

Area of Usage of Prophet's Narrations in Classical Turkish Poetry: Lover, Rival and Darling

Ishak TASHDELEN *

Abstract

Divan poets have been brought up with the Islamic religion and its culture as a part of the society they belong to and they have composed their works by making use of this cultural accumulation. We have been witnessing that as a piece of this cultural richness, the narrations of prophets whose sources depend on the Quran, Hadith Books, and Jewish texts are often used in related literary activity and are the source of inspiration for poets by various similes, references, and metaphors.

The aim of this study is to evaluate the narrations of The Prophets which have a very important place among the sources of inspiration of Turkish Classical Poetry from the view of traditional love trio of Divan poetry: Lover, Rival, and the Beloved/Darling. While assessing, it will be used different selected couplets chosen from different Divan (ode) poets from various centuries.

Keywords: Beloved/Darling, Classical Turkish Poetry, Lover, Rival, The Narrations of Prophets

Introduction

If the poetry is accepted as a craft of inspiration with some aspect, to detect the source feeding this inspiration, it may provide us with some easiness in understanding the poetry and the poet.

While talking about Classical Turkish Literature, it is not difficult to guess what these inspirational sources are. The religion, of which nearly all classical literatures have fed, has also been one of the inspirational sources in Classical Turkish Literature.

In the Middle Ages of Islam, the culture produced around the religion and leading of this culture in individual and society have resulted in a coinciding life style in the society. Divan poets have grown up with the Islamic religion and its culture as a part of the society they belong to and they have composed their works by making use of this cultural accumulation. In this context, it will be possible to understand their literary crafts by detecting the knowledge and information sources they have utilized from. As a result of their religious education, they, since their very early years of lives, have learnt narrations of The Prophets and accepted The Prophets as role models.

The books which tell the narrations of the lives of all known prophets starting from Adam and take place in the Quran are named as *kısasü'l-enbiya* (the narration of The Prophets). It can be said that the scope of those narrations is the history of The Prophets. (Mengi, 2000, p. 13) In this point, the term *ahbâr-ı enbiyâ* are also used for narration of prophets which was composed by plural forms of Arabic words *kıssa* (narration) and *nebî* (prophet). In the Quran, the names of twenty eight prophets – as three of them are ambiguous/disputed- take place and it is mentioned that there

have been much more prophets whose names and narrations are not told. The Prophets and some other persons whose narrations are told in the Quran as well as some tribes and the big parts of some events are told in the Torah and the Bible, as well. (Şahin, 2002 p. 495)

Lover, Darling and Rival are conventional love trio which is touched in Classical Turkish Poetry. Lover comes into prominence with his/her love with Darling and neediness. Darling represents needlessness and inattention. As for Rival, it stands for the obstacle between Lover and Darling. The archetypes of Lover, Darling and Rival whose characteristics can be stated generally like this are subject to some metaphors and similes via narrations of prophets. In this article, it is targeted to deal with those verbal wits (or metaphors) and references.

Darling: Darling is a personage that is in the center and at the top of the love triangle among Lover-Darling and Rival; that is very difficult to be reached by Lover. The perfect Darling described in Divan poetry and prose is not a beautiful one to be seen around. All the peculiarities of an imagined (fictional and imaginary) Darling are also defined decently and perfectly. (Zavotçu, 2006, p. 439)

The hair of Darling by length of it is resembled to the long life of The Prophet Noah. Muhibbî (16th century), in one of his couplets, has said that Chris (Jesus) will say "They are the same as Soul (Gabriel)" for lips of Darling. In his opinion, it must not be found odd, if it is uttered "The length of Darling's hair is as long as Noah's life":

‘İsî lebüni göre idi dirdi ‘ayn-ı rûh

* Lecturer , School of Languages, International Black Sea University, Tbilisi, Georgia,
E-mail: ishaktasdelen@ibsu.edu.ge

Zülfün dırâzına nola dinilse 'ömr-i Nûh
Muhîbbî g 304/1

Darling looks like The Prophet Joseph or idols made by Abraham's father Âzer from the view of beauty. Avnî (15th century), calls Darlings as Joseph of beauty in one of his couplets. That Joseph of beauty has speared the spear of parting into Avnî's heart; but it is not the spear taking his life away, it is *Sinan*. *Sinan* is nickname of The Prophet Joseph. The term *Sinan* has also the meanings of spear and bayonet. Poet means by word *Sinan* a person whose name is Joseph and nickname is *Sinan*; and additionally by reminding the meanings of spear and bayonet, he is making a double-entendre. (Doğan, 2004, p. 83)

Oİ Yûsuf-i hüsn urdı dile nîze-i hecri
Cânumu alan nîze degül belki sinândur
Avnî g 23/4

Darling wished to be seen by Lovers enthusiastically is resembled to *Cemalullah* (Beauty of Allah) desired to be seen by Moses continuously. Nesîmî (14th century), in one of his couplets, addresses to Lovers asking for beauty from Darling like Moses. In his mind, it is possible to get Darling by burning life and property. This is obligatory in love:

Ey isteyen dîdârını Mûsâ kimi ma'şûkunun
Vacip budur aşkında kim cân u cihânı yakasın
Nesîmî g 314/2

The lips of Darling bear resemblance to Jesus or the fountain of eternity with the aspect of bestowing immortality to Lovers. According to Sükkeri (17th century) the red lips of Darling are as impressive as to make Hızır and Mesîh (Jesus) drunk. Even in wine, there is no hue and flavor because it is jealous of the lips of Darling. In the couplet, the lips of Darling are discussed with its redness and life giving. It is a very important illustration that Hızır and Jesus get sozzled in front of the lips of Darling:

La'l-i lebün ki Hızır u Mesîhâyı mest ider
Reşkinden ana kalmadı hiç mülde reng ü bû Sükkerî g 110/2

The lips of Darling resemble to seal of Prophet Solomon with its shape and ability to decree. In Adnî (15th century), view, the lips of Darling looks like the seal of Solomon. Darling's lips have disguised into Solomon's seal (metaphorically) to manipulate humans and jinni. In the couplet, there is a reference to the event of ruling of Solomon's seal to all creatures:

İns ü cin râm olmağın hükümüne
La'lüni mühr-i Süleymân eyledün
Adnî g 14/3

The fluff around Darling's lips is created as a simile to the soldiers of Pharaoh or to the country of Cruelty. In one of Cem's (15th century) couplets, the fluff of Darling is likened to the soldiers of Pharaoh. To Cem, it is necessary to assign Moses for the destruction of the soldiers of Pharaoh looking like the fluff of Darling, because the way of reaching at the country of lips depends on ruining the fluffs. There is a reference to the tag experienced by Moses in The Red Sea with the soldiers of Pharaoh:

Hatun çü leşker-i Fir'avn-mış ne avn gerek
Helâki kasdına eyle havâle Mûsâ'yı
Cem g 286/2

According to Nesîmî (14th century), the age of darkness is over anymore; for, Hızır has appeared. In the couplet, the term "age of darkness" should be perceived as the hair of Darling's enshrouding the lips likening to Water of Life. In this situation, the lips will not be concealed by Darling's hair since the age of darkness is over. Nesîmî has absorbed/sucked overt (anymore) lips of Darling. These lips taste like the fountain of eternity to him. The couplet can be grasped as meaning of "I asked a question to your lips, and it said, too, that the age of darkness is over anymore:"

Zulmetin devrânı geçti oldu çün Hızır âyân
Şimdi sordum leblerinden çeşme-i hayvân gelir
Nesîmî g 51/2

The dimple of Darling which is known as *câh-i zenehdân* (dimple of Darling) resembles the well into which Joseph had been thrown from the perspective of captivating Lovers. Hatâyî (16th century), in one of his couplets, put into words that Lovers, having knotted to the strands of Darling, have fallen into the well just like Joseph. In his mind, Darling has directed Joseph from Kenan (City) into her own dimple and so many enthusiasts (the ones going mad) are about to drop into *câh-i zenehdân* (which means the dimple of Darling):

Yûsif-i Ken'ân'ı gör saldı zeneh-dân çâhına
Zülfüne bağı neçe dîvâneler küncindedür
Hatâyî g 359/3

Darling looks like Moses' "white hand miracle" with her facial beauty. Hamdî (15th century), in one of his couplets, speaks out that the beauty of Darling has bewildered him with its brightness. Darling is going to be able to be likened to only *Yed-i Beyzâ* (white hand). As to the tuft of Darling, it appears like Moses's scepter:

Hamdî Mûsî'nün yed-i beyzâsı mîdür hüsn-i yâr
Anda geh ejder görünür geh 'asâdur perçemi
H.Hamdî g 170/6

Darling with her tall stature looks like *Sidre* at which The The Prophet has reached as the last rank in the night of Miraç. Avnî (15th century), in one of his couplets, expresses that the rigor of Darling is likened to Hell, her cheeks to Paradise, and her stature to *Sidretü'l-Müntehâ*. Darling with her unreachable stature, is a simile to *Sidre* at which The The Prophethas reached as the last rank in the night of *Miraç*:

Cefânı dûzaha teşbîh eylemiş 'Âvnî
Boyunla ruhlerini Sidr(e) vü Cinân'a yazam
Avnî g 52/5

A parallelism between Darling's eyebrows resembling a dagger and "kab-ı kavseyn ev edna" is established. Usûlî (16th century), in one of his couplets, utters that he has lunged at to sacrifice for Darling's eyebrows likening to the letter "yâ" and he has been between *Kâbe Kavseyn's Ev Edna* with his this position. *Kâbe Kavseyn and Ev Edna* are the references from the *ayet* (verse of Quran) talking about the closeness of The Prophet to Allah during the night of Miraç. It

means that *Kâbe Kavseyn*, “the distance between two bows,” and *Ev Ednâ* carry the meaning of “maybe closer”. In this situation, it can be inferred from the couplet that Usûlî who lunges at his Darling to sacrifice himself for the sake of Darling is very close to dagger-like brows of Darling and is always ready to make a sacrifice for them:

Çün atıldı kaşların yâsına kurban olmağa
Çâk Usûlî Kâbe Kavseynin ev ednasındadır
Usûlî g 24/7

The spot (or mole) on Darling's face bears resemblance to the forbidden fruit eaten by Adam from the angle of attractiveness. According to his view, the forbidden fruit is wheat and a wheat kernel has departed Adam from Paradise. By recording that Adam was hopeless before the fragrant spot (or mole) of Darling, it has been established a similarity between mole and wheat by making reference to their color and size:

Âdemi Cennetden irak eyleyen çün buğdadır
Neylesin çün kim yüzünde gördü müşkîn dâneyi
Nesîmî g 405/6

The cheeks of Darling are likened to Nemrud's fire by its redness. Nesîmî (14th century), in one of his couplets, builds a similarity between Darling's cheeks and the fire into which Abraham had been thrown. To his mind, the amber-smelling mole being desired by Lover with high zest has been the reason for Halîl's (Prophet Abraham) falling into fire with his own will. In other words, the cheeks of Darling is as bright as at least the fire of Nemrud and The Prophet Abraham has rushed into these bright cheeks/fire with his own will:

Ârızın nûrundan görmüştür mu'anber hâlini
Şol sebebden bî-tekellûf nâra düşmüştür Halîl
Nesîmî g 236/3

Darling looks like Solomon by her magnificence. Sükkerî (17th century), in one of his couplets, has named Darling as Sultan of the country of beauty. According to him, the country ruled by Solomon stands for the country reigned by Darling. In this context, Lovers represent the ants lying on the servile soil, and a reference was made to the speeches of Solomon:

Sen mülk-i melâhatte Süleymân-ı zamânsun
Biz hâk-i mezelletde yatur mûr-ı siriştüz
Sükkerî g 50/6

Lover: The archetype of Lover in Classical Turkish Poetry is someone who is always in love; suffering from the matter of separateness and dropping bloody tears (crying with bloody tears), appears before us (İsen, 2005 p.320). His unchanging destiny of Lover that he is always fired from the neighborhood of Darling and told off by Darling has been his unchanging destiny of Lover.

Lover is likened to Adam fired having been expelled from Paradise as he was dismissed from the neighborhood of Darling. In one of Feyzî's (17th century) couplet, is mentioned that the creation of world is caused by the spot on the face of Darling. The spot on Darling's face, for Lovers, is like the fruit Adam had eaten. So to speak, the tendency of Lovers to Darling's spot is the reason for their expelling from Paradise to

Earth. Just like Lovers easily tending to the spot on the face of Darling, the separation of a wheat kernel Adam from Allah has not been any difficult:

Hâl-i ruh-ı cânâna olur bâ'is-i devrân
Hakdan ayırur Âdemi bir dâne ne müşkil
Feyzî g 255/4

Lover looks like an ant because he is weak before Darling resembling to Solomon. Hatayî (16th century) has named Darling as Solomon of time. According to him, Solomon of time must inquire after Lover's health; because Lover is under the feet on the threshold of Darling like an ant. In the couplet, there is a reference to the conversation between Solomon and ant:

Ey Süleymân-ı zemâne 'âşıkun sor hâlini
Kim kapunda mûr-nisbet pây-mâlundur senün
Hatayî g 247/6

Lover bears resemblance to Alexander the Great (356–323) who was destitute of the water of immortality since Lover could not reach at the lips of Darling. Muhibbî (16th century), in one of his couplets, has stated that his heart looks like Alexander devoid of *Âb-ı Hayât* (Water of Life). To him, as the water of immortality has hidden in the darkness of Darling's fluff (peach fuzz), Alexander of heart has not met any trace of lips of Darling in these fuzzes. The lips of Darling are the source of the Water of Life (*Âb-ı Hayât*); it looks like Alexander by Lover's being far from them. There is a reference to the event of Alexander's devoid of fountain of the Water of Life (*Âb-ı Hayât*):

Lebleründen bir nişân bulmadı dil İskenderi,
Zülmet-i hatunda çünkim gizlüdür âb-ı hayât
Muhibbî g 188/2

Lover is likened to Prophet Jacob who was sighing for Joseph from the aspect of being separated from Darling. Neylî (17th century), in his couplet, has named Darling as *Yûsuf-ı Sâni* (Second Joseph) by Darling's unique beauty. In his mind, there is no match and a similar one of Darling named as *Yûsuf-ı Sâni* (Second Joseph) and this is the truth. In this context, Lovers standing for the afflicted Jacob ask Darling not to forget them:

Yâ'kûb-ı belâ-keşleri de yâda getürsen
Mislün yogıdı hak bu ki Yûsuf-ı Sâni
Neylî g 185/3

Lover is resembled to Prophet Abraham having been thrown into fire by Pharaoh from the view of falling into the fire of separation. Feyzî (17th century), in a couplet, addresses to Darling as *Halîl* (Close Friend) by also reminding the meaning of Halîl, as friend, and wishing Darling not to throw him into fire of separation; because separation for Lovers sounds like the great fire into which Abraham has fallen. Additionally, Feyzî pleads with Darling to refrain from destroying the heart of Lover and keeping him away from *Kâbe* (*Kaaba*) of his neighborhood since the one destroying any heart will be like the one destroying *Kâbe* (*Kaaba*):

Her zamân atma Halîlüm âteş-i hecre beni
Yıkma gönlüm Kâbe-i küyundan itme gel cüdâ
Feyzî g 22/3

Lover is likened to Prophet Ismail because he had sacrificed himself for Darling. Muhibbî (16th cen-

ture), in one of the couplets, has expressed that if it is vouchsafed to reach at Darling's neighborhood similar to Kaaba and to see the face of Darling, in the name of *Marwah*, he will be sacrifice of love willingly/ he will be a sacrifice to love most willingly. In the couplet, there is a recollection to the event of Sarah's –Mother of Ismail- shuttling between *Marwa* and *Safâ Hills* to be able to find water. There is also a reference to the case of selection of Ismail for sacrifice:

Ka'be-i kûyun nasîb olsa varup görsem yüzün
Merve hakkıyçün Safâdan oluram kubân-ı ışk
Muhibbî g 1400/4

Lover resembles to The Prophet Eyyub who is hero of patience by the side of showing patience to the suffering and discomfort of Darling. Mesîhî (15th century), in a couplet, states that the one bestowing beauty and life like Noah's has also given the patience of Eyyub to be able to bear with the sufferings and tortures of Darling to him. So to speak, Noah's life was given to Darling, which means that the tortures and sufferings Lover has had will continue for a long life span. On the other hand, resistance in such sufferings as long as Noah's life requires patience of Eyyub:

Bana müyesser eyleyen Eyyûb derdini
Kılmış nasîb sana cemâl ile 'ömr-i Nûh
Mesîhî g 27/4

Rival: Rival archetype in Classical Turkish Poetry is in the position of permanent watchman of Darling's neighborhood at first. He sets all types of tricks to keep Lover away from the neighborhood of Darling and tries to keep him far from Darling. By means of this behavior, he always gets complimented by Darling; this action of Darling overwhelms the suffering and distressed Lover.

Rival by means of who Lover is dismissed from the neighborhood of Darling is resembled, with this aspect, to Satan who was the reason for Adam's expulsion from Paradise. Hamdî (15th century), in a couplet, states that Rival had coerced Lover (Adam) out of Paradise with lies. In this circumstance, if Hamdî calls Rival as Ehremen, this will be a very suitable name for him:

Dûr eyledün dÛrûg ile Cennetden Âdemi
Lâ'ik degül mi sana rakîb ehremen disem
H.Hamdî g 117/4

By his trickery and manipulation, Rival is likened to a Pharaoh. In his couplet, Mesîhî (15th century) makes reference to the incident that Moses had left Egypt by ruining the Pharaoh's plot. To him, Darling will turn the trick of the Pharaoh; Rival upside down like Moses and because of this, that sultan of beauty will be described as trick-disruptor (manipulator):

Mûsâ gibi kır âlini Fir'avn-ı rakîbün
Tâ sen şeh-i hüsne diyeler âl kırandır
Mesîhî g 58/3

Rival, by his purpose on beauty property of Darling, is made simile to Satan, having stolen the seal of Prophet Solomon. Hamdî (15th century), in a couplet, has expressed that he has heard of Rival's getting his knife into Darling's lips; because Rival is Satan and

it must not be found odd if Satan covets to property of Solomon. In the couplet, the idiom of "nursing a grudge" is used in the meaning of meaning and waiting for a long time to get something:

Diş biler dirler işitdüm leb-i dîdâra rakîb
Dîvdür kılsa nola mühr-i Süleymân'a tama'
H. Hamdî g 91/2

Conclusion

In this study within the frame of Lover, Darling and Rival, it has been tried to detect the scopes of narration of The Prophets in Classical Turkish Poetry by the quotations belonging to different centuries. The trio of Lover, Darling and Rival has been illustrated by different similes. It is seen that the character of Darling has been identified with the positive characters used in the prophetic narrations, the character of Rival has been associated with the negative characters, but the character of Lover has been identified with both positive and negative characters. Consequently, this study and the studies on other divans (Ottoman Poetry) will approximate us to the meaningful world of Classical Turkish Poetry and as a source of inspiration it will provide us with some benefits in detecting the places of narrations of The Prophets.

Notes

Following sources can be referred for detailed information on narrations of Prophets: Arnold, 1982; Philip, 1989; Ahmet Cevdet Paşa, 1994; Köksal, 2005; Aydemir, 2005; K. Kerim Meali, 2006; Lings, 2007.

As a source of inspiration, following sources can be referred for narration of Prophets: Timurtaş, 1993; Mermer vd., 2006; Levend, 1984; İz, 1995; Pala, 2002; Pekolcay, 2000; İsen... 2005.

This information demonstrates that the related couplet belongs to who by showing the citation of quoted poem. "G" means Gazel, "K" means Kaside. The numbers used after verse figures display the sequence of verse in the work and the number of related quoted couplet. For instance, Nesimi g 29/31: 29 means gazel's (ode's) 31st couplet.

عَيْنَتْنِ مِلَّالِ قَرْبِيسِ دِنَع : İnde sidreti'l-müntehâ: is in the meaning of the ultimate point of world of existence. It is mentioned in 14th verse of Surah of Necm in Quran. It points the highest degree...Prophet Mohammed has reached.

"Kâbe Kavseyn" means the distance of two bows (arches). The related verse in Quran is as follows: عَيْنَدَا وَأَنْ يَسُوقَ بَاقِ نَ الْكَفِّ : Fekâne kâbe kavseyni ev ednâ: "The distance between him (Prophet) and him (Allah) is as much as two bows or has remained less." Necm 53/9.

It is the name given to god of evil and darkness that is believed by Zarathustra

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