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Həbibî

Həbibî (Həbībī, c. 874-c. 914/c. 1470-c. 1519), an Azerbaijani poet, is thought to have been born in a village called Bərgüşad, in Göyçay, Azerbaijan, around 874/1470. He gained the favour of the Akkoyunlu (Āq Qoyūnlū) ruler Yakub (Ya'qūb, r. 882-95/1478-90). After 907/1502, he became a Şafavid court poet, and Shāh İsmā'īl (r. 907-30/1501-24) named him *maleko'sh-sho'arā* (*mālīku sh-shu'arā*, "king of poets"). He probably came to Istanbul from Tabriz in 919/1514, perhaps as a result of the Ottoman occupation of the

Şafavid capital. From then until his death, Həbibî lived in Istanbul.

The penname Həbibî means "pertaining to the beloved one" if the final letter is read as a *nisba* (>Həbībī). If it is read shortened (>Ḥəbībī), it may have the same meaning (by *ziḥāf*, or poetic licence of shortening a vowel) or might signify "his beloved" (with the final letter being equated with the Turkic possessive suffix).

Most of Həbibî's work is lost. He is believed to have composed a small *divan* (*dīvān*, collection of a poet's poems). His language may be classified as basically Azerbaijani, with its many characteristic Persian elements, but it also displays Chaghatay influence. Həbibî uses embellishments rather sparingly, and his style is comparatively simple. His most important model was Nəsimi (Nesīmī, d. c.820/418), and, in turn, he influenced Xətai (Khaṭā'ī (Shāh İsmā'īl's penname), d. 930/1524) and Füzulî (Fuḍūlī, d. 963/1524), among others.

Həbibî exalts wine and love in his verses, oscillating between love's earthly and divine interpretations. Perhaps he shows some Hurufî (Ḥurūfī, an Islamic movement created in the eighth/fourteenth century that ascribed particular meaning to the "letters") leanings. Moreover, Həbibî ridicules the religious establishment.

It appears that Həbibî enjoyed popularity for some time, which can be deduced from the fact that Füzulî wrote a *mukhammas* (poem with stanzas of five lines) based on the *matla'* (first couplet) of one of his *ghazels*. Nevertheless, he is practically forgotten today, and only few of his poems have come down to us, which has been ascribed in part to the popularity of poets like Füzulî and the Ottoman Baki (Bāqī, 1008/1600), who eclipsed him

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