)	842
Alioğlu	Türki (Feth-i Bağdad)	372
Kuloğlu	Türki (Notasız)	373
	Türki	382
	Türki	777
	Türki (Muhabbet)	833
	Türki (Kıyamet)	841
İshak	Varsağı (Cülus)	435
Tasbaz Ali	Türki (Gammaz)	538
Ahmed	Türki	478
	Türki	631
Halil	-	481
Armutlu	Türki (Kıraat)	651
Eşrefoğlu Rumi	İlahi	923