Hey, my dear ağas³! I see that our coffeehouse is filled with people. There is not an empty seat left. As long as your interest increases in listening to my stories, my joy increases as well. I am very pleased and contented with your interest in listening to my stories. May God be pleased with all of you. Since the beginning of the month of Ramazan⁴ I have been entertaining you and you have been helping me with your gifts.

1 Aşık is a term used for singing poets, the minstrels or bards of medieval time and of Turkey today. The word is also used for a person who is in love with somebody.

2 The most famous historical person named Shah Ismail was the 16th-century ruler of Persia (1502-1524), who founded the Safavid Dynasty (1502-1736) and established Shi'ism as the state religion. Heroes of the same name in Turkish minstrel tales are usually neither political nor religious leaders. The name Shah Ismail, however, automatically conjures up the 16th-century ruler. Why is the name used in folktales so often? Possibly because the narrator or composer of the cante fable is of Shi'ite persuasion. Occasionally the narrator of a Shah Ismail tale will go a bit farther and try to identify his hero with the 16th-century ruler.

³ An ağa is a rural landowner, sometimes wealthy, often powerful. The word does not indicate an official title but describes an economic status. They are often the principal employers of farm workers, and they are often viewed by their employees as harsh, driving, and abusive. The term ağa is also used in a complimentary way, as an honorific, for a distinguished or just older person than the one using the term. Thus an older brother is called ağa bey by his younger siblings. Ağay bey may be used as a deferential term to one older or more prestigious than the speaker. A taxi driver may refer to his passenger as ağa bey; a salesman speaking to a male customer may call him ağa bey.

4 Ramazan (in English, Ramadan) is a month during which faithful Moslems fast. Between sunrise and sunset nothing—not even a drop of water—passes their lips. They
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and with your tips. Thank you very much for your gifts, my efendis. Although you have been very generous to me, I would remind you to put enough parsas for me. If you do not put enough tips into the tip cup, I know what I am going to do with you.

The narrators of olden times, the tellers of the past and the interpreters of the present time, have passed on to us that there was a shah named Kirmanshah in the province of Kandehar in Iran. Kirmanshah was famous for his wealth, enough to feed all the poor people in the world. Although he had great wealth, he always looked sad. He was becoming paler day by day. The doctors, the physicians of his country, were coming to check him every day, but he was not getting any better than he had been the day before.

Seeing the shah sad all the time, the physicians told him that he had no physical problem, but he had worries in his mind. The cure for that was to take a short trip or to travel around. The physicians said, "If you travel around a little bit, you will feel much better." Kirmanshah followed the physicians' suggestion; one day he went out of his city with his vizier. They wandered for awhile and then sat down by a fountain to get some rest. While they were resting, a dervish came toward them.

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5 In earlier times the word efendi was a term of respect used in speaking to distinguished men. By the mid-20th century, however, its prestige had eroded so much that it was used only while speaking to children or servants. It has been commonly used especially while speaking to lower-class public servants such as janitors. With the addition of the first-person singular pronoun suffix, which is -m in Turkish, then it becomes efendim, meaning my master, sir.

6 Parsa means tip, which would be money or a small gift. According to the living minstrel storytelling tradition in Turkey, a minstrel can bargain with a coffeehouse owner about singing and telling at his coffeehouse. When the storytelling session begins, the coffeehouse owner or keeper sells tea and coffee to the customers who come to listen to the ask. During the storytelling the coffeehouse owner or an apprentice of the ask provides a cup which is passed from hand to hand by the customers, and each person puts in it some money as a tip.

7 A city in Afghanistan at the present time, now usually spelled Kandahar.

8 Dervish is a member of sect in Islam who has taken a vow of poverty.
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The shah said, "Why are you wandering around?"

"That is what we do. We wander all the time, all around the world," the dervish answered, and then he asked, "Do you have any more questions, my shah? Do you have any demands or requests from me?"

Surprised with the answer and the questions, the shah replied, "I understand it is your style to wander all the time, but would you tell me how you know I am the shah?"

"If a person who has been wandering day and night all his life did not know that you are the shah and he is your vizier, what good would his knowledge have been? Would it not be a pity for all the experiences and knowledge he has accumulated?" the dervish answered.

Upon this answer the shah asked, "My dervish father, you are certainly right about everything you said. You recognized that I am the shah and he is my vizier. Then you must also know about my problem. Is there any cure for it?"

"Yes, of course, there is. There has to be. God gives trouble and the solution together. God has created me, you, and everything else. God, Who is generous, has also provided a remedy for your illness. Your remedy is ready. It is right here."

While the shah was intending to beg for the cure for his problem, the dervish reached into the bag on his shoulder and took an apple out of it. He handed the apple to the shah and said, "My shah, take this apple; when you arrive at your palace, peel the apple and then divide it into two pieces. You eat one half of it and your wife must eat the other half. You shall also give the peelings to the mare in your stable. God willing, when the appointed time arrives, you will have a son. Also, your mare in the stable will give birth to a male colt. However, do not name either one of them before I have come."

The shah became very pleased with the apple and the news and tried to give some money to the dervish. The dervish, however, disappeared all of a sudden. The shah and the vizier searched around for awhile, but it was impossible to find him there.

The vizier said, "My shah, he must have been Hızır. He gave us whatever he could. Let us return to the palace now." They returned to the palace and performed their daily business.

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9 Hızır: once a water deity and fertility god—and still both those figures to most farmers in southern Turkey—Hızır is more widely known now as a granter of wishes, a last-minute rescuer from disaster, and a special messenger and agent of God. In these
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On that evening the shah went to his private quarters in the palace. He peeled the apple and gave the peelings to the mare in his stable. He himself ate one half of the apple and his wife ate the other half. The shah and his wife slept together; they attained their desires that night.

Time passed; nine months, nine days and nine hours passed quickly, and the shah's wife gave birth to a son. Time passed again, and it was time for the mare to give birth. The mare gave birth to a male colt. The shah became extremely happy; he ordered his servants to feed the poor people, to release the prisoners, and to light the city every night. His orders were performed and the celebration lasted for many days.

The boy and the colt grew. When the boy became seven years old and began playing with other children, since he did not have a name, they called him Adsiş Bey. One day, however, the boy became very upset about having no name. On the evening of the very same day he asked his father, "Why do I not have a name, Father? My friends are calling me Adsiş Bey."

"You were granted to me by the help of a dervish whom I promised that I would not name you before he comes to see you. Until he comes, I must wait, my son," the shah replied.

latter three functions he appears fairly frequently in Turkish folktales. Not mentioned by name in the Koran, a chapter of that work was later named after him. He is assumed to be the person instructing Moses in Chapter XVIII of the Koran, where he is referred to by God simply as "our servant."

10 Among the people of rural areas this is a folk expression indicating the period of human gestation.

11 This word would be spelled as atsiş meaning without a horse or adsiş meaning without a name. Here it is spelled as adsiş: a person or a thing without a name. Ad is the word for name; ş, the voiceless first letter of the suffix -siş, requires the immediately preceding consonant, d, to take its voiceless form, t.

12 In Republican Turkey there are no beys. The term refers to a Turkish aristocrat of Ottoman, Seljuk, and pre-Seljuk times, and goes back to the 8th or 9th century—and perhaps earlier. The bey was a landed nobleman, sometimes wealthy and often politically powerful. In the 10th-century Book of Dede Korkut, he was a tribal chief or one of his close associates. The Turkish bey was roughly equivalent to a British lord or baron.
It was not only the boy who wanted himself to be named; the viziers at the shah's court also urged the shah to name his boy. The shah said, "I made a promise, and I must keep it. I have waited until today, and I can wait longer to satisfy God's will." Upon the shah's refusal of their request, the viziers dared not make any more comment on the issue. Thus the boy remained without a name.

The next day, the shah summoned all the hocas\textsuperscript{13} of his country to select from among them the best teacher for his son. The hocas gathered at the shah's court. Among them there was a very famous, respectable, and knowledgeable hoca who said, "I shall teach the sehzade\textsuperscript{14} under one condition: You must order your servants to build an underground house into which sunlight will not enter at all. The sehzade and I will live and study in that house."

The shah accepted this condition and ordered his servants to build an underground house in the way the hoca had specified. They built the house with only one window on top. The window was painted black; thus, no sunlight penetrated the house. They began living and studying there. The hoca opened the window when darkness fell and closed it before the first sunlight touched the ground. The sehzade studied with his hoca for seven years without seeing either sun or sunlight.

The food provided to the sehzade and his hoca always included boneless meat. One day, however, the cooks forgot to take a bone out of the meat. Thus the sehzade received his meat dish with a bone still inside. Upon finding the bone the sehzade became very angry; he separated the bone from the meat and threw the bone at the window. The bone broke the window and let the sunlight in. The penetration of sunlight in his room surprised the sehzade, who went to his hoca's room and said, "My hoca, I cannot stay here any more. Take me up where I can have sunlight."

\textsuperscript{13} The word hoca means both teacher and preacher in contemporary Turkish. However, the teachers of the religious schools were also serving as preachers in the mosques during the Ottoman Empire.

\textsuperscript{14} Sehzade is a Persian loan word in Turkish meaning son of a shah. It is equivalent to the English term prince.
Since the sehzade had almost completed his education, the hoca did not refuse this request. He took the sehzade to the palace. He also informed the shah about what had happened.

One day, the sehzade was sitting and chatting with his hoca on a balcony of the palace. While they were talking and looking around, a hunter mounted on a gray horse, with a falcon on his arm and a hound behind his horse, passed proudly by the palace. Seeing a hunter with such pride, the sehzade said to his hoca, "My hoca, would you tell my father that I would like to have a horse, a falcon, a hound, and a hunting costume just like that hunter had?"

The hoca told the shah about the requests of the sehzade. Instead of responding to the hoca, the shah considered the matter and then summoned his council of viziers to meet him at his court.

At the council the shah said, "The dervish has not come yet, but the sehzade has become a grown man. Although I made a promise to the dervish, perhaps we should try to find a name suitable for my son."

The viziers immediately began providing the shah with names. Some of them suggested the name Hasan; some others offered Hüseyin. One vizier suggested the name Osman; another vizier favored another name. They discussed different names for several hours, but none of the names pleased them all. They could not agree on a suitable name for the sehzade.

While they were still debating each name, all of a sudden someone appeared at court. It was the dervish to whom the shah had made the promise to await his arrival before naming his son.

"Ey, my friends, forget all the suggestions you have been making and listen to me. I now name the shah's son Shah Ismail and the colt Kamertay." Having spoken those words, the dervish vanished as suddenly as he had appeared. Everybody welcomed the names and congratulated the shah. Having a suitable name for his son made the shah very happy.

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15 Kamertay (often Kambertay) is a common name for horses—especially horses born through the agency of supernatural assistance in folktales.
Then the shah ordered, "Let the best hunters in my land gather in front of the palace no later than tomorrow and take Shah Ismail for a hunting expedition."

On the next day, the hunters gathered at the front of the palace. First, they held a festival with musicians and bands, and also a special "Good-luck" ceremony for Shah Ismail. Then they mounted their horses and rode off for hunting. Shah Ismail mounted his horse, Kamertay. During the first day of hunting, Shah Ismail and his hunting companions hunted birds and some other kinds of wild animals. The next day, after hunting for awhile, they arrived at a fountain where they stopped to rest.

There Shah Ismail said, "My friends, tomorrow we should be separated into groups, and each group should go in a different direction. I will be by myself and go to the mountain just across from here. You should be following your way as well. Before darkness falls upon us, we shall meet here, at the fountain. Do not forget the location of this fountain." Everybody agreed with Shah Ismail's suggestion.

Early the next morning Shah Ismail parted from his companions; he rode over to the mountain called Green Mountain. Green Mountain was very beautiful. It was covered with dark and light green grass with a number of wildflowers scattered all over. Upon coming by a small creek on the other side of the mountain, Shah Ismail stopped and began gazing at the beauty of the view. Shortly a gazelle drew his attention. Shah Ismail immediately tried to set an arrow in his bow, but the gazelle did not wait; it ran away.

Shah Ismail let his falcon follow the gazelle, and he pursued it on horseback. The gazelle ran and Shah Ismail pursued, and eventually they arrived at a place where some Yörük\textsuperscript{16} had set their tents. The gazelle ran into one of the tents, and Shah Ismail saw it. When he came in front of the tent, he intended to look inside, where he could not see

\textsuperscript{16} Yörük or Yörüks are a seminomadic people today. Until the 18th century they were nomadic, and, Ottoman State had no complete control of them by means of taxation. In the 18th century many of them were ordered to settle wherever they were living at the time. Still, even today they move back and forth between the Mediterranean coast (their winter encampment) and the Taurus Mountains and their foothills (their summer pastureland).

It has to be pointed out that, in some other regions in Turkey and in some other countries, they are also called Türkmen.

Yörüks and Türkmen: both of these terms actually indicate the descendants of the Oghuz Turks, whose twenty-four tribes settled in Asia Minor. The Türkmens (also called Turcomans or Turkamans) were those Oghuz heirs who also remained nomadic or seminomadic in Türkmenistan, Iran, Afghanistan, and Azerbaijan.
the gazelle but, instead, the face of a beautiful girl. She had a very charming face which made Shah Ismail lose consciousness and fall down from his horse. When he had fallen down, one of the dervishes among The Threes, The Sevens, and The Forties came by and made the girl stand beside Shah Ismail.

The dervish said, "Wake up, my son; wake up. What happened to you?"

While Shah Ismail was waking up, the dervish took a bottle and a cup from his pocket, poured a special kind of liquid into the cup, and handed the cup to Shah Ismail. "Take it, my son; take it and drink it," the dervish said.

Shah Ismail took the cup, and he was about to drink the liquid when the dervish stopped him. "For whose love would you drink it?" asked the dervish.

Shah Ismail answered, "The pir who offered the cup knows better than I do."

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17 In Islamic mysticism in Turkey, largely the product of the Bektashi dervishes, there is a pyramidal hierarchy of saints and angels known as The Three Hundred, The Forty, The Seven, The Four, and The Three. At all times there is one person or being in the world who is aware of the primary quality of Allah, self-knowledge. This person is called Kutup, that is, "The Pole." The universe is likened to a mold or pattern, and its soul is humankind collectively. In terms of individual units, the Kutup is the pattern for the human being, and the Kutup is subject only to what comes from within. There are two persons near the Kutup; together, they constitute The Three. The two persons near the Kutup are called the imamans, that is, persons to follow, to imitate, to agree with. The one on the right of the Kutup is called imam-i vemin, and the one on the left is called the imam-i yesar. Because the human heart is on the left side of the body, it is the imam-i yesar who replaces the Kutup when he dies. The imam-i vemin then becomes the imam-i yesar, and his place, in turn, is filled by the extreme left member of The Four, on the level just below the level of The Three. Everyone in the hierarchy moves up one position. The universe is ruled by these beings, who have greater knowledge of things than ordinary mortals. For further information about this element of Islamic mysticism, see Abdülbaki Gölpinarlı, Alevi-Bektashi Nefesleri, pp. 331 ff., and his Vilayetname Manaib-i Hünkâr Hacı Bektashi, p. 139; see also John Kingsley Birge, The Bektashi Order of Dervishes, pp. 251, 266.

18 Pir is the term indicating the founder of a sect. In the Sufi system he is the mursid, the "spiritual director." He claims to be in the direct line of the interpreters of the esoteric teaching of the Prophet and hence holds his authority to guide the aspirant (murid) on the path. But he must himself be worthy of imitation. "He should have a perfect knowledge, both theoretical and practical, of the three stages of the mystical life and be free of fleshly attributes." When a pir has proved--either by his own direct knowledge or by the spiritual power (vilayat) inherent in him--the fitness of a murid to associate with other Sufis, he lays his hand on the aspirant's head and invests him with the hurka. The murid need not necessarily receive his investiture from that pir who gave
The dervish said, "Well, if the pir knows better, then you must drink it for the love of Allah, Who created you, me, and everything else in the universe."

"Amennah\textsuperscript{19}," said Shah Ismail and drank it.

The dervish refilled and offered the cup and said, "Take this one as well, my son. Take and drink it." Shah Ismail took the cup and as he intended to drink it, the dervish stopped him.

"For whose love would you drink it?"

Shah Ismail replied, "The pir who offered it knows better than I do."

"Well, you must drink it for the love of Hzir, who will come to help you whenever you pray for his help."

It was a very different and unusual beverage with a sweet taste which made Shah Ismail think, "I wish he would offer me one more cup to satisfy my thirst."

Do you not think that The Threes would not know what is in your mind and what you are thinking about? God provided them with the power and knowledge with which they can tell what is in your mind. So the dervish refilled the cup once more and before letting Shah Ismail have it, he said, "Clean your eyelashes, my son. Clean them very well and look at what you see."

Shah Ismail cleaned his eyes with his hands and then he put down his hands and looked at the view. He saw nothing but a girl with a similar cup in her hands. She was the girl whom he had seen inside the tent.

The dervish said, "Now, drink it, my son. Drink this cup for her love. From now on, she shall be your beloved and you shall be her lover." Shah Ismail drank it and felt love in every part of his body.

At the same time, the girl also lost consciousness and fell down. The dervish made her fall in love with Shah Ismail as well.

While they were lying down, one inside and another one in front of the tent, a few friends of the girl came to see her. Having found a boy lying on the ground

\textsuperscript{19} Amennah or amenna is approving, admitting and believing what was just said.

\textit{Note: For further reading see R. A. Nicholson, \textbf{Studies in Islamic Mysticism} (Cambridge, 1921) and J. P. Brown, \textbf{The Darwishes} (Oxford, 1927).}
unconscious, they took him inside the tent, and seeing that their friend was also in a similar condition, they helped the girl regain her consciousness. Then they tried to wake the boy, but it was useless. The girl had a nursermaid who said, "My daughter, let him stay in the tent for awhile. Your bosom is a remedy for him. When he regains consciousness, we will let him go."

The girl in the tent was named Gülizar, the daughter of a nomadic family. As was suggested by her nursermaid, without disturbing his sleep, she put Shah Ismail's head on her bosom and let him continue sleeping. Shortly, Shah Ismail awoke and opened his eyes. Upon opening his eyes, what did he see? He saw a charming girl, Gülizar. She looked like a piece from the full moon. She was glittering like a star. Her face was very bright and gleaming. Upon seeing such a beauty, Shah Ismail took his saz and began singing. Let us hear what he sang. He sang the best one. Who sang the best one? Shah Ismail:

Beautiful girl with charming look near me,
I have become a crazy and dead person from now on.
My body has burned down and turned into ashes;
I have become a crazy man from now on.
My body has burned down and turned into ashes;
I have become a crazy man from now on.

[Note: Tape 3 ends here. "The Story of Shah Ismail" continues on tape 4, side A.]

Gülizar Hanım replied. Let her sing; let her sing. Let her sing better than Shah Ismail:

I have not known you until today;
My bey, go away now; I will be yours.
I have not known you until today;
Brave one, go away now; I will be yours.

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20 A saz is the stringed musical instrument used by folk singers and asiks.

21 Hanım is a term of respect for females. It is equivalent to the English term lady.
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Let all the sorrow go away from your heart;
My rose, my rose, you are my honey\textsuperscript{22}.
You, boy, go away now; I will be yours.
Let all the sorrow go away from your heart;
You, boy, go away now; I will be yours.

Shah Ismail sang:

Shah Ismail came for you;
O beautiful one, let me know your name.
Do not put me in grief and sorrow;
I have become a crazy man from now on.
Do not put me in grief and sorrow;
I have become a crazy man from now on.

Gülizar sang again, and she sang the best one:

Your beloved one is Gülizar;
I saw your face in my dream;
Let Gülizar be sacrificed for you;
You, boy, go away now; I will be yours.
Let Gülizar be sacrificed for you;
Brave one, go away now; I will be yours.

With these lines their exchange of songs was over. The nursemaid said, "Gülizar Hanım, let him go now. He should go and tell his father, the one who must come with the request asking your hand in marriage from your father. Otherwise, if you keep him

\textsuperscript{22} This kind of line is very common in the Turkish singing tradition. The similar lines are often employed by the singers and narrators. The addition of this kind of repeated lines consisting of the repeated words or phrases gives the singers, narrators, or asks some extra time to remember or make up the next line. The repeated words or phrases as a line or a half line in each stanza might also be part of a specific singing style for certain songs.
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any longer and if your father hears about his presence here in your tent, your father might immediately kill both of you.

Upon this warning, Shah Ismail got up and prepared to leave, but before he left the tent, Gölizar gave him a golden comb as a memento. Their separation was very emotional; they parted from each other as if a soul were separating from a body.

Shah Ismail rode back to the predecided meeting place, the fountain. When he arrived, none of his companions was there. Shah Ismail dismounted from his horse and began waiting for his friends, who came shortly after him with their preys. Noticing that Shah Ismail did not have a prey, which was unusual because during the first two days he had hunted the best animals, they asked, "Where have you gone, our şehzade? Look at us. Each of us has hunted an animal or two, but you do not have anything. What happened? Where is your prey?"

Shah Ismail replied, "I have my prey, but not the kind you know. I have got it by some other means of hunting." Then he took his saz and began playing. Before he had sung a song, he said, "Listen, my friends. I would like to explain my prey to you with my saz and with my song, and then you shall be informed about my catch." Let us hear what he sang and what he said:

Hey, my ağas; hey, my gazis23;
Hear what I left behind:
I kissed, hugged, and bade farewell;
I have parted from a rosebud.
I kissed, hugged, and bade farewell;
I have parted from a rosebud.
My rose, my rose, my nightingale.
I have parted from a sweet lip;
I have parted from a rosebud.

23 Gazi is a word for one who fights on behalf of Islam. It might be translated into English as war veteran.
I kissed, hugged, and bade farewell;  
I wandered over the mountains;  
I pursued and struggled with a gazelle;  
I have parted from a sweet lip.  
I pursued and struggled with a gazelle,  
My rose, my rose, my nightingale;  
I have parted from a sweet lip;  
I have parted from a rosebud.

One day I shall feel joy and laughter;  
One day I shall rejoin my beloved;  
One night I shall be her guest.  
I have parted from a charming face;  
I shall be her guest for a night,  
My rose, my rose, my nightingale.  
I have parted from a charming face;  
I have parted from a charming face.

This is what Shah Ismail wishes:  
May God not make me suffer for her love.  
She has a slender height and fairy temper;  
I have parted from a heavenly lighted land.  
She has a slender height and fairy temper;  
I have parted from my beloved Gülizar.

When Shah Ismail's song was over with these lines, his companions stared into each other's faces, and then they asked, "What is he talking about?" They could not understand what he meant by saying "Gülizar" and those other things about her. Let us see what might have taken place following his song.

That night they camped at the fountain. When Shah Ismail's friends asked about what direction they might follow on the next day, Shah Ismail replied, "My friends, I do not think that I will hunt any more. I cannot go anywhere else. Nobody knows about
the situation I am in now. Only God knows about my feelings. The best thing for us to
do is to return to our homes." They agreed to Shah Ismail's suggestion, and thus they
returned to the city the next day.

At the palace Shah Ismail became paler and paler day by day. His father and mother
worried about his health, and eventually decided to get a physician to examine him.
When one of Shah Ismail's friends heard about the situation, he went to the shah and
said, "My shah, Shah Ismail's problem is not a kind of sickness that a physician can
solve. It has nothing to do with a physician."

The shah asked, "What is it, then?"

Shah Ismail's friend said, "His problem is related to love. He must have fallen in
love with someone. That is a common problem of the people who fall in love."

The shah questioned, "What do you mean by 'common problem'? I do not
understand what you are talking about." Then the shah ordered, "Tell Shah Ismail that
he must speak out about his problem."

Shah Ismail's friend said, "I know what his problem is, my shah. You must marry
him. That is all. Do you understand it now, my shah?"

"Yes, I do. I perfectly understand everything," the shah replied. He shook his head
for a few minutes and then asked, "Is that so? Is that what his problem is? All right.
This is what we should do: We can invite all the girls in my country who are known for
their beauty."

As the shah was explaining his plans, a few other friends of Shah Ismail came there
and asked, "How can we do it?"

The shah said, "Well, we invite the girls and let them stay at a certain place, and then
Shah Ismail can view them and choose one of them as his future bride." As if the shah
remembered something, he turned to Shah Ismail's friends and asked, "But before we
begin inviting, why do you not tell me what happened during your hunting expedition?
How did this love thing happen to Shah Ismail?"

One of them replied, "Our shah, as you know we went hunting together, but
somewhere in the wilderness Shah Ismail told us that each person or a small group
should go in a different direction. We agreed, and in the morning we all parted and he
himself went toward Green Mountain. In the evening, when we returned to our
previously decided meeting place, we saw that Shah Ismail had already arrived there
before us. We asked him about what had happened during his expedition on that day. Instead of narrating, he sang a song about a girl and his feelings toward her.

[There is a blank space here on the tape. The lost part of the story might be about the invitation of the girls and the arrival of three very special girls. (Those girls were G"ulizar Hanum, G"ulperi Hanum, and Arab-i Zengi. Among them Arab-i Zengi\textsuperscript{24} was a very strong and warriorlike woman. She also had some knowledge of magic, she knew how to cast magic spells and foresee that traps had been set up. G"ulperi was a very beautiful and charming girl. So was G"ulizar, whom Shah Ismail had met and had fallen in love with.]

The shah's wife, however, upon seeing such special brides, became very jealous of her son and forced the shah to have those girls instead of offering them to Shah Ismail. The shah had fallen in love with them and desired all three of them as well. Therefore, he wanted, in the first place, to get rid of Shah Ismail, who was the obstacle in reaching his desire. He called his vizier and told him about his desire for those girls.]

The shah said, "You must do something about it. You must find a way to get Shah Ismail away from here."

The vizier answered, "It is easy, my shah. I have a plan which will definitely work well. If it does not work, you may either kill me or free me."

Before listening to the vizier's ideas, the shah went to see the girls again. When he returned to his court, the shah said, "We must do something very quickly, my vizier."

"My shah, here is my idea. You are very good in chess playing; you should invite Shah Ismail for a game. You, however, must be the winner. You can bet on something before you begin playing chess. When you win, we can apply our plans."

The shah valued the vizier's idea, but he did not want to apply it in the first place. Instead, the shah said, "Before playing chess, I should invite him to join me at dinner, where I could have my cook put poison in Shah Ismail's food."

\textsuperscript{24} This figure frequently appears in Turkish minstrels' stories as an antagonist or a suitor. In some minstrel stories Arab-i Zengi is just a disguise of a beauty who disguises herself as Arab-i Zengi in order to test the courage of the hero before she marries him. If Arab-i Zengi is not described as a male opponent of the hero, she (in dialects of Turkish it might be pronounced as Arab"uzengi) is a warriorlike beautiful maiden who marries the hero, as is the case in this story. Although there is no actual given meaning of this figure's name, the name "Arab-i Zengi" means "Black Arab."
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[There is again a blank space on the tape. For sake of completeness of the story, the following information in parentheses is provided. (When he received an invitation from his father, Shah Ismail was talking to the girls whom he wanted to marry. Arab-i Zengi, since she knew about the future, became suspicious about the shah.)]

The girl said, "My master, I see some kind of trap behind this invitation. I see blood, which is not a good sign. Take this ring." She took a ring from her finger and handed it to Shah Ismail, and continued, "Before you eat anything there, you must hold this ring over all the food; that will protect you."

Shah Ismail took the ring and went to his father's court. He kissed his father's hand and sat down at the shah's court. While the food was being served, they began chatting. Before tasting any food served there, Shah Ismail held the ring over each dish and then he ate. After the dinner they talked more about some daily business, and then Shah Ismail returned to his room.

The next day, the shah called his vizier and said, "Vizier, nothing has happened to him. He went to his room, and we have not heard any cry or scream from him yet. The poisoned food did not kill him. What should we do?" The vizier suggested to the shah to wait for a few days.

They waited, and a few more days passed. One day, because of her sickness, Shah Ismail's bride candidate Arab-i Zengi went out of the city. On the same day the shah invited Shah Ismail to play chess. Since Arab-i Zengi was not there, Shah Ismail could not discuss the matter with her, but accepted his father's invitation. Having no idea about the shah's plans, he went to his court. The shah greeted Shah Ismail with a smile. Once again, first, they began chatting about some daily duties and how to handle them. In the middle of their conversation the shah came up with this suggestion: "My son, let us have some fun. What do you say?"

Shah Ismail replied, "All right, Father. Whatever you would like to do, I will follow you. But would you tell me how we are going to have some fun? What should we do?"

The shah said, "Let us play chess for awhile. There should be a bet. Let me put it this way: whoever loses the game must perform the winner's orders. So that will give us enough fun."

Shah Ismail agreed with the shah's idea, and they began playing chess. While they were playing, the vizier joined them. Shah Ismail was very good at the game, so he
defeated his father three times in a row. The shah became so angry about losing that the color of his face was turning from dark red to blue. When Shah Ismail noticed the shah's anger, he decided to lose a game so that he could satisfy the shah. Shah Ismail lost a game and then he deliberately lost another one. Having won twice against Shah Ismail, the shah showed signs of bad temper; he began acting as if he were joking with Shah Ismail. The shah, however, was not joking. In a moment, he summoned his guards to come in and ordered, "Tie Shah Ismail's arms behind his back very tightly."

Shah Ismail did not resist the guards because he had an agreement with his father about listening to the orders of the winner, and the guards tied his arms. Having Shah Ismail tied, the shah asked, "Let me see, my son, if you can break the rope." Shah Ismail forced the rope tied on his arms and broke it very easily. Having noticed the strength Shah Ismail had, the shah asked, "Great, my son. I am very thankful to God that I have a son like you." The shah was pretending to be proud of his son. He continued, "My son, would you tell me what could keep you tied up?"

Shah Ismail answered, "Nothing but my bow's string."

The shah ordered, "Bring Shah Ismail's bow." The servants immediately brought the bow and took off the bowstring. Shah Ismail put his one hand on the other one, and then the guards tied his hands with the bowstring. The shah ordered the guards to tie it very tightly, and the guards performed the order. The bowstring began hurting Shah Ismail's wrists, and Shah Ismail said, "Father, it is very tight and it is hurting me. Would you tell them to untie me?"

Instead of answering Shah Ismail, the shah ordered, "Call my executioner."

He is a cruel shah, is he not, my dear audience? He is a heartless father.

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25 The narrator might have forgotten to mention the importance and the magical aspect of Shah Ismail's bow and its string. In some other versions of this story, the bow was presented as a gift to Shah Ismail by the dervish who named him Shah Ismail. While giving the bow, the dervish also secretly provided information to him about a special aspect of the bowstring, which cannot be broken, and so that is the only thing with which Shah Ismail can be kept tied up. The bow itself will not let Shah Ismail be defeated whenever he enters in a contest of archery. For some other versions which provide information on those special aspects of the bow and its string and the events related to them, see the tales in ATON 684, 713, and 1002.
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The executioners came, as well as the viziers who served as council for the shah. While the people there were waiting anxiously, the shah ordered, "Take him out and behead him."

Astonished by the shah's order, Shah Ismail pleaded with the executioners, "For the sake of God, let me sing to my father a few stanzas of a song, and then you may take me out to hang me, to kill me, or whatever you want to do to me." The executioners allowed him to do so, and poor Shah Ismail began singing. Let us hear what he sang and what he said in his song:

Let me be sacrificed for the stone at your gate;
This is cruelty, my shah; Father, do not kill me;
Forgive me for the sake of my mother;
This is cruelty, my shah; Father, do not kill me.
This is cruelty, my shah; Father, do not kill me.

You should not listen to the desires of your flesh;
Is there any person who has killed his own child?
When people hear about your deed, they will call you a tyrant;
This is cruelty, my shah; Father, do not kill me.
This is cruelty, my shah; Father, do not blind me.
This is cruelty, my shah; Father, do not kill me.

Once again Shah Ismail suffers;
Father, you are the crown on my head;
Nobody cuts down a fruitful tree;
This is cruelty, my shah; Father, do not kill me.
This is cruelty, my shah; Father, do not kill me.

Upon hearing the song of Shah Ismail, everybody there cried very loudly except for the shah. The guards, the viziers, and even the executioners begged the shah for mercy, but the shah did not even listen to them, and repeated his order. "Do not wait any more. Kill him quickly." The executioners took Shah Ismail to the hanging square where all
the people of the city gathered. Upon seeing that Shah Ismail was being taken to be killed, the influential members of the crowd immediately made a decision about sending a delegation to the shah to spare Shah Ismail's life. The delegation went to the shah's court and told him the request of the people.

"Our shah, please forgive Shah Ismail for us. This is a request of all the people in your city," the messengers said.

The shah replied, "Well, upon your request, I will spare his life, but not his sight. His eyes will be blinded instead of having his life taken away." Then the shah ordered his executioners, "Put a red-hot iron into his eyes to blind him." This was the final order, and it was performed. The executioners applied a red-hot iron to the eyes of Shah Ismail.

When the executioners had finished their task, Shah Ismail said, "You blinded me. You have performed the shah's orders. Now, undo my hands and take me away from this city, from my cruel father. Take me far away from the palace and leave me in the wilderness, where I shall die." Although the executioners did not want to harm Shah Ismail, they had to perform the orders of the shah. When Shah Ismail requested to be taken away from the city, they took him outside the city, near a village, and left him by a fountain in a garden at the foothill of a mountain.

Having been freed from Shah Ismail, the shah took a deep breath, and ordered, "Now, bring me the brides." He sent three messengers to lead the girls waiting in a house for a marriage ceremony. The girls also heard about the events that had taken place in the palace.

The messengers said, "Get ready, girls; the shah wants to see you."

The girls, upon the order of the shah, understood the intentions of the shah. So they decided to play a trick to avenge the abuse of Shah Ismail. They discussed the situation and said, "We are here to marry Shah Ismail, but not the shah. Since the shah did not allow us to get married to Shah Ismail, and now he wants to have us, we must not let him reach his desires, as he denied the desires of both Shah Ismail and us. If it becomes necessary for us to die for our rights and Shah Ismail's right, we must die, but we will not let the shah have us as his slave girls."
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Arab-i Zengi said to the shah's messengers, "Unless the shah sends for us one hundred women servants, we will not go to the shah's palace. It is our tradition to have servants accompany us. Now, you go back and inform the shah about our request."

The messengers returned to the palace and said, "Our shah, those girls are asking for one hundred women servants to accompany them." The shah accepted the request and sent one hundred nice servants to the house where the girls were staying. Having provided what the girls had requested, the messengers told the girls to get ready to depart for the palace, but the girls told them that they had another request from the shah: the shah must send one hundred porters for them to carry their bridal gifts. The messengers went back and informed the shah about the new request. The shah accepted this request as well, and sent the porters to the girls' house.

Before the porters arrived at the house, the girls had beheaded all the servant women sent by the shah, and then put each person's head and body into a sack. Meanwhile, the porters came there, and the girls put a sack on the back of each porter and let them return to the palace.

The shah was very excited about having the girls and their bridal gifts. When he saw the porters, he let them come into his court, and the porters put down the sacks in the shah's court and left. The shah called his viziers to show them the gifts. When all the palace staff had gathered there, the shah ordered his servants to open the sacks, expecting very nice gifts, but when they opened the sacks and saw the contents of each sack, they were all astonished. The shah's anxiety turned into such extreme anger that for awhile he could not decide what to do. Then, turning to his guards, he said, "You must go to that house, kill the girls, and bring their heads to my court. Act very quickly." Upon the shah's order one hundred soldiers marched toward the house.

Expecting the shah's guards, Arab-i Zengi was dressed as a male warrior, ready to engage in a fight. When she saw the approaching soldiers, she went out and before letting the soldiers say or do anything, she attacked the small army, killing many and leaving some of them to flee; she alone managed to destroy the group. The soldiers who had saved their lives by fleeing from the confrontation returned to the palace, where they said, "Our shah, there is no man like this Arab, who was able to kill many of our friends even before they had made any move at all. We do not know what kind of an evil man he is. He uses his sword as a blade against which nobody can do anything."
Having been informed about the murder of the women servants and the failed attack of the shah's guards, the people of the city began talking about the shah's preposterous deeds. They were saying, "Has our shah become crazy, or what? Lately he has been acting like an infidel. He has been making mistake after mistake; he first had his own son blinded, and now he is going after the girls in order to satisfy the desire of his flesh."

Let the people talk about the shah's misbehavior. Now, I should like to inform you about the situation Shah Ismail is in. Let me remind you that the executioners left Shah Ismail by a fountain in a garden.

Without moving, Shah Ismail stayed at the point where he was brought. He listened to the sounds as if he were trying to catch a human voice, but there was nobody at that place. Having no one around, Shah Ismail thought to himself, "I think I will die here. This must be the place where my life ends." Feeling only sorrow in his heart and being worried about himself, Shah Ismail was filled with emotions, and thus he decided to sing to the wind. Let us listen to what kind of a song he sang and what he said in his song:

The owner of the earth, sky and space,
Provide me with a remedy for my eyes.
This must have been a decree of God for me;
Provide me with a remedy for my eyes.
This must have been written as my Fate;
Provide me with a remedy for my eyes.

My God, is there not a cure for my eyes?
This must have been decreed for me.
A faithful person does not give up hope;
Provide me with a remedy for my eyes;
This must have been written as my Fate;
Provide me with a remedy for my problem.
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Shah Ismail says, ever-ready saints,
Come and help me, you, ey, Hizir;
This has fallen on me by God's will;
Provide me with a remedy for my problem.
This must have been written as my Fate;
Provide me with a remedy for my problem.
My heart, my soul, I am in grief, hey, hey, hey.

With those lines he finished his song.

While Shah Ismail was thinking that there was nobody around, and that only Hizir might have come to help him, apparently he was wrong. In a farm which was not really far away from the garden where Shah Ismail was, a farmer had been plowing his field, and he heard the sorrowful song of Shah Ismail. Upon hearing the song, the farmer's heart was broken. He felt sorry for the singer and decided to see who the singer was. The farmer stopped plowing, put his pair of oxen at rest, and began searching for the person field by field. When he entered the garden where Shah Ismail was, the farmer could not believe his eyes at what he saw: a newly blinded young man crawling along the ground struggling to make his way. He ran toward Shah Ismail, and while holding him by his arm, said, "Get up, my son. I will take you to my home, and if you accept it, I would like to adopt you as my own son." Upon Shah Ismail's approval of the idea, the farmer first took him to his field to get his animals and then on to his house.

Shah Ismail's wish was also granted about his eyes, for the farmer also had some knowledge about medicines. When he checked the blinded eyes of Shah Ismail, after they had arrived at the farmer's house, the farmer discovered that the executioners had not completely destroyed Shah Ismail's eyes; the application of red-hot iron had hurt only his eyelids, but not his eyeballs. Hence, curing Shah Ismail's eyes became quite easy for the farmer. The farmer immediately prepared some good ointment, and then he said, "Do not worry, my son. I know enough about medicines so that this will cure your eyes, God willing."

First, he washed Shah Ismail's eyes with a kind of pure water very well, and then put some of the ointment he had just prepared on the blinded eyes and wrapped them
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carefully. The medicine worked so extremely well on Shah Ismail's eyes that Shah Ismail regained his sight in a short time.

Thank God, my friends. God gives us bad times and joyous times. As was said, God provides both a problem and the solution to it. Unexpectedly, God sends us good things while we are feeling depressed, amennah. As was stated in this phrase, "One never ceases to hope in God."

Well, Shah Ismail recovered from his blindness and became a son to the farmer. Having felt reassured about his sight, Shah Ismail began gathering with the youths in his adoptive father's village. Shah Ismail's kindness, politeness, and courteous speech made everybody admire him. Thus, the number of his friends grew within a few months.

Let me inform you now about the events that had taken place at the shah's city and palace, and at the house where the girls lived. The shah kept sending more and more soldiers to capture and kill the girls, particularly Arab-i Zengi. Arab-i Zengi, however, before the soldiers made a move, had been cutting off many soldiers' heads and letting the rest run away. She defeated the most dependable warriors in the shah's army, and hence the shah's purpose was foiled with the loss of his best soldiers. Having lost a great number of his soldiers and strong warriors, the shah ordered his viziers to gather some more soldiers from the villages in his country. As a result of the shah's order, the youths in every village were drafted. The youths began joining the army either by force or voluntarily. Having all his friends registered to become soldiers in the army as well, Shah Ismail said to his farmer father, "I, too, shall become a soldier and serve in the army with the young men in this village."

The farmer replied, "That is your duty, my son. You are at the best age to serve in the army. You, of course, should go with them."

With his new friends Shah Ismail went to the city of Kandehar. There he was informed that an Arab warrior had destroyed all the armed forces of the shah. He was told that the Arab had been cutting off the soldiers as if he were someone slicing cheese. Beside these kinds of stories, Shah Ismail heard a number of other stories from those soldiers who felt nothing but fear of the Arab. Shah Ismail listened to the people and observed all the things around very carefully, and then went to his commander-in-
chief and said, "My commander, tomorrow morning I wish to take a stand against the Arab. What do you think?"

The chief commander stared at him, observed his strength, and then turned to the other commanders and said, "Look at him; look at his height and weight; look at his strength. Many strong and brave warriors have lost their lives while fighting against the Arab. With such small strength you must be out of your mind to volunteer to challenge the Arab in the battlefield."

Another commander argued, "Is he not a soldier? Let him take a turn. Everybody has been trying his chance against the Arab. If he dies, he dies. It will be good for him to die in the battlefield so that he might become a sehit. If he saves himself from the bloody sword of the Arab, then he will become a gazi. Is there any other possibility for a soldier?"

My dear audience, those commanders were talking as if they were at war with their infidel enemies. Well, in that time, people thought that way.

The next morning, while Shah Ismail was getting ready, they helped him to put on his weapons and mount a horse. When he rode toward the house, the Arab, upon seeing an approaching soldier, went down to meet his new challenger. Having approached near enough to the house, Shah Ismail shouted a war cry which echoed all over, and even shook the earth.

Hearing a familiar shout, Arab-i Zengi said, "Eyvah, eyvah, eyvah. I wish I had died, but had not separated from Shah Ismail. I have heard such a shout once from Shah Ismail, and I am hearing it now from this man for a second time. Who is he?" Arab-i Zengi became indecisive as to how to act. She was suspicious about the identity of the challenger. Even so, she went to receive her opponent, and thus the two grappled in the middle of the battlefield. They fought until the sun set, but neither of them was able to overcome the other. They seemed to want to spare one another's life. While darkness was falling upon them, each fighter returned to his own side.

26 Sehit indicates a person who died while serving for a Muslim state.

27 Eyvah is an indication of grief and sorrow.
On the second day they met again in the field and began fighting. Meanwhile, the shah was informed about the new soldier who had not lost his life against the Arab, and the shah began watching them from a safe distance. When the fighters stopped for awhile, the shah summoned Shah Ismail and without recognizing his own son said, "Well done, soldier. You are fighting against him very well."

Shah Ismail replied, "My shah, I can defeat him, but I do not have the right weapons and a good stallion. With these weapons and this horse I can do only this much." Upon the complaining of the promising warrior, the shah ordered his servants to bring Shah Ismail's weapons, war costume, and the horse, Kamertay, immediately and hand them to the warrior. The shah's order was performed, but Shah Ismail did not have them with him until evening.

The next morning, Shah Ismail put on his own war costume and weapons, mounted his horse Kamertay, and then rode off to the house where the girls were staying. In front of the house, he called to the Arab, "Hey, Arab-i Zengi! Where are you? Let us meet again. You have put your hands into the blood of so many brave soldiers that I now mean to avenge them. Come down. I am ready."

Upon hearing the challenging shout, Arab-i Zengi rushed to a window, but she was astonished at the scene. She saw a warrior dressed like Shah Ismail, and mounted on Shah Ismail's horse, Kamertay. Even so, she was not sure about the identity of the man and thought to herself, "Look at him; look at him. Does he think that he can be able to mount my bey's Kamertay? Does he think I will let him? Now, I will go down and teach him a lesson as to how to mount that horse." Having these ideas, she hurried and got ready to meet her challenger. Before they engaged in a fight, Arab-i Zengi said, "Hey, young man, you! Do you have understanding and ability in poetry?"

"What is poetry?" asked Shah Ismail.

Arab-i Zengi explained, "Poetry means playing the saz and singing a song."

Shah Ismail replied, "Why did you not ask if I have knowledge of minstrelsy? I am a master of it. You begin singing, and I will follow your words." Having got a satisfactory answer, Arab-i Zengi began singing. Let us hear what she said to Shah Ismail:
If you ask a favor from a brave man,
He certainly defeats his enemy.
If he stops and follows us,
I do not know if he understands what I mean.
It is a hope; it is a hope; it is a hope.

Yes, my audience, Shah Ismail is the hope of everybody. Shah Ismail replied:

I swear to God I am not a selfish person;
I do not believe in liars and meaningless speech;
I have enough experience to defeat my enemies;
You will see me in the battlefield.
It is a hope; it is a hope; it is a hope.

Arab-i Zengi sang again:

This place is my tent with my embroidery on it;
I have a mountain made out of corpses;
I am looking at you; my heart's afire;
It burns the seas and the oceans;
It is a hope; it is a hope; it is a hope.
It burns the mountains and the forests.

Shah Ismail replied:

Come over here and let me see your face;
Let me enter into the battlefield with a shout;
Let me show my affection toward you;
You shall see a lionlike person;
It is a hope; it is a hope; it is a hope.
You shall see a lionlike person.
Arab-i Zengi sang once more:

Even if you are brave, there will be sorrow;
Go away somewhere; I cannot spare your life.
I cannot spare your life because I pity you;
See all the corpses lying on the ground.
It is a hope; it is a hope; it is a hope.

When the Arab's song was over, Shah Ismail looked at the Arab very closely and then understood what the Arab meant. Shah Ismail did not go away. Rather, he replied with a song in which he gave a hint to the Arab. Let us see how he provided a sign to the Arab:

Shah Ismail strode here;
He dies here, but does not run away;
He has captured every place at which he aimed;
He has drunk the passion of love.
It is a hope; it is a hope; it is a hope.
He has captured every place at which he aimed;
He has drunk the passion of love.
It is a hope; it is a hope; it is a hope.

When their exchange of songs was over, they both recognized each other. Arab-i Zengi came to Shah Ismail and said, "When we engage in a fight on the battlefield, we must fight for awhile and then I will dismount purposely and you must step on my body. While stepping on my body, call the shah there and tell him, 'I defeated him. Now, I am leaving him to you so that you can decide how to kill him.' As you step away from my body, I know what to do." Shah Ismail agreed with her on this plan.

The warriors met once again at the battlefield and began fighting. In a short time, Arab-i Zengi had fallen from her horse, and Shah Ismail rushed to the Arab. Having stepped on the Arab's body, Shah Ismail called to the shah, "Hey, my shah! Come here
now. Hey, soldiers! Tell the shah to come over here. I have defeated the Arab; his body is under my feet. The shah has to kill him."

The shah had been following the motions of each warrior from the beginning, and upon seeing the Arab fall down and hearing Shah Ismail call him to kill the Arab himself, with a big smile of satisfaction he rushed into the field with a sword in his hand. When the shah came there, Shah Ismail stood away from the Arab's body, and the Arab stood up like a falcon picking up its prey from the ground and taking off. Without waiting for the shah to make any move, Arab-i Zengi cut off the shah's head with a single blow. The shah's soul went to hell. Having seen that the shah was beheaded by Arab-i Zengi, the soldiers and the people of the city prepared to attack Arab-i Zengi, but Shah Ismail stopped them and said, "Hey, you people! Stop right here and listen to me. Do you know who I am? I am Shah Ismail."

Having found out about the identity of the young warrior and Arab-i Zengi, the soldiers and the people were very happy. They surrounded Shah Ismail and escorted him to the palace. They let Shah Ismail have the crown and the throne of the shah, and bowed their heads before him as a sign of accepting him as their new ruler, their new shah. Shah Ismail also beheaded his mother and the viziers who had been involved in the former shah's sins.

Following that, Shah Ismail and his brides had a wedding ceremony that lasted forty days. Then Shah Ismail first satisfied his desires with Gülizar Hanım on Friday night. The next Friday night, Shah Ismail and Gülperi Hanım satisfied their desires, and the third Friday night Shah Ismail and Arab-i Zengi had each other.

They went their way to live their own lives, and I came here to tell you what had happened. May God give each of us a happy life. If you would like to listen the same story again during the next Ramazan, I should like to tell it again, God willing.